These remains at Wall in Staffordshire are in the care of English Heritage and the site and a small museum are open to the public and, of course, to schools. The Romans called the place LETOCETUM. On the Watling Street it was first a military base and later a town. The visible remains are a mausoleum (a wayside shrine for travellers on official business), a bath-house nearby.

The photo above does illustrate a problem. There are many sites like Wall with remains of buildings no more than 30cm high. There are also, of course, splendid ruins such as those at Rievaulx Abbey in North Yorkshire. At least, some parts of it are splendid like the church but most of the cloister and the infirmary block exist only at ground level. An imagination is required to conjure up a 3-dimensional image of what the buildings were like in the past. I don't think that people (children or adults) find it easy to step into the Dr Who telephone box in their minds and actually create this image for themselves. To do this I think two 'impacts' of information are required before peering down at the ruins.

First, a knowledge is required of the buildings of the past and what went on in them. What is a Redstone?' What would it have been like? Surely some basic reconstruction of the building must exist in the mind before we can 'people it with the sights, sounds and smells of medieval life?' After all, the monks did not squat in a roofless lair or kneel down to pray with the rain splashing down on the high altar or eat in silence in a dining room with no floor, or indeed scale sheer walls (the stairs have now gone) to get to bed? Some of this preparation can be done in the classroom before the visit. It needs to be thought-out carefully, though, so that the excitement of seeing a ruin like Rievaulx for the first time is not spoiled.

The second piece of foreknowledge needed to appreciate low ruins concerns the techniques of construction. If we accept that we are very often asked to look at a building which does not go much beyond the damp course, as it were, then it seems a good idea to look at some modern comparisons. I've used these ideas below successfully with children and adults to prepare them for the 'shock' of trying to understand ancient monuments.

In archaelogical terms this next drawing falls into the category of experiment or reconstruction. If this were an archaeologist it the archaeologists would have to use knowledge of similar buildings, or perhaps accounts or illustrations, to recreate Roman, camp, town, and upper storey, Town buildings in the next 70 years.

Note that the roof is beginning to go on it looks almost hame. The rooms, if you could see them, look big now — try taking all the rubble and putting it on your own roof. You might want your pupils to see these building operations at first hand — remember, though, that building site are very dangerous.

In the next issue of REMNANTS I want to take this exercise one stage further and look at the problem of using plants and elevations but show how they may be used to advantage in understanding ruined ancient structures.

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English Heritage and GCSE

Leafing through the wealth of material published on the subject of the General Certificate of Secondary Education, I am struck by nothing so much as the relevance and potential of our man-made environment, sites, buildings and historic landscapes for a wide range of disciplines and subject areas, especially for the practical framework of the new syllabuses.

The purpose of this article is to look at ways in which the English Heritage Education Service can help you with resources and facilities to develop effective strategies for the elements of courses based on the use of evidence and the direct experience of pupils in problem solving tasks. Free admission to our sites for pre-booked school groups is one of the main benefits that we can offer. To actually fund journeys out of school for fieldworks is a major problem and free admission may help to bring the study of a major site within the range possibility.

In the Education Service we, like you, have been reading the national criteria for different subject areas and studying the almost bewildering range of potential syllabuses. What is clear to us is that you will, in increasing numbers, be doing fieldwork on aspects of the man-made environment with groups of GCSE
Students as well as studying the major properties in our care. Our sites may can provide a basic well identified and managable fieldwork element in the course of individual students. This will prove an important key to the development of successful coursework strategies in many disciplines.

For the study of history and archaeology, the use is clear, especially in the "History Around Us" sections of the School's History Project. Reading the national criteria it is clear that the historic environment is a major element of both the primary and secondary evidence used by historians and can profitably be linked with the study of artefacts and archives. The sites provide material for the study of many historic periods.

The study of a building's growth and development, sections denoted, additions in different styles and materials for a variety of purposes, will develop pupils' awareness of the powers of dedication. It also promotes understanding of cause and consequence, of continuity and change, similarity and difference. Studying a site or building and the people who built it and its life in it may also serve to develop a pupil's understanding of the social and cultural values of people of the past. It may help students to achieve an empathetic reconstruction of their ways of thinking, ideas, attitudes and beliefs. To process through the cloisters of a monastery and into the church chanting and singing hymns may simply give a concept of size and location, but may also provide an impression of the life of the monks, their duties and vows. The location of a house or castle, the accommodation of its inhabitants, the relationship between different parts of the site's buildings and their functions will all give a greater understanding of its history and the people who lived in it. The historical graffiti of prisoners in the Tower of London or Dover Castle give a vivid insight. These are but a few suggestions...

The study of sites and buildings can stimulate an interest in and an abiding personal enthusiasm for a pursuit of knowledge about the past. Young people who develop a love and understanding of historic buildings and sites will carry this on throughout their lives, it will even increase as they grow older.

Somewhere in watercolour with scratching out by J. W. Turner.

For other disciplines sites may be equally useful. For art and design students, the use of the man-made environment and, of course, individual special sites may provide excellent direct experience, indeed, the use of our sites for inspiration is well documented in the work of such artists as Constable and Turner as well as contemporary artists like David Gentleman. For students of architecture the sites may also be used to enhance observation by the study of architectural detail and structure and to give a knowledge of historic concepts and designs.

The same historical structures may likewise repay the study of craft, design and technology students as the subject of detailed surveys, projects on the use of materials and the principles of structural engineering. What about problem-solving exercises in the design of exhibitions, graphics, shops and other facilities for our sites? The work of our craftsmen, makers, carpenters, blacksmiths, etc., in conserving and reconstructing the historic fabric may also be of great interest.

Our hope is that many English teachers have used our sites as a stimulus for drama, poetry, descriptive or imaginative prose. The mystical beauty and spiritual peace of our sites on a summer's day may contrast dramatically with the brooding mystery of a site enveloped in autumn mist or raked by winter storm. In the same way in view of the national initiatives and many local projects to improve our environment, have you considered that the major benefit of a site visit might be the problem solving exercises and class discussion that it stimulates?

By contrast the new History courses do not at first glance make use of historical material but students may be fascinated by the first hand evidence of our ancestors, their homes, dining rooms, washing and toilet facilities. Such objects may provide the contrast that highlights current practice and we can study. Continue their study to a level historical background is an important aspect of many of the syllabuses.

Meanwhile, have you considered how you might use these sites at different periods for phases of construction? What are the origins and what are the implications in economic terms for the acquisition and transportation of such materials? What about the wearing qualities and strengths of different types of stone and their durability as building material? The geographers may also use sites in monasteries in their study of the trade routes and settlement patterns, demographic surveys, mapping, the planning of land usage, etc.

The development of fieldwork skills is important for all age groups. The methods and techniques originally acquired in the primary school will be developed and refined in the work of pupils submitting practical coursework as an element of their GCSE examinations. Continually, in talking to pupils of all ages, we find that the practical fieldwork elements of their courses, where they have to go out into the field and put into practice the classroom theory, they have learned, have been tremendously important in crystallizing the work that has gone before. Before returning refreshed and with renewed enthusiasm for their studies, they can gain a real appreciation of the relevance and practical application of their previous work. In the same way, although it is more difficult to quantify, where a site or an historic area has been used as an inspiration for art, drama or writing, it is invariably effective.

We have been looking at ways in which we can help and support you in teaching the new courses by providing resources and facilities. Our organisation consists not only of the buildings that are open to the public and the people who maintain our fabric, but also the academic experts who carry out the important research necessary before a building or site can be given the legal protection of being listed or scheduled or before it can be opened to the public. Our archaeologists and scientists survey, excavate, record, study and conserve.

The Education Service has been established to make these resources more readily accessible to young people and their teachers.

When you are planning to visit one of our sites and need general information, you can send us a Teachers' Site Information Sheet. There will be one for each of the properties that we open to the public; they cover practical site information about access and facilities, a site description, ideas for the teacher and a bibliography. They are available free of charge.

Research that has gone to produce these leaflets has entailed the production of much more detailed information and bibliographies. This information can be made available if you have specific requests or requirements. It is held both centrally and by our Area Custodians, at the addresses that you apply to for free admission to monuments.

Site specific teachers' packs and packs of documents are intended to help teachers to prepare for, conduct and follow-up a visit to a site or sites. They may cover one site or a series of sites linked by period or location. There is no standard format but they may contain any of the following elements: teachers' books, information for pupils, activity sheets, documents or slides. The contents will vary with the individual site. Some contain materials specifically designed for GCSE fieldwork projects.

We have already produced the materials for Osborne and the Isle of Wight sites. Packs for Tilbury Fort, Rochester Castle, Penlee Castle, Cleve and Machenhey Abbeys, Godrich Castle, Avebury, Wharram Percy Deserted Medieval Village and Lyddon House will be available during 1987.

Educational slide packs with notes dealing with the historical background and architectural and historical origin and significance of sites are also being produced. These may be part of a teachers' pack or may stand in their own right.

A wide variety of different posters and wallcharts is also being produced. A series of aerial views of castles and later fortifications showing their development is to be published early in the summer term. They will be available singly or as a set with teaching notes.

Our general series of booklets, Education on Site, covering more general issues to help teachers to use our historic sites has got off to an excellent start with "Living History" which deals with the use of drama and role play as a means of interpreting historic sites. Volume 2 dealing with the use of historic sites, castles, churches, country houses and buildings in the urban environment will be published during 1987.

We already have available on free loan through CFT, Vision (formerly Central Film Library) a number of films and videos including "Looking at a Castle", and "Looking at Prehistoric
Super Sites competition

help you in developing GCSE projects in this way, please contact the Regional Education Officer for your area.

Although all the materials and resources that I have described above are beginning to be produced, we still have a long way to go before all our sites will be covered. If, when you have made use of one of our projects or any of our materials, you have any comments or ideas, or if you feel you can make an input into the materials that we are providing, please do contact us so that they can be built into future materials, courses or publications. If materials are not available for the property that you wish to study, please contact the Regional Education Officer for the area concerned, as they will certainly be able to help you with ideas of contacts, sources and resources that are not necessarily in print.

As we gain experience of the use of the historic environment for GCSE coursework or hear of teachers who are developing interesting schemes we shall include material in Remnants. If you would like to share your own projects through these pages, please write to us, we should be delighted to hear from you.

Alien Heath

A Masque of Peace

Pupils of Oak Lodge Primary School, West Wickham, had visited the Banqueting House as part of their work in preparing their entries for the competition and they had followed this up with a visit to their school by Michael and Alison Bagwell of the Box of Delights Project who taught them about masques and helped the children to produce their own. They were kind enough to come along to the Banqueting House accompanied by “Prince Charles and Princess Elizabeth” (the children of James J) to perform their Masque of Peace for us. It was a really exciting occasion as it is possible that no masque had been performed at the Banqueting House since the early years of the 17th century. Seeing the “royal children” seated on the stools beside the throne must have given many of the audience that special historic feeling.

Super Sites Exhibition

A small travelling exhibition, produced by DOE, illustrating a selection of the entries to the competition and describing the educational facilities offered by the participating organisations will be touring London during the spring and summer of 1987.

William Waldegrave and Bob Holness present the prizes to St Francis’ Junior School.

They were:

8 and under: Prior Weston Primary School, EC1 for work on the Jewel Tower
9-12 years: Wallchurt
Darell Primary School, Richmond for work on Ham, Chiswick and Marble Hill Houses
Runner up St Francis’ Junior School, Stratford for work on Elysham Palace
9-12 years: Gomme, Kingwood House School, Epsom for work on Ham House
13-17 years: Wallchurt
Newstead Wood School, Orpington for work on Elysham Palace
13-17 years: Gomme, St Paul’s School, Barnes for work on Kensington Palace

The prize giving took place at the Banqueting Hall in Whitehall on Monday 2 February 1987 and was followed by a celebratory tea.
the pupils so that they know what is expected of them. Metacognitive observation and careful recording of what they saw were key elements in the work of successful pupils. The film includes examples of the children’s writing, drawing, mathematical and craft work based on the visits that they had made. The film will be useful to teachers of pupils of all ages as the fieldwork skills acquired initially through visits in primary school are developed and refined by students to assemble and assess the evidence that they require for fieldwork projects submitted as coursework for public examinations. Available on free loan.

Brian Thompson is the head teacher of Darel Primary School, Richmond and Paula Tottman, Paul Clayton, Pam Alexander and Valerie Nott are all teachers there. They write of their experiences in studying Chezwick, Marble Hill and Ham Houses and Kew Palace which they based their winning entry to the Super Sites Competition.

![Image of Kew Palace]

**Wendy Baldwin**

*The Stone Lion*

The lion statue looks like it's going to jump out any minute, but it can't. It's only stone.

It looks like it's going to sleep but it can't. It's only stone.

It looks like it wants to go to sleep but it can't. It's only stone.

It looks like it's listening to everything we're saying but it can't. It's only stone.

It looks like it's staring at everything we do but it can't. It's only stone.

Success of the project.

Each teacher had a group of children who studied each site in some detail. We looked at the reasons why the houses are important enough to be considered part of our national heritage.

We found that the children had in them, and investigated the lives of the aristocrats and their household. In studying the outstanding personalities associated with the houses we saw the houses as a vehicle for continuous biography.

All four houses are architecturally remarkable and all have interesting reasons for looking the way that they do. Each park or garden, though very different from the others, is a major aspect of the experience of visiting the house, and all four gardens became the focus of major developments in the children's topic work. So it was that each of the four classes learned about the house, its setting and its history in class over a period of weeks in preparation for the visits. This work was tremendously important because it gave the children intellectual control of their own responses to the site during the visits. This is the hallmark of the visit where the class is given work sheets on site, missing words and phrases and where they spend the visit dashed about experimenting with a second-hand version of the teacher's own response to the house. In our opinion, fill-the-gap exercises empty minds.

Much of the preparation was didactical, even quicky. The fourth year junior class, for example, worked out versions of the complicated Greek key patterns or frets, used in the decoration of Chezwick House. They used long strips of squared papers of various kinds and elaborated the units into border patterns which they then coloured and pasted into various tints and tones. They did it with the egg and dart patterns. When the work was mounted on a wall chart, it looked like a Post-modern collage. The children became familiar with some of the elements in the alphabet of classical ornamentation and they referred to this work frequently during visits to the house when they found variations in patterns on the exterior and interior decoration of the house, on the urns, gargoyle and plinths. Had they not worked out the design in the classroom they would not have looked out the examples with the same sense of triumph during the visits. This was a particularly useful exercise because other classes used the information when visiting other houses. Marble Hill House has many of the same decorative elements used on the exterior and interior.

The class studying Ham House became interested in John Bacon's Conde stone figure of Father Thamus that dominates the entrance to the house. They made sketches and paintings of the figure, learned about its Roman background and made dozens of successful press prints of the figure.

Considering how much work was derived from these off-beat aspects of the site it is clear that the sites are resources of almost limitless educational potential. How useful it would be to have guide books that set out these leads which catch the children's attention.

All five (four teachers and the headteacher) of us were surprised by many of the unexpected things that caught the children's attention. At Kew Palace, for example, there was a...
fold-away fishing kit made for the prince, complete with collapsible rod, rod end and necessary angling tackle...certain, one should have predicted, to be interesting to seven or eight year olds, as indeed it was...more children became engrossed in the wooden panels...they were intrigued by the finely morbid attractions of the chair in which Queen Charlotte died, or fascinated by the depiction of the five senses in the panelling...it would have been an ambitious class teacher of first year juniors who would have prepared for the children to sketch and discuss these...the children's instinct to learn and to become engaged with the sites on the visits...the obvious thing to have done would have been to have prepared the already prepared work sheets with spaces for things to be sketched, words that needed to be found, gaps that needed filling...but we wanted to liberate the children to find their own different ways of relating to the sites and not force them all to view the sites through our preconceptions of their interests...our greatest tool in doing this, as has been said, is the school's tradition of first-hand observational drawing...the children were accustomed to drawing from objects, landscapes and buildings...we took with us pencils of different kinds, felt-tipped pens, charcoal, pastels and chalk, material for making prints...all our portable art materials...the children had no choice about sketching or not sketching, but they were free to choose what they drew, how they drew it and what they did...they also knew that the sketches had to be substantial enough for them to be used as the basis of further extended work back in the classroom...the detail of a tapestry chair in Marble Hill House became a tapestry design to be stitched...the little pencil drawing of the facade of the house could be developed into a painting as big as one wall of the classroom, the drawing of the House itself could be played out and that it was to a desire to find out the kind of formal dances that are very much taken place accompanied by the sound of the harmonium in the room in which it was placed...

Back at school and on the site sketches and writings had to be written and processed. Sketches became miniatures, prints, enlarged to drawings, cartoons and collages. The children who visited Marble Hill House had discovered the servant's staircase, shown by the sympathetic guides but not normally shown to visitors...that glimpse of balustrade and stone, inspired plays, paintings, and extended fiction—a kind of Primary School meets Jane Austen genre. Each class was deeply interested in what the other classes had done at their site and there was a tremendous amount of cross learning and borrowing of inspiration. By the time we were a few weeks into the project the approach to the site had broadened from a simple historical perspective to include imaginative fiction, factual writing, two and three-dimensional art work, music, drama, mathematics...there was practically no curriculum area that hadn't been engaged in the children's exploration of their site...
The older children studying Chadwick House could see the extraordinary mathematical qualities underlying the design of the house. We had been fortunate to have had the loan of plans and designs by one of the people at Chadwick House. These provided material to be explored with protractors, rollers and compasses. The children did their own version of the ground plan of the house, each child's version of the plan was photocopied and the children then painted abstract mathematical designs pointing up the symmetry of the design and its geometrical intricacies...

We made second and third visits to the sites where this was possible. The parents of the children had been supportive and interested from the beginning. They told us how enthusiastic the children were. Children who were not only to their sites and acted as guides to them. The parents provided us with transport, cars and station wagons so we could take small groups of children on repeated visits. Each visit seemed more useful than the one before...By this time, the first of the wallcharts were starting to be prepared and as they saw their work mounted and displayed, the children became aware of the quality of what they were doing...The second year juniors had discovered that Henrietta Howard may have invited Joshua Reynolds to sketch in the grounds of the house, a not uncommon pastime of the period, so when the children revisited the house their teacher talked them into approaching the building through a time warp, leaving the twentieth century behind at the coach and ignoring the Heathrow flight path overhead as they came into the park in role as artists at Henrietta's invitation to sketch in the grounds...Which is precisely what they did. This fantasy was given point and poignancy when a group of children established that they were sitting sketching under a walnut tree that was in Henrietta's gardens over two hundred years ago, and beneath which others may have sketched the same building...

It wasn't all wonderfully successful. We didn't follow all the enthusiasm as well as we might have. In the end we stepped for Christmas and the attention of the junior school turned to cars and the end of the term. But we all felt that we could have gone on further and longer and that the children would have sustained their enthusiasm and interest...

Some of the benefits of the project were fairly abstract and hard to measure. We could all recognise the enthusiasm with which the children worked and the quality of the writing and of the innumerable forms of recording used in the course of the project. But it hard to quantify attitudes and industriousness...it is simpler to see the precision and care with which the children drew out plans and diagrams. This accuracy and quality of presentation is something that will be of great benefit in the course of the children's later education and beyond. All the children established historical markers that will stay with them as their sense of the past, the history of their culture develops and deepens...There were many pieces of work by many children which they felt to be their best achievements ever and even if the quality and sensitivity cannot be clearly measured, the children have art standards for themselves which will be reflected in the work they do in the future, just as the knowledge and skills they acquired will be developed and extended as their education continues...perhaps it is brushing the bloom from the butterfly to spell out these things. The work sent off for the exhibition, the little clay models, the drama, the needlework, the mosaics and the vast amount of writing, talking and listening involved in all the projects, all these things speak for themselves and are of value in themselves...The Super Sites competition led us to what was a relatively unstructured and uncoordinated educational resource close to our school. We were all convinced by the project of the value of working on a super site and we will be revisiting the four houses with other groups of children at other times...To say that we learned as much as the children in the course of this project is such an educational cliché; but it is nonetheless true and the five of us, along with over a hundred children, will not be able to walk or drive to the super sites without remembering the final term of 1986 and the project that taught us to look at four super sites with new and more informed eyes.

Brian Thompson
Darell Primary School
CHISWICK HOUSE

Bearing in mind that I had fourth year juniors, I chose Chiswick House. We felt that the style of the house and its history were more likely to be understood by older juniors with a more developed sense of the past. The staff of Chiswick House were extremely co-operative, providing us with additional material.

This gave us some starting points and ideas about how to initiate the project.

Chiswick House is very mathematical in its design. The ground plan can be reduced to a grid of sixteen squares with a central octagon. Looking at the ground plan we decided that our first visit would be to examine the façade of the house and, in particular, to look at the solid and plane geometrical shapes of the design. The children found rectangles, triangles, semi-circles and squares, rectangular solids, triangular prisms and cylinders. The sketches that they made on site reflected the mathematical interest of the house. We brought the sketches back to the classroom where the ideas could be further developed and the children who were interested in mathematics could explore the possibilities of the design further.

Our second visit lasted a full day and we took with us large and small squared paper of different sizes; grey, black, white and beige paper, also cut to different shapes and sizes; white lithographic paper; polythene paper, tiles, fine and thick black felt tipped pens, tracing pencils of varying grades, the usual A4 paper, clip boards.

We would have liked to have taken clay with us but it was too difficult to transport so we decided that we would use it at school after the visit.

I found that a lot of the best kind of descriptive writing and creative language use comes when children write about something close to their hearts or close before their eyes. We spent a lot of time drawing the house and sculptures and the gardens and then the children wrote something they wanted to describe. They were given a small piece of paper (of an unimpressing size) and a limited amount of time. We assumed that those who were anxious about spelling that it was the ideas we wanted to get down and that we would correct and work on the piece back at school. We were really pleased with their work, some children came up with lovely images. I doubt very much whether the children would have come up with the same quality of writing if they had been asked to do it at school away from the experience of the site.

At the school the children used higher order reading skills to locate, interpret and evaluate relevant information from guidebooks and reference works. We looked at the social life "in Georgian times, especially that concerned with entertainment and the arts, since Chiswick House is an important house built for social entertaining, consequently it has no bedrooms or kitchens." This part of the project gave the children an idea of a character and a style of living far removed from their own. It helped them to picture the house with Lord Burlington's guests. The study proved invaluable during a later guided visit when the guide asked the children to pause on the threshold of a room and imagine themselves as having just arrived at the villa in a horse-drawn carriage and about to join a party of people in the rooms. This led on further to improvisations in drama lessons at school.

As with language work, in the case of observational drawing, the children did not normally regard themselves as being very able, produced good work of real quality. Children can learn an enormous amount by looking and observing and questioning. We asked the children to choose a place from which to draw the back elevation of the house and include a part of the garden to frame their view. All the class quietly concentrated on this exercise for about an hour, engrossed in their sketches. The children had experience of printing techniques and we took part in printing asking them to choose a theme, line or stencil; a piece of sculpture to draw on the press print tile which we could print back at school. The card print of the carvings of Lebanon was done in a slightly different technique, whereby drawings were transferred onto card and the card cut out to make the shape to be printed by adding an already printed background.

The architectural patterns were drawn in squared paper and worked up in scale and exposed back at school to make the border patterns. The children were asked to work in clay and they made figures dressed in style, contemporary with the house, tiles of the architectural patterns and standing slab sculptures of the facade of the house with free-standing trees and gates in front of it.

The value of the project can be judged in part by the quality of the response from the children. They learned new things in many different curriculum areas and had the opportunity to develop and develop skills. I hope that we succeeded in giving the children techniques and abilities that they will want to use in other places and other topics both in and out of school and I hope that we have all given them a deeper appreciation of their own environment.

Paula Tuttman
Darell Primary School

KEW PALACE

The initial difficulty with Kew Palace was the opening hours starting at eleven. We were only able to visit in the afternoons, also the Palace closed for the winter at the end of September. This meant that we were not able to do much work in the interior of the house.

Fortunately the Queen’s Garden at the rear of the Palace offers a lot of scope for our first year junior children. It had a knot garden, which meant that we were able to use it as the basis for a lot of math — symmetry, drawings using squared paper and grid paper, measuring and geometrical shapes. We looked at the use of herbs for cooking, medicine, strewing on floors and novelties; we took the idea of the Doctrine of signatures, which is the idea that a medicinal plant looks like the part of the body it is intended to cure. Longwort and eyebright are both examples of this. From this idea the children developed and invented their own imaginary plants and made a wall herbal of drawings, names and descriptions of these. Among others they did plants called noesbuds, n清单, evoc and homelapse.

We invented a game called ‘The Queen’s Garden with a board based on the house. There were the people who would visit the house, the butler, the maid, the doctor, the cook, the lady’s maid and the footman. They had to progress round the garden and collect some of the herbs that that particular person would have used — culinary herbs for the cook, medicinal herbs for the doctor, the butler collected for novelties, the maid for strewing, the lady’s maid for beauty preparations and the footman for infusions and teas.

Pam Alexander
Darell Primary School

MARBLE HILL HOUSE

On being asked to embark on a study of one of our local historic houses, I choose myself inspired by what I regarded as an unworthy prospect. Having been built for the mistress of George III in 1779 and in a dubious area of study for eight years. I found myself confounded by what proved to be a most fruitful project with work in all areas of the curriculum of a quality I couldn’t have foreseen.

I made my starting point 1779, the date of the house’s completion and my subject, Henrietta Howard, (Countess of

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