
The Jolly Boatman & Hampton Court Station, East Molesey

Heritage Assessment



Heritage Assessment

The Jolly Boatman & Hampton Court Station, East Molesey



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Abbreviations and Conventions used in the text			
c.	circa	km	kilometres
CA	Conservation Area	LB	Listed Building
ha	hectares	LPA	Local Planning Authority
HA	Heritage Asset	m	metres
HE	Historic England	NGR	National Grid Reference
HER	Historic Environment Record	NHLE	National Heritage List for England
		NPPG	National Planning Practice Guidance
		NPPF	National Planning Policy Framework

Assumptions and Limitations

This report is compiled using primary and secondary information derived from a variety of sources, only some of which have been directly examined. The assumption is made that this data, as well as that derived from other secondary sources, is reasonably accurate.

Compliance

This document has been prepared following the requirements stated within the National Planning Policy Framework (NPPF; (Ministry of Housing, Communities & Local Government, 2021) National Planning Practice Guidance (NPPG; (Ministry of Housing, Communities & Local Government, 2021) and the Chartered Institute for Archaeologists' Standard and guidance for historic environment desk-based assessment, and Standard and guidance for commissioning work on, or providing consultancy advice on, archaeology and the historic environment (Chartered Institute for Archaeologists, December 2017).

Executive summary

Project background

Jason Clemons, Head of Savills Heritage and Townscape, has been instructed by Elmbridge Borough Council to be the Council's expert witness on heritage and townscape matters at the forthcoming public inquiry pertaining to the appeal by Alexpo Ltd and Network Rail Infrastructure Ltd against the decisions of the Council to refuse planning permission for applications 2018/3810 and 2018/3803.

Following a review of the application documentation and having regard to the number and importance of the heritage assets that have the potential to be affected by the proposal, this document has been produced to provide the Inspector and public inquiry with a thorough assessment that accords with the National Planning Policy Framework 2021 and Historic England guidance.

The appeals concern two linked proposals for the development of the Former Jolly Boatman and Hampton Court Station and temporary development (not exceeding 2 years) on the western part of Cigarette Island. The "Site" for the consideration of these appeals includes the extent of these two proposals. The Site currently comprises an open area land which is the site of the former Jolly Boatman, the station buildings and their associated open hardstanding and car parks to the front and rear, and the strip of open land that comprises established and mature trees, and mowed grassed. The permanent element of the proposals would see the re-development of the Site, with the retention of Hampton Court Station, demolition of Mach One Cars and any redundant station structures with the aim of providing 97 residential units, an 84 bedroom hotel and retail units. The temporary element of the proposals is for the temporary provision of car parking on the section of land on Cigarette Island, including any facilitating works, including the laying of interlocking matting system and include low level directional lighting.

A number of significant designated heritage assets have been identified as part of this assessment, namely Hampton Court Palace (Grade I listed, Scheduled Monument, Registered Park and Garden), a number of statutory designated heritage assets within the grounds of Hampton Court Palace, as well as two conservation areas, East Molesey (Kent Town) and Hampton Court Green, both of which contain a number of designated and non-designated heritage assets. The setting and significance of these heritage assets have the potential to be affected by the development proposals. The assessment has factored in the potential impact upon the protected views outlined within the London Borough of Richmond-upon-Thames' Unitary Development Plan and Elmbridge Borough Council's Local Plan, as well as those outlined within the Thames Landscape Strategy and Hampton Court Palace Views Management Plan.

Recommendations

It is the conclusion of this report that the proposed development would result in **less than substantial harm** to the significance of a large proportion of the identified designated heritage assets in question. The relative level of harm within the spectrum of less than substantial varies between the assets, as identified in this report. As demonstrated by this Heritage Assessment, there will be a perceivable change upon the settings of the heritage assets in question, with a subsequent, although minor, hindrance in the ability to read and experience the assets within their settings. This primarily relates to the effect that the proposals would have upon the ability to understand the ways in which the assets relate to their surroundings. The process, methodology, and the conclusion reached by this report, follows that advocated by Historic England guidance in relation to the assessment of the setting and significance of heritage assets and works which have the potential to impact upon this.

1.0 Introduction

1.1 Project background

1.1.1 This Heritage Assessment has been produced to assist the Inspector and public inquiry to understand the significance of those heritage assets that have the potential to be affected by the proposals for the redevelopment of the former Jolly Boatman and Hampton Court Station site and the impact of the proposals upon that significance.

1.1.2 The “Site” concerned is located within East Molesey, Surrey, situated marginally west of the Thames, accessed from Hampton Court Way to the east. It comprises the combined land for the two linked proposals for the development of the Former Jolly Boatman and Hampton Court Station and temporary development (not exceeding 2 years) on the western part of Cigarette Island. The Site currently comprises an open area land which is the site of the former Jolly Boatman, the station buildings and their associated open hardstanding and car parks to the front and rear, and the strip of open land that comprises established and mature trees, and mowed grassed.

1.1.3 The permanent element of the proposals would see the re-development of the Site, with the retention of Hampton Court Station, demolition of Mach One Cars and any redundant station structures with the aim of providing 97 residential units, an 84 bedroom hotel and retail units. The temporary element of the proposals is for the temporary provision of car parking on the section of land on Cigarette Island, including any facilitating works, including the laying of interlocking matting system and include low level directional lighting.

1.1.4 This Heritage Assessment sets out the historic environment considerations for the scheme and details the resulting impact with regard to relevant legislation and planning policy. The Site includes a locally listed building (Hampton Court Station). It is also located in East Molesey (Kent Town Conservation Area). In addition, the Site falls within the setting of Hampton Court Palace and a number of statutory designated heritage assets.

1.2 Aims, objectives, and scope

1.2.1 Statutory provision for the safeguarding of heritage assets has been made at a national and local level. ‘Heritage assets’ may comprise below and above ground archaeological remains, buildings,

structures, monuments, or heritage landscape within or immediately around the Site, identified as having a degree of significance meriting consideration in planning decisions, because of their heritage interest.

1.2.2 Such assets are identified as having a degree of significance meriting consideration in planning decisions and include designated heritage assets and assets identified by the local planning authority. The latter comprise non-designated assets (typically including locally listed buildings and as yet undiscovered archaeological remains).

1.2.3 The purpose of this Heritage Assessment is to determine, as far as is reasonably possible from existing records, an understanding of the heritage significance of the relevant heritage assets to:

- 1) Provide a historic evidence assessment to understand the historical background to the Site;
- 2) Set out the significance of heritage assets concerned; and,
- 3) Formulate an assessment of the impact of the proposed development and its effects on the significance of the heritage assets.

1.2.4 Professional expert opinion has been used to assess built heritage significance, based on historic, archaeological, architectural, or artistic interest, taking into account past alterations which may have compromised significance. In line with the National Planning Policy Framework (NPPF) the level of detail in this report is proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance.

1.3 Site context and proposals

1.3.1 The Site is located within East Molesey, Elmbridge and currently comprises a section of vacant land, namely the site of the former Jolly Boatman, the locally listed Hampton Court Station and its associated car park, and a strip of land to the east on Cigarette Island. To the west and south, the Site is delineated from its surroundings by Hampton Court Way. A number of heritage assets require consideration in relation to the proposals, namely the Grade I listed Hampton Court Palace (also comprising a Scheduled Monument and Registered Park and Garden), a number of heritage assets within the grounds of the Palace, as well as in close proximity to it, the East Molesey and Hampton Court Green Conservation Areas.

- 1.3.2 The current proposals are detailed further within the respective application drawings. The permanent elements of the proposals (Appeal A) include the demolition of Mach One Cars and redundant station structures, and redevelopment to provide new homes, a hotel and retail units for uses within Use Classes A1, A2 and / or A3, together with access, a station interchange, car parking, servicing, new public realm, landscaping and other associated works. The temporary proposals (Appeal B) are for the formation of a temporary hard surface for car parking, including the laying of interlocking matting system and include low level directional lighting
- 1.3.3 The Appeal A development would comprise five buildings on-site known as the: Riverside Building; Villa 1; Villa 2; Villa 3; and Hampton Court Way (HCW) Building. The HCW Building would be located to the west of the existing railway lines, whilst the Riverside Building and Villas would be located largely to the east of the existing railway lines. The Riverside Building would be the northern-most of the proposed buildings, fronting onto an area of open space (known as the Riverside Garden) and the River Thames beyond. The three Villas would overlook Cigarette Island Park ('CIP') and each Villa building would be separated by a communal garden for residents (residential podiums).

2.0 Methodology and sources

2.1 Heritage Assessment

2.1.1 This Heritage Assessment has been carried out in accordance with the requirements and guidance set out within the following:

- MHCLG 2021 [Ministry of Housing, Communities and Local Government], July 2021 National Planning Policy Framework
- Historic England, 2017, The setting of heritage assets. Historic Environment Good Practice Advice in Planning Note 3.
- Historic England, 2019, Advice note 12: Statements of significance.

2.1.2 A broad range of standard documentary and cartographic sources were examined in relation to the Site to determine the significance of the known designated heritage assets which comprise the immediate and wider setting. The table below provides a summary of the key data sources.

2.1.3 These data sources are referenced in the text and detailed in full in **Section 8**. The principal sources are tabulated below:

Table 1: Sources consulted

Source	Data	Comment
Historic England	National Heritage List (NHL) with information on statutorily designated heritage assets	Statutory designations (scheduled monuments; statutorily listed buildings; registered parks and gardens; historic battlefields) can provide a significant constraint to development.
Historic England	National Record of the Historic Environment (NRHE)	National Historic Environment Record database maintained by Historic England, repository of archaeological information. Includes information from past investigations, local knowledge, find spots, and documentary and cartographic sources.
Internet	Web-published local history; Archaeological Data Service	Many key documentary sources, such as the local and specialist studies are now published on the web and can be used to inform the archaeological and historical background. The Archaeological Data Service includes an archive of digital fieldwork reports.
Application Documents	Proposals	The documents from the client comprise: Site plan, existing plans and elevations, proposed plans and elevation drawings

2.2 Legislative, planning policy and guidance framework

2.2.1 **Section 6** of this report sets out the full legislative, planning policy and guidance context relevant to the proposals, a summary of which is provided here:

Legislation

2.2.2 The Planning (Listed Buildings and Conservation Areas) Act 1990 sets out the legal requirements for the control of development and alterations which affect listed buildings or conservation areas.

Planning framework

2.2.3 The Government issued a revised version of the NPPF in July 2021 (MHCLG 2021). The purpose of the planning system is to contribute to the achievement of sustainable development. **Section 16** of the NPPF deals with 'Conserving and Enhancing the Historic Environment'.

2.2.4 The NPPF requires the significance of heritage assets to be considered in the planning process, whether designated or not. The Site surroundings host a number of designated heritage assets. This report aims to fully understand the significance of these assets and, most importantly, to discern the elements which contribute to their significance, as relevant to the consideration of the proposals. Relevant paragraphs of NPPF Section 16, along with relevant local planning policy, are reproduced with commentary in **Section 6**.

2.3 Assessing heritage significance

2.3.1 The NPPF defines significance as "*The value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic, or historic. Significance derives not only from a heritage asset's physical presence but also from its setting. For World Heritage Sites, the cultural value described within each Site's Statement of Outstanding Universal Value forms part of its significance.*"

2.3.2 The determination of the significance of a heritage asset is based on its assessment in line with Historic England guidance and professional judgement against these interests. The definition of these interests is provided in the NPPF glossary and reproduced in full below:

Historic interest: *An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.*

Archaeological interest: *There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.*

Architectural and artistic interest: *These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skill, like sculpture.*

2.3.3 In legislation and designation criteria, the terms 'special architectural or historic interest' of a listed building or conservation area (designated heritage assets) are used. In planning terms this is referred to as the identified heritage asset's significance (the sum of its heritage interest), and is a term used for describing the heritage interest of both designated and non-designated heritage assets. These interests are reflected and expanded upon in the Historic England guidance (Advice Note 12 Statements of Significance, 2019) and reproduced for information below:

Historic interest: *the ways in which the asset can illustrate the story of past events, people and aspects of life (illustrative value, or interest). It can be said to hold communal value when associated with the identity of a community. Historical interest considers whether the asset is the first, only, or best surviving example of an innovation of consequence, whether related to design, artistry, technology or social organisation. It also considers an asset's integrity (completeness), current use / original purpose, significance in place making, associative value with a notable person, event, or movement.*

Archaeological interest: *the potential of the physical remains of an asset to yield evidence of past human activity that could be revealed through future archaeological investigation. This includes above-ground structures and landscapes, earthworks and buried or submerged remains, palaeoenvironmental deposits, and considers date, rarity, state of preservation, diversity/complexity, contribution to published priorities (research value), supporting documentation, collective value and comparative potential, and sensitivity to change.*

Architectural and artistic interest: *derived from a contemporary appreciation of an asset's aesthetics. Architectural interest can include the design, construction, craftsmanship and decoration of buildings and structures. Artistic interest can include the use, representation or influence of historic places or buildings in artwork. It can also include the skill and emotional impact of works of art that are part of heritage assets or assets in their own right.*

2.4 Assessing the contribution of setting

2.4.1 Concerning heritage assets, the assessment takes into account the contribution that their setting makes to their significance.

2.4.2 Setting is defined in the NPPF as “the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral” (NPPF, Annex 2: Glossary).

2.4.3 Setting is how an asset is understood and experienced. It is not an asset in itself. It differs from curtilage (historic/present property boundary); context (association with other assets irrespective of distance) and historic character (sum of all historic attributes, including setting, associations, and visual aspects).

2.4.4 Guidance produced by Historic England (The setting of heritage assets. Historic Environment Good Practice Advice (GPA) in Planning Note 3, 2017) has been used to adopt a stepped approach for settings assessment. This sets out five steps, of which the first four are relevant:

Step 1: asset identification. The NPPF requires an approach that is proportional to the significance of the asset, and for this reason only the settings of the most sensitive (i.e. designated) heritage assets are considered in this assessment. A scoping exercise filters out those assets which would be unaffected, typically where there are no views to/from the Site.

Step 2: assess the contribution of setting. This stage assesses how setting contributes to the overall significance of a designated asset.

Step 3: assess change. This considers the effect of the proposals on asset significance. It is noted however that it can be difficult to quantify such change to the overall significance of a designated heritage asset (for example, significance would rarely be downgraded from ‘high’ to ‘medium’ due to changes in setting). For this reason, the impact is reported in this assessment in terms of the extent to which the proposals would change how the asset is understood and experienced (in terms of no harm, less than substantial harm, substantial harm or total loss of significance).

Step 4: mitigation. This explores the way to maximise enhancement and avoid or minimise harm. This is typically considered at the design stage (i.e. embedded design mitigation).

Step 5: reporting. Making and documenting decisions and outcomes. This reports the assessment of effects.

2.4.5 In accordance with Historic England guidance (GPA 3, 2017), this assessment has taken into account the physical surroundings of the asset, including topography and intervening development and vegetation.

2.4.6 It also considers how any heritage assets are currently experienced and understood through their setting, in particular views to and from the asset and the Site, along with views, and the extent to

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which setting may have already been compromised.

3.0 Historic environment baseline

3.1 Introduction

3.1.1 The following section provides a summary of the historic development of the Site and its environs, compiled from sources listed in **Section 8**. This report will only reference those heritage assets that are directly relevant to the discussion.

3.2 Archaeological and historical background

3.2.1 The Site and its surroundings have been subject to varied land uses throughout the prehistoric and ancient periods. To the north-west of the Site lining Palace Road and Church Road areas of prehistoric, Romano-British and Saxon settlement areas have been identified.

Early medieval (Saxon) period (AD 410–1066) and later medieval period (AD 1066—1540)

3.2.2 It is known that Molesey was, by comparison with other settlements surveyed in the eleventh century Domesday Survey, a substantial settlement by 1086, with a total of forty-eight recorded households. It is unclear whether this growth was consolidated following the initiation of the Norman period it is known that William I gifted one section of land at Molesey to Odard Balastarius in return for military service. This land was subsequently divided into two manors. To give an idea of the built environment, Molesey at this time would have consisted simply of a church, nearby manor house and a number of wattle and daub houses. The second manor was given to Merton Priory during the twelfth century and this subsequently became known as Molesey Prior. Archaeological findings have shown that at this time a grange existed on the site of Hampton Court.

3.2.3 The Site's location, the majority of which would later come to host the Jolly Boatman and Hampton Court Station, is first referenced during the fourteenth century as 'The Strete', a derivative of the Old English 'Stearth' meaning 'a tail of land'. This is highly suggestive that the topography of the land by the fourteenth century was largely similar to that of the eighteenth century when it was first recorded on illustrations and cartographical sources: this is to say as a section of water meadow, enclosed on either side by the Rivers Mole to the north and Ember to the south, prior to the former being diverted. One of the next key stages of built development was initiated in 1494 when Giles Daubeney leased and subsequently renovated the Medieval manor of Hampton Court, modernizing

it. Following this, the first stage of the development of the palace at Hampton Court occurred between 1514 and 1529, when Cardinal Wolsey acquired the manor and had the existing complex augmented with the Base Court, Clock Court and Kitchen Court; this marked the transformation of the former manor into a palace.

3.2.4 With only two hundred palaces having been identified in England, the design of Hampton Court is unique and there are few parallels with which to compare it, owing to its scale. Whereas specific geometries were adopted in the design of churches and castles, English great houses and palaces were not rigidly designed, owing to the amount of utilities, ancillary features and service buildings that would need to be accommodated. These were phased into the buildings, with large and varied ranges scattered around courtyards. Within England, palaces were largely designed to host the monarch, their household, close relative and senior clergy. Serving as a centre of administration and domesticity they would comprise a series of buildings, namely a Great Hall, Chapel, private apartments, offices, ancillary structures such as a kitchens and brewhouses. After 1300 these complexes were typically arranged around courtyards, the features indicative of fortified manors.

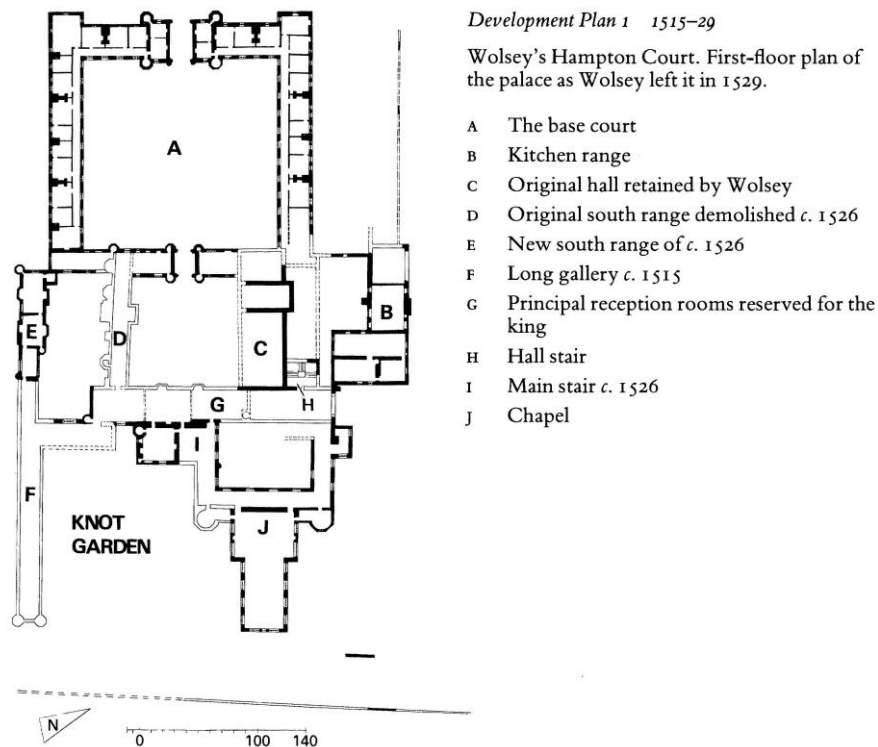
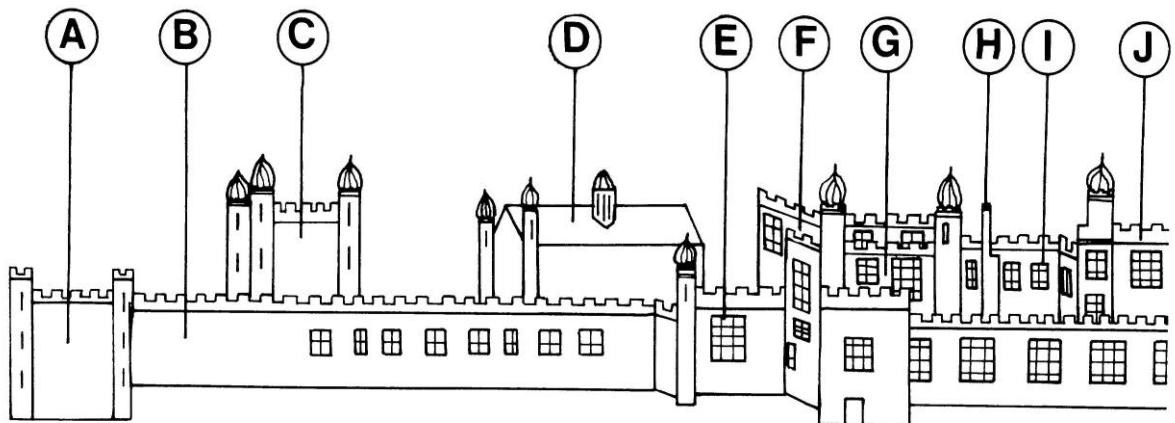


Figure 1 – Reconstructed floor-plan of Hampton Court as it would have appeared in 1529

3.2.5 In 1529 Hampton Court was acquired by Henry VIII from Cardinal Wolsey, with Henry wishing to turn the land surrounding into a deer park. During the following years Henry would make provision for a significant proportion of the surrounding land to be tailored to this purpose. Subsequently the entirety of Molesey was appropriated and integrated into the 'Chase of Hampton Court', although by 1547 the Chase was either sold or leased. By this time, Hampton Court Palace itself, as mentioned, was a sizeable palatial complex and, in appearance, manifested as a range of buildings, of two and three storeys in height, defined by mullioned windows and chimney stacks. Further to this, in 1532 Henry VIII would have the Great Hall rebuilt and, between 1535 and 1536, the Chapel would also be reconstructed and the Chapel Court added. Additional changes would manifest through the augmentation of the western frontage with turreted side wings. A few further changes were initiated by Elizabeth I following the death of Henry VIII, principally the construction of the Privy Kitchen.



- A The common jakes, built 1536
- B The south range of Wolsey's base court finished c. 1522
- C The gatehouse, furnished 1522
- D The great hall, built 1530-32
- E Wolsey's new south range of c. 1526
- F The queen's (old) upper lodgings built c. 1526
- G Wolsey's new south range of c. 1526
- H Chimney to the king's privy kitchen set up c. 1535
- I The queen's old upper gallery, built 1529
- J King's new lodging, possibly a privy chamber, built 1537-38

Figure 2 – Reconstructed floor-plan of Hampton Court as it would have appeared in 1538

Post-medieval period (AD 1540–present)

3.2.6 Following the 'Glorious Revolution' of 1688 and the establishment of King William III and Mary, a number of changes were commissioned to the palace with the view to architecturally updating the building. The services of Christopher Wren were sought for this, with Wren initially seeking to demolish the entirety of the Tudor building. However, owing to the resources for this being unavailable, the result was a sizeable extension to the east being constructed in the Baroque style. These extensions represent one of the most noteworthy Baroque extensions in England. Baroque architecture, although initially seeming to comprise elements of the classical styles that would become prominent during the following century, is chiefly defined by highly elaborate and ornamental decoration. At Hampton Court, this is arguably best exemplified through the foliated stonework circular window openings, balustraded parapet, high sash windows and quoins.



Figure 3 – Eastern Baroque wing of Hampton Court and encompassing grounds with Tudor section of the palace seen centre-distant

3.2.7 Within the grounds of the palace, a number of ancillary buildings and features were added during the late seventeenth and early eighteenth centuries, notable examples being the Banqueting House, Barracks, Orangery and the screens adjacent to the Tijou. Banqueting Houses served as both recreational buildings and garden features during the early modern period, often situated at or towards the periphery of a garden and serving as a private space where people dine and enjoy the surroundings. Restorations to the palace were later enacted by William Kent and these represented early examples of Gothic style architecture. Throughout these centuries, within the early modern period, the Fountain Court to the south east was added, alongside the colonnade.

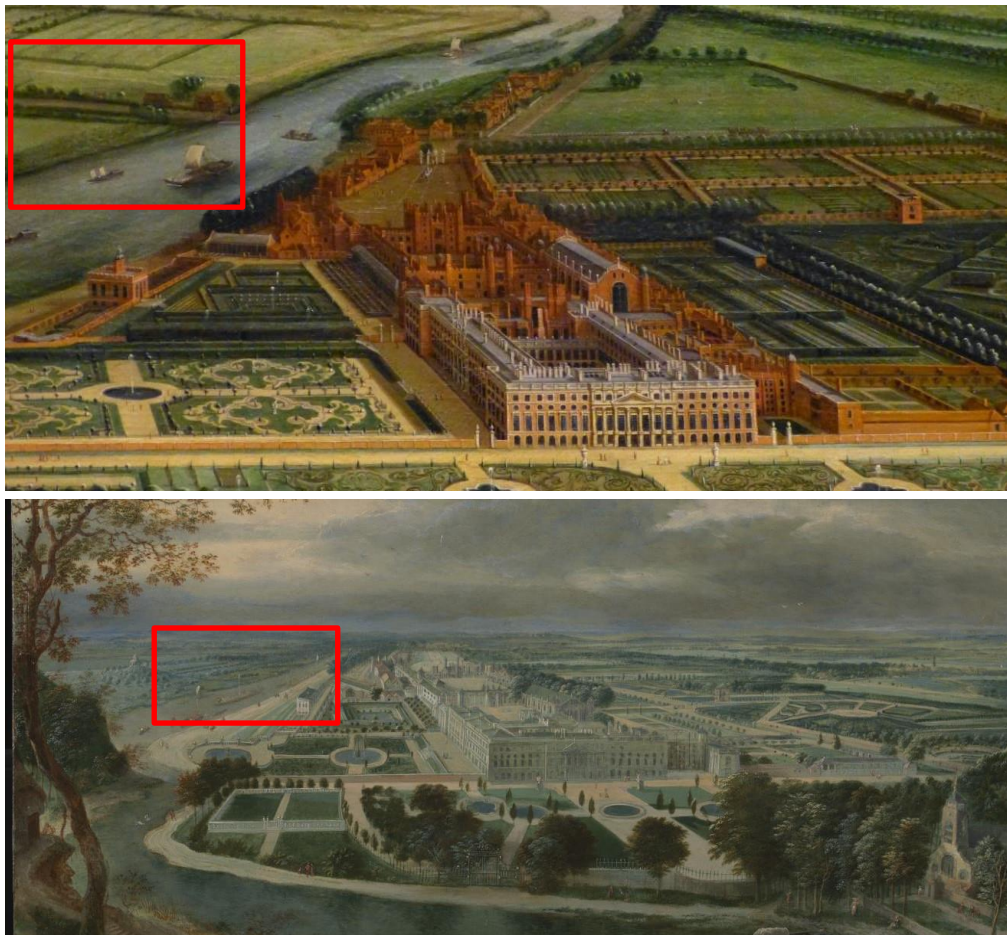


Figures 4 and 5

Above – Photograph showing Baroque and Tudor wings with Orangery visible left

Below – View from the roof of Hampton Court Palace showing screens (left) and Banqueting House (right)

3.2.8 To refer back to the Site and the extended setting of the palace, throughout the medieval and early modern periods, a ferry originally served to cross the river and served to provide access between Hampton Court and Molesey. The Site location, as judged by the 'View of Hampton Court Palace' attributed to Leonard Knyff in 1703, comprised a section of open pasture, bounded to the north by the Hedgerow lining the approach to the ferry crossing. It is possible that the small rows of shrubbery lining the Thames within this picture were Osier Willow saplings, which the adjacent 'Cigarette Island' would become known for the cultivation of. Beyond the Site, two buildings can be seen adjacent to the river, potentially having served as gatehouses, waystations or inns. The identically titled 'View of Hampton Court Palace', this time attributed to Jan Griffier in 1710, depicts a largely similar context, although large alignments of trees and cultivated land can be seen lining the river.

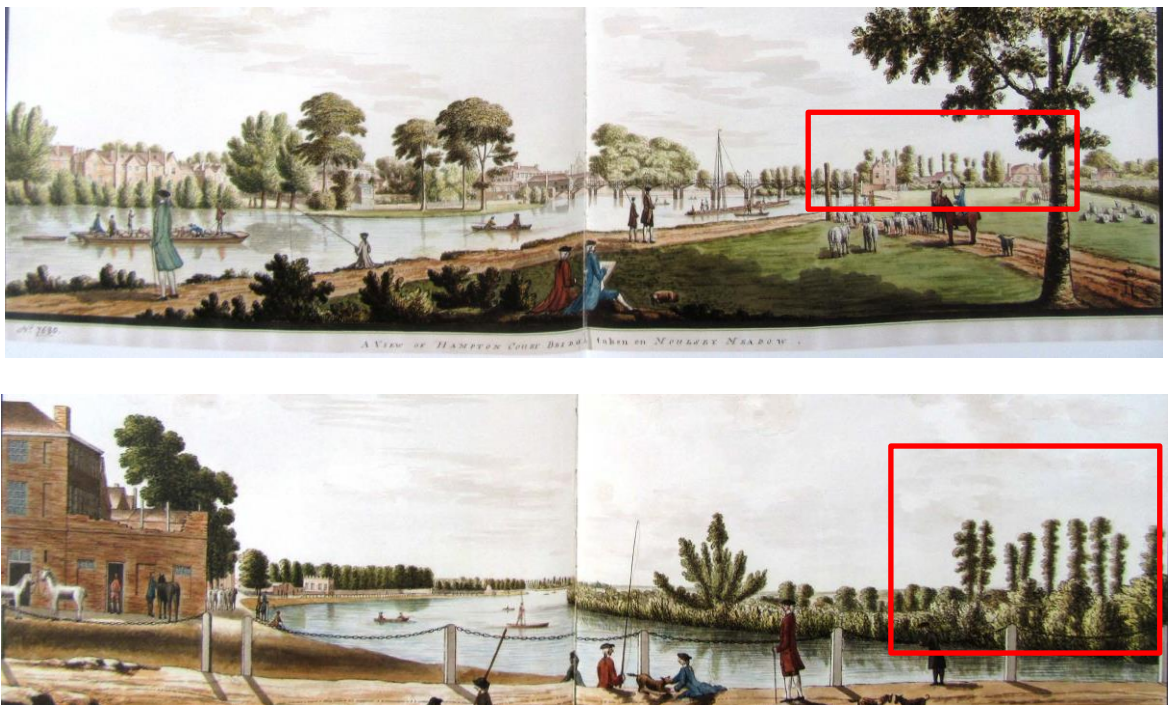


Figures 6 and 7

Above – 'View of Hampton Court Palace' (1703) attributed to Leonard Knyff with approximate Site location shown in red

Below - 'View of Hampton Court Palace' (1710) attributed to Jan Griffier with approximate Site location shown in red

3.2.9 During the early eighteenth century, specifically after 1727, a number of reconfigurations were made to the Tudor Range prior to King George II moving his court elsewhere in 1737. Following this time, the palace was used by various members of the aristocracy. Further developments would occur in close proximity to the Site when the first wooden bridge to Hampton Court from Molesey was constructed in 1753. During the mid to late eighteenth century, a number of panorama style paintings and drawings, or 'prospects' were made by John Spiers, assistant to Lancelot 'Capability' Brown. These depict the Site and also give a view as to the nature of the wider built and topographical environment during this period, which is shown to be primarily rural in appearance. The aforementioned riverside gatehouses are evident, alongside the simplistic wooden 'scaffold' style bridge prior to its demolition. Beyond this a number of clearly planned coppiced Osier Willow trees can be seen to define Cigarette Island, with the banks of the river lined with small shrub plants and hedgerow, the latter likely being simply unplanned riverside plants.



Figures 8 and 9

Illustrations of Hampton Court Palace and environs made during the mid-late eighteenth century, with approximate Site location shown in red; attributed to John Spiers, assistant to Capability Brown

3.2.10 The John Rocque map dating to 1761 illustrates the Site and surroundings. The map depicts Molesey as a loosely structured settlement with buildings lining a square patterned road network, leading to the river crossing. With the exception of certain later changes, this map depicts a largely completed Hampton Court Palace, with the Banqueting House, Orangery, Privy Garden, Royal Mews and Great Barn as well as a number of the eighteenth century houses outside the confines of the palace, as being present. The Site itself is shown as open and uncultivated, forming an island lined by the Rivers Ember and Mole. The island appears to have been accessed from the north, with a small pathway lining the front of a large property situated directly over the river. The open land defining the Site is depicted with no large scale presence of trees or shrubbery.

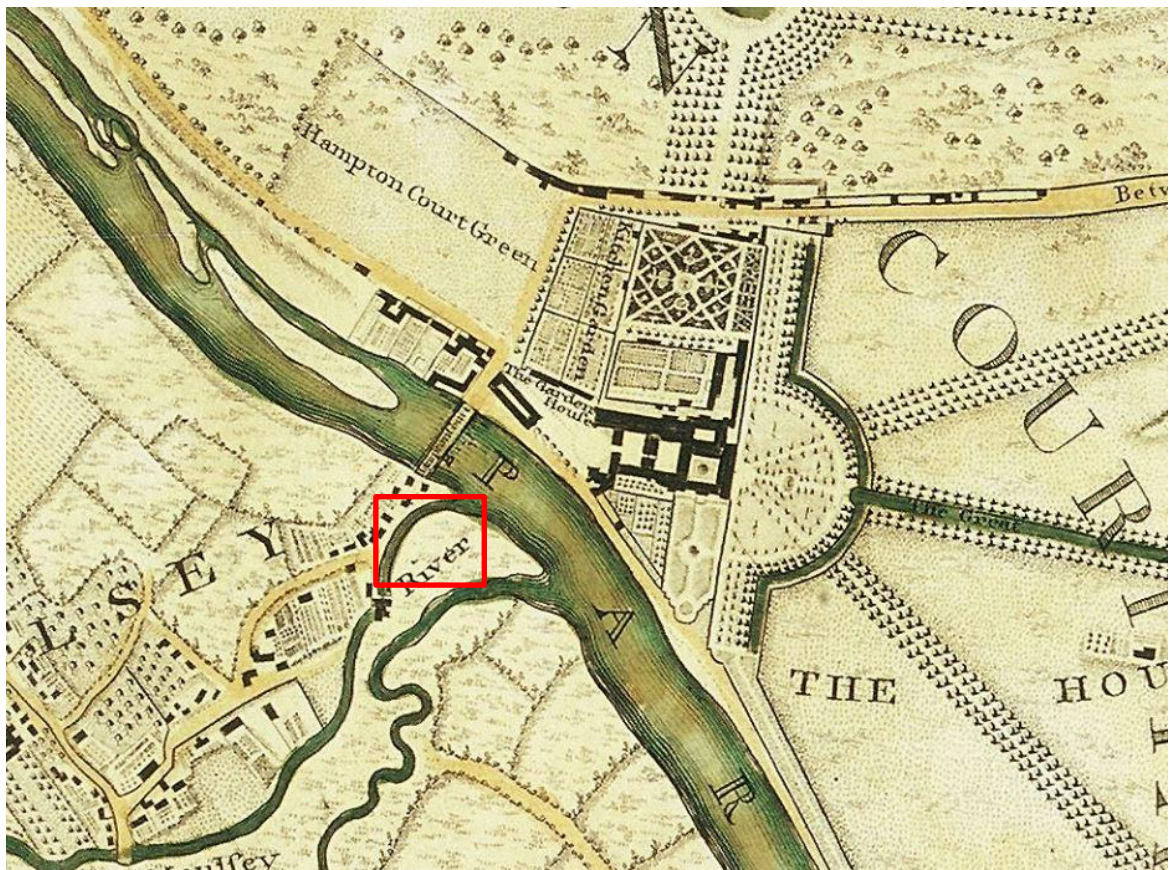
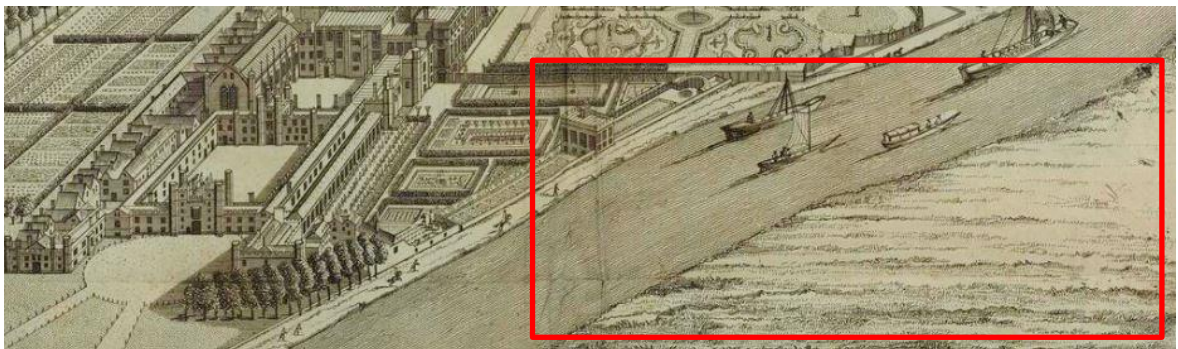


Figure 10 – John Rocque's 1761 map illustrating Molesey and Hampton Court, with approximate Site location shown in red.

3.2.11 An illustration of the riverside and Hampton Court Palace made during 1780 shows the Site to be simply uncultivated meadow, defined only as a section of raised grass bank. However, the focal point of the picture is the palace itself and any possibly 'distracting' foliage may have been omitted. Ordnance Survey Drawings made twenty-four years later in 1804 illustrate the Site as densely covered with small dots, likely to have denoted the island as comprising scrubland pasture, still lined either side by the Rivers Ember and Mole. The built environment at Molesey itself is shown to have changed little, with the principal built developments focused to the north along Hampton Court Green, as well as in close proximity to the northern end of the bridge.



Figures 11 and 12

Above – Riverside view of Hampton Court Palace (1780) with approximate Site location shown in red

Below – Ordnance Survey drawing (1804) with approximate Site location shown in red

- 3.2.12 The opening of the palace to the public by Queen Victoria in 1838 put the area on the tourist map. Accessibility to the palace was significantly enhanced when the London and South-Western Railway (L&SWR) opened its line to Hampton Court in 1849, as a branch of the main line from Nine Elms to Woking. It is noteworthy that the station is named after the palace rather than the settlement in which it is located.
- 3.2.13 The Tithe Map of 1850 depicts the palace and the immediate built environment surrounding it as comprising a number of inhabited and uninhabited houses as well as outbuildings. The newly constructed wooden bridge which had replaced the first is also shown. Following this, in 1865, this wooden bridge was demolished and replaced with an iron frame bridge.
- 3.2.14 Although Molesey and the Site, being situated in an adjacent county boundary, were not illustrated on the Tithe Map of 1850, they are shown on Ordnance Survey mapping from the following decade, recorded between 1860 and 1869, where they are shown to comprise open pasture. The southern foot of the Cigarette Island was at this time dotted with non-coniferous trees and the eastern perimeter was densely vegetated with non-coniferous trees. By 1843 the land that would become known as 'Cigarette Island' was entitled 'Davis's Ait' in reference to the Davis family who kept the nearby Castle Inn. The extended setting comprised a number of hotels, a coal depot to the north and Molesey Flour Mills to the south-west.

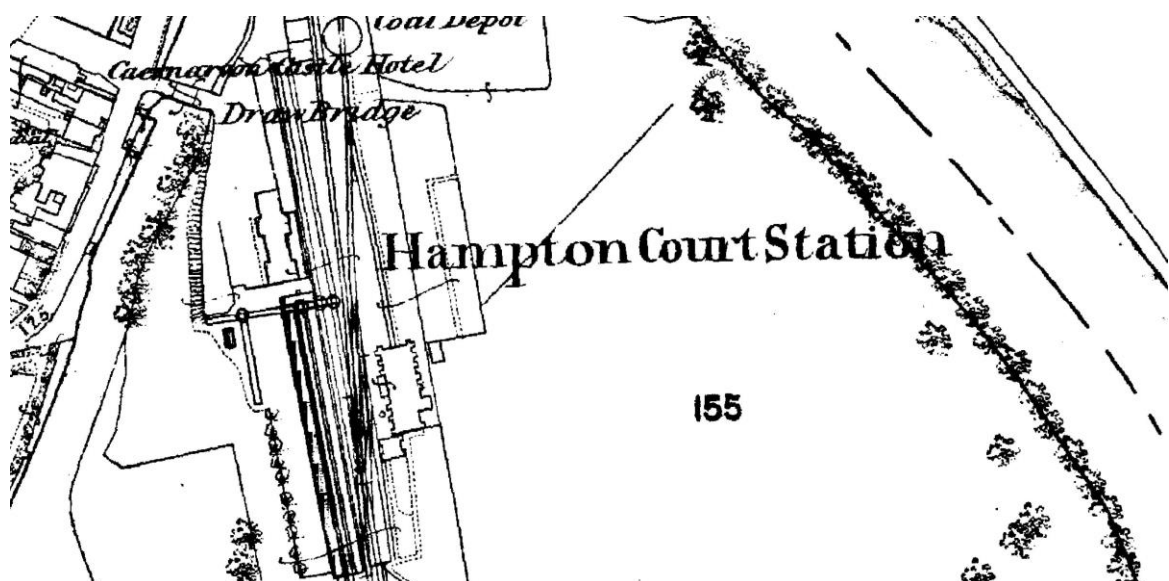


Figure 13 – Ordnance Survey mapping (1860-1869) encompassing Site and environs

3.2.15 Cigarette Island would come to acquire its name during the later nineteenth century, when a number of houseboats were moored there, one of which was known as 'The Cigarette'. Alongside this, coupled with the popularity of the riverside location and Hampton Court as a tourist spot, the island would come to be populated with weekend holiday homes, ranging in scale from simplistic wooden and corrugated metal shacks to large converted railway carriages. Ordnance Survey mapping dating to 1880 depicts a largely identical context to that seen on mapping from 1860, and development at the Site would remain largely static until 1939, when, following the outbreak of the Second World War, an air raid shelter was created on Cigarette Island, which is still visible.

3.2.16 Work began in 1930 on the construction of the fourth bridge across the Thames, to the designs of

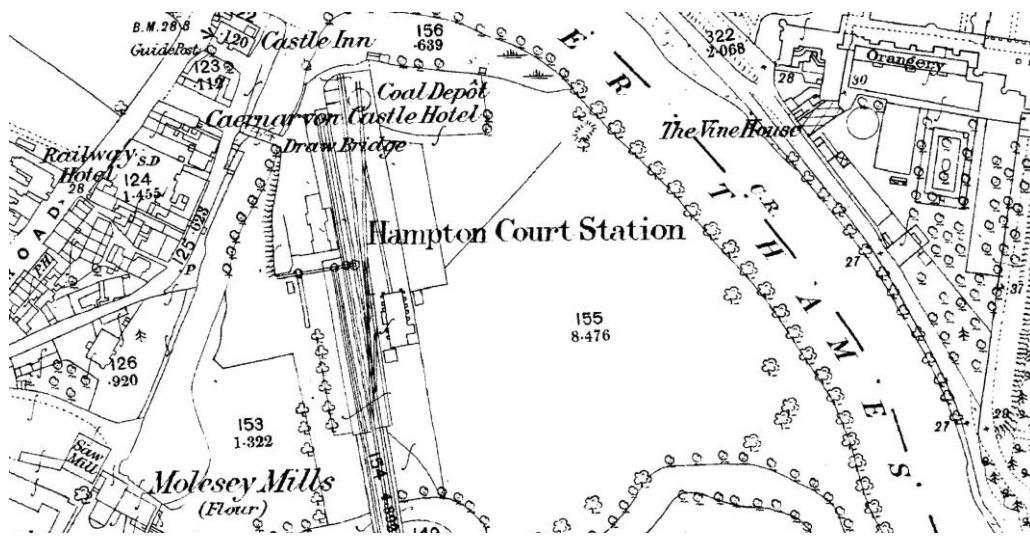


Figure 14 – Ordnance Survey mapping (1880-1889) encompassing Site and environs



Figures 15 - Aerial photograph (prior to construction of fourth bridge) encompassing Site and environs

Edwin Lutyens, and, around the same time, the River Mole was diverted into the River Ember, allowing the bridge to be accessed from a new road in front of the station. The bridge itself, through the application of dressed ashlar stone and brick, was a contextual piece of architecture that complemented the adjacent Hampton Court. By 1935 the holiday homes on Cigarette Island had come to be considered a nuisance and the Office of Works resultantly purchased the land and had it converted it to a public park.

3.2.17 Ordnance Survey mapping dating to the 1950s show that the island itself was replanted with two rows of non-coniferous trees aligned parallel with one another, further exhibiting the popularity of the island as a riverside leisure spot. depicts these changes. Alongside the construction of the Jolly Boatman to the north, the station itself had also been extended to the south. Also shown on the map is a footpath running adjacent to the river and a playground was created within the south-west of corner of what is labeled Cigarette Island Park.

3.2.18 With the exception of the demolition of the railway goods shed and the Jolly Boatman, and some minor reconfigurations to the station, development would remain static from 1970 onwards, as depicted by comparison between Ordnance Survey mapping from 1970 and 2021.

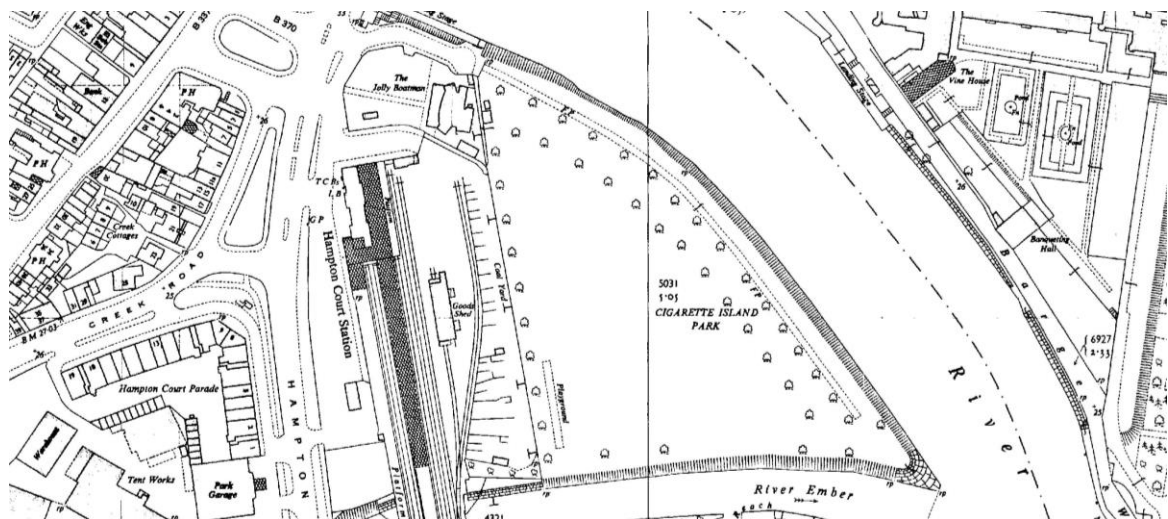


Figure 16 - Ordnance Survey mapping (1950-1959) encompassing Site and environs

4.0 Statement of significance

4.1 Introduction

4.1.1 The management and mitigation of change to the heritage resource resulting from development are based on the recognition within Government planning objectives that “...*heritage assets are an irreplaceable resource*...” (see NPPF). Impacts to the historic environment and its associated heritage assets arise where changes are made to their physical environment employing the loss and/or degradation of their physical fabric or setting, which in turn leads to a reduction in the significance of the historic environment record and its associated heritage assets.

4.1.2 A heritage asset may be defined as a building, monument, Site, place, area, or landscape positively identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage assets include designated heritage assets and assets identified by the local planning authority (including local listing).

4.2 Scoping

4.2.1 Following **Step 1** of the methodology recommended by the Historic England guidance (GPA 3), some designated heritage assets within the wider environs of the Site have been scoped out of this assessment as they would not be affected by the proposed development, in terms of material changes or changes to their setting and heritage interest (significance). This has been based on the distance of the asset from the Site; the asset’s location, scale and orientation, and the nature, extent and scale of intervening built form, vegetation and topography between asset and the Site.

4.2.2 The initial assessment utilised modern and historic mapping, aerial photography, Google Earth, the National Heritage List for England, and the Historic Environment Record (HER) to identify which above ground heritage assets may include the proposed development area as part of their setting.

4.3 Heritage assets for assessment

The Site is occupied by a locally listed building (Hampton Court Station) and it is situated within the boundaries of the East Molesey (Kent Town) Conservation Area. The site lies in the setting of a number of designated heritage assets, most notably Hampton Court Palace. As the site lies within their setting, the proposed development has the potential to impact upon their heritage interest

(significance). Those assets included for assessment are tabulated and mapped below:

Table 2: Summary of designated built heritage assets for assessment

Designated heritage assets	List Number(s)	Grade / Asset Type	Significance
Hampton Court Palace (1)	1193127; 1002009; 1000108	Grade I Listed, Scheduled Monument; Registered Park and Garden	High
Privy Garden, heritage assets within included as a group assessment, comprising: (2) <ul style="list-style-type: none"> Privy Garden (Screens by Tijou) Privy Garden (1700s, ten lead vases) Privy Garden (Sundial) Privy Garden (1869, statue of a man) Privy Garden (1869, statue of a woman) Privy Garden (1600s+, Medici Venus, Bronze Statue) Privy Garden (1600s+, Bronze statue of female) Privy Garden (1700s, statue) 	1065441; 1065450; 1065446; 1193330; 1065447; 1357716; 1065448; 1065449	Grade I and Grade II listed	High
Sunk Garden, heritage assets within included as a group assessment, comprising: (3) <ul style="list-style-type: none"> Sunk Garden (1909 lead putti statues) Sunk Garden (Undated statue of Venus) 	1357715; 1065443	Grade II listed	High
Banqueting House (4)	1357714	Grade I listed	High
Lower Orangery (5)	1193195	Grade I listed	High
Trophy Gates (6)	1065444	Grade I listed	High
Barracks (7)	1080810	Grade I listed	High
East Molesey (Kent Town) Conservation Area (8)	--	Conservation Area	High
Hampton Court Green Conservation Area (9)	--	Conservation Area	High
Listed buildings opposite Trophy Gates, included as a group assessment, comprising: (10) <ul style="list-style-type: none"> The Green Palace Gate Paper House Old Court House Palace Gate Old Office House Faraday House and Cardinal House Mitre Hotel Court Cottage Faraday Cottage, King's Store Cottage and Garage 	1080795; 1065362; 1286380; 1080796; 1080796; 1240005; 1254109; 1080798; 1065361; 1080797; 1080797; 1254108; 1080794	Grade II and Grade II* listed	High

Royal Mews and Great Barn (11)	1192945	Grade I listed	High
Hampton Court Bridge (12)	1358100	Grade II listed	High
Bridge over the River Ember (13)	1377454	Grade II listed	High
Hampton Court Station (14)	--	Locally listed	Low
Cigarette Island (15)	--	Locally listed (nominated)	Low

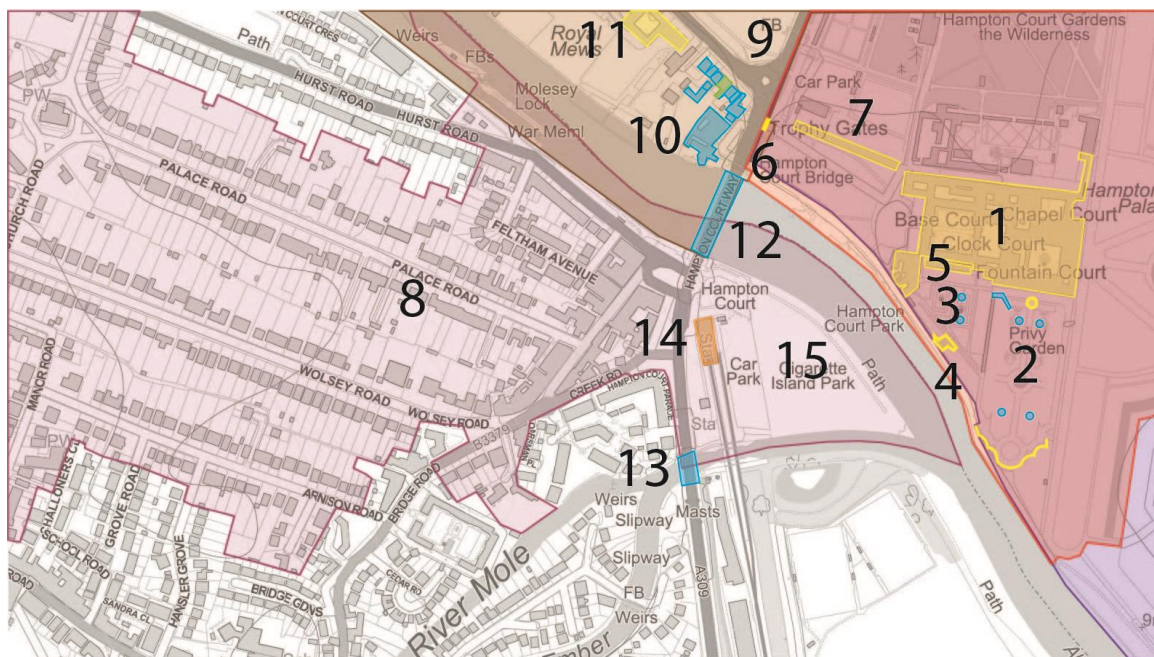


Figure 17 – Heritage assets included for assessment (see table above for corresponding numbers)

4.3.1 The following section will assess their significance, including the contribution their setting makes to this significance, as well as their relationship to the Site in accordance with **Step 2** of the methodology recommended by the Historic England guidance (GPA 3).

4.4 Hampton Court Palace (Grade I listed, Scheduled Monument, Registered Park and Garden)

4.4.1 For this assessment, because of the close interaction and commonality between them, the heritage assets that comprise Hampton Court Palace (Grade I listed building and Scheduled Monument) and its grounds (Grade 1 Registered Park and Garden) are considered together, although for the purposes of considering the weight to be given to them they constitute three designations of the highest order.

4.4.2 These assets represent an intact Tudor palatial complex and garden, with earlier late Medieval origins, and substantial and notable later additions. Although it was consistently subject to a number

of extensions, Hampton Court Palace developed initially as a sprawling two to three storey palatial complex throughout the sixteenth century, defined by its red brick and dressed stone mullions as well as elaborate chimney stacks and courtyards. The building and grounds would be significantly augmented during the late seventeenth and eighteenth century, primarily evidenced through the four storey Baroque wing commissioned by William and Mary, built to the designs of Christopher Wren. Hampton Court and its encompassing grounds were statutory designated at varying intervals, initially as a Scheduled Monument in 1900, with the Palace listed at Grade I on 2nd September 1952 and the Registered Park and Garden designated on 1st October 1987.

Architectural / aesthetic interest

4.4.3 The architectural and aesthetic interest of Hampton Court, as well as its grounds, stems from its plan, various typologies, decoration and landscaping. The building is one of the few intact palatial complexes in England and demonstrates well the ways in which these were laid out: namely that, whereas specific geometries were adopted in the design of churches and castles, English great houses and palaces were not rigidly designed, owing to the amount of utilities, ancillary features and service buildings that would need to be accommodated and that were phased into the buildings, with large and varied ranges scattered around courtyards. Within England palaces were designed to host the monarch, their household, close relative and senior clergy. Serving as a centre of administration and domesticity they would comprise a series of buildings, namely a Great Hall, Chapel, private apartments, offices, ancillary structures such as a kitchens and brewhouses. This represents the initial stages of the architectural development of Hampton Court, the special interest of this stage of development heightened through the rich architectural detailing, typically in the chimney stacks and crenellation.

4.4.4 Having been built in identifiable key stages, the seventeenth and eighteenth century extensions to the palace, commissioned by William and Mary following the Glorious Revolution of 1688 are also of high architectural interest. The services of Christopher Wren were sought for the initial changes, with the result manifesting in a sizeable extension to the east, constructed in the Baroque style. These extensions, primarily the eastern façade represent one of the most noteworthy Baroque extensions in England. Baroque architecture, although initially seeming to comprise elements of the classical styles that would become prominent during the following century, is chiefly defined by highly elaborate and ornamental decoration. At Hampton Court, this is arguably best exemplified

through the foliated stonework circular window openings, balustrade parapet, high sash windows and quoins. Restorations to the palace were later carried out by William Kent and these represented extremely early examples of Gothic revival architecture. The encompassing grounds retain a strong legibility as late medieval parkland and formal seventeenth as well as eighteenth century planned gardens.

Historic interest

4.4.5 The historic interest of Hampton Court Palace and the encompassing grounds resides in its paramount evidential importance as a highly well-preserved Tudor, seventeenth and eighteenth century palatial complex surrounded by gardens and parklands that illustrate a similar phased development. With only two hundred palaces having been identified in England, the design of Hampton Court is unique and there are few parallels with which to compare it owing to its scale. The building stands as a highly significant cultural, economic and political symbol in English history, having served to house a number of monarchs, courtiers, dignitaries and ambassadors since its construction in the sixteenth century. Concurrently, the strong association of Hampton Court with King Henry VIII, William III and Mary II, all highly influential figures in British history, alongside famed architects such as Christopher Wren and William Kent, instill the palace and grounds with a high level of historic importance. Hampton Court and the encompassing grounds have played a paramount importance in influencing the development of the surrounding area since the late Medieval period, having inhibited urban expansion and the various land uses since their establishment.

Archaeological interest

4.4.6 Hampton Court is considered to possess high archaeological potential, specifically in relation to its areas of original fabric and the subsequent insight into the way in which the building and grounds developed, as well as the lives of its inhabitants from the late Medieval period onwards. There is also considered archaeological potential for future insight into the pre-existing medieval manor that existed on the site until the early sixteenth century. The surrounding parklands and grounds possess a similarly high level of archaeological interest, containing swathes of open parkland and enclosed formal gardens that may hold archaeological potential for further understanding of how these developed and the various land uses over time.

4.4.7 The palace is identified within the highest order of designated heritage assets. Its particularly unique characteristics of size, the largest and most intact remaining Tudor palace in the world, its substantial and revered later additions, and its association with the most notable of English historical figures and events, mean that these assets are amongst the most important and contain one of the highest levels of significance in England.

Setting and relationship to Site

4.4.8 Hampton Court Palace, the encompassing Registered Park and Garden as well as Scheduled Monument represent an intact Tudor palatial complex and garden, with earlier late Medieval origins. The building and grounds, having formed such an intrinsic part of the development of this section of Richmond since the late medieval period, heavily derive heritage importance from and inform their surroundings. It is to the north and east that the parkland defines both the immediate and extended setting, the delineating barrier provided by the Thames contrasting heavily with the more urbanised environment beyond. The setting to these assets extends well into Molesey and elsewhere south beyond the Thames, and into Hampton Court Green define the southern and eastern setting, all of which contextually interrelate with the palace, with strong historical associations, both functionally and theatrically, with development having resulted because of proximity to the palace and the undeveloped nature of the land providing visual enjoyment from within it.

4.4.9 The historic built environment, primarily comprising eighteenth century houses and inns complements the historic setting, with some, particularly the Royal Mews and Great Barn, sharing a direct relationship with the palace. When Hampton Court Palace was constructed, the extended setting was overwhelmingly rural, with Hampton Court Palace forming a backdrop to Molesey, delineated by the Thames and characterised by parkland and fields. The grand palace and its formal grounds would have deliberately juxtaposed with the wild land surrounding it.

4.4.10 The Site itself has strong historical and visual connections with the palace, being the principal location to visitors first arrived and witness its splendour and magnitude. The station and former Jolly Boatman principally resulted due to the needs of those travelling to see the palace. The ability to view the station from the palace, as it has been possible since the station's construction, is an important reference point to visitors. The historic scale of development on the site has always been

modest, not competing with that of development in East Molesey and providing a relatively soft visual edge to the settlement, which provides an important transition from the openness of the undeveloped land to the south of the river, which includes Cigarette Island and the long stretch of open land east of the River Ember to the Kingston Grammar School Boathouse. The site therefore makes a considerable contribution to the setting and significance to these assets.

4.5 Privy Garden, (Grades I and II listed) heritage assets within included as a group assessment, comprising:

- Privy Garden (Screens by Tijou)
- Privy Garden (1700s, ten lead vases)
- Privy Garden (Sundial)
- Privy Garden (1869, statue of a man)
- Privy Garden (1869, statue of a woman)
- Privy Garden (1600s+, Medici Venus, Bronze Statue)
- Privy Garden (1600s+, Bronze statue of female)
- Privy Garden (1700s, statue)

4.5.1 The Privy Garden is an enclosed formal planned garden located within the southern section of the grounds of Hampton Court. A Privy Garden has been in situ here since the sixteenth century, with the garden seen today a recreation of that established during the reign of William III. Contained within the boundaries of the garden are a number of heritage assets, both statutory designated at Grades I and II on 2nd December 1952.

Architectural / aesthetic interest

4.5.2 The architectural / aesthetic interest of these heritage assets is derived primarily from the craftsmanship employed in their production, with the statues, sundial and lead vases standing as fine examples of early modern and later nineteenth century artistic styles. Further to this, the contribute to the overall aesthetic of the garden itself when viewed collectively. The Screens

adjacent to the Tijou represent elaborate, well-crafted and highly decorated examples of early modern garden architecture, evident through their curvilinear form and fretwork decoration; reflective of the grandeur and opulence of Hampton Court Palace and status of the Privy Garden.

Historic interest

- 4.5.3 The historic interest of the heritage assets contained within the Privy Garden relates to their evidential importance, principally that they stand as well preserved examples of garden ornaments, accessories and boundaries that lend the Privy Garden a strong legibility as part of a palatial complex. With the exception of the later nineteenth century statues, the ornaments and screens within the garden demonstrate the socio-cultural importance with which the Privy Garden was instilled during the sixteenth, seventeenth and eighteenth centuries.

Archaeological interest

- 4.5.4 Any archaeological interest that these assets would possess relates to their original fabric and the subsequent interpretation into the way in which Hampton Court developed, as well as the lives of inhabitants from the sixteenth century onwards.

Setting and relationship to Site

- 4.5.5 A Privy Garden has occupied the site of the current garden since the sixteenth century, however, the garden as seen today is an authentic restoration of that established during the reign of William III during the eighteenth century. The assets within complement the characteristic seventeenth and eighteenth century formal, structured style of the garden: with the screens, early modern statues, vases and sundials serving as accessories to this and contained setting. With the exception of the early twentieth century statuettes, when the garden and these ornamental features were established, the extended setting was overwhelmingly rural, with Hampton Court Palace forming a backdrop to Molesey, delineated by the Thames and characterised by parkland and fields.
- 4.5.6 The formal garden would have deliberately juxtaposed the wild land surrounding it, reinforcing the 'taming of nature'. The close proximity of the Site, coupled with its context, namely with the station and former Jolly Boatman having principally been constructed to serve the needs of those travelling to see Hampton Court, allows the Site and these listed structures, as part of the setting of Hampton

Court Palace to inform one another.

4.6 Sunk Garden, (Grade II listed) heritage assets within included as a group assessment, comprising:

- Sunk Garden (1909 lead putti statues)
- Sunk Garden (Undated statue of Venus)

4.6.1 The Sunk Garden, now Pond Gardens, originally comprised fish ponds during the sixteenth century. These were subsequently replaced by Mary II during the late seventeenth century into a set of sunken gardens, finalized during the early twentieth century. As with the Privy Garden, the heritage assets within, namely two early twentieth century statuettes and an undated statue of Venus, complement the characteristic seventeenth and early twentieth century formal, structured style of the garden. These heritage assets were assigned statutory designation at Grade II on 2nd September 1952 and 25th June 1983.

Architectural / aesthetic interest

4.6.2 The architectural / aesthetic interest of these heritage assets is derived primarily from the craftsmanship employed in their production, with the ornaments standing as fine examples of early twentieth century, possibly older artistic styles. Further to this, the assets contribute to the overall aesthetic of the garden itself when viewed collectively.

Historic interest

4.6.3 Although of a later date, the historic interest of the heritage assets contained within the Privy Garden resides in their evidential importance, principally that they stand as well preserved examples of garden ornaments that lend the Sunken Garden, which traditionally has been ornamental in nature, a strong legibility as part of a palatial complex and illustrate its development over time.

Archaeological interest

4.6.4 Any archaeological interest that these assets would possess relates to their original fabric and the subsequent interpretation into the way in which Hampton Court developed, as well as the lives of inhabitants from the early twentieth century onwards.

Setting and relationship to Site

4.6.5 The Sunk Garden, now Pond Gardens, originally comprised fish ponds during the sixteenth century. These were subsequently replaced by Mary II during the late seventeenth century into a set of sunken gardens, finalized during the early twentieth century. As with the Privy Garden, the heritage assets within, namely the statues and statuettes, complement the characteristic seventeenth and early twentieth century formal, structured style of the garden. The assets make an undoubted contribution to the contained setting of the garden. When the garden, as seen today, was established the extended setting was overwhelmingly rural, with Hampton Court Palace forming a backdrop to Molesey, delineated by the Thames and characterised by parkland and fields.

4.6.6 The formal garden would have deliberately juxtaposed the wild land surrounding it, having been tailored to accommodate a formal layout of citrus trees. The close proximity of the Site, coupled with its context, namely with the station and former Jolly Boatman having principally been constructed to serve the needs of those travelling to see Hampton Court, allows the Site and these listed structures, as part of the setting of Hampton Court Palace to inform one another. However, the sunken nature of the garden does lend it a somewhat self-contained setting in relation to its surroundings, with restricted levels of inter-visibility between it and the Site, only glimpsed through hedgerow.

4.7 Banqueting House (Grade I listed)

4.7.1 The Banqueting House at Hampton Court was constructed to the designs of Christopher Wren, completed in 1700. The building is situated on the perimeter wall of Hampton Court Palace, constructed from brown brick with red brick designs. The interior of the of Banqueting House, comprising a highly decorated room, was painted by Verrio. The Banqueting House was statutory designated at Grade I on 2nd September 1952 with no subsequent amendments. The rich decoration of the building, evidenced principally through the employment of stone dressings to produce elaborate scrolled console brackets, broken semi-circular pediment and cornice. The elaborately painted interior represents well the status of the building and early eighteenth century artistic styles.

Architectural / aesthetic interest

4.7.2 The architectural / aesthetic interest of the Banqueting House is manifold, relating both to its self-

contained special interest and that it holds as part of the early modern gardens to the south of the house. Initially the building is of paramount importance for its typology as a Banqueting House, with few examples so well preserved nationally. Banqueting Houses served as both as recreational buildings and garden features during the early modern period. They were often situated to the periphery of a garden, allowing for a vista of a typically rural setting beyond, concurrently serving as a private space where people could dine and view their surroundings.

Historic interest

- 4.7.3 The historic interest of the Banqueting House is derived from the well preserved nature of both the exterior and interior of the building, which stands as an intact example of an early modern banqueting house and garden structure. The evidential importance of the banqueting house is concurrently heightened by the ways in which it illustrates the development of Hampton Court during the reign of William III, constructed within the southern grounds of the palatial complex alongside the replanned gardens, Orangery and adjacent Baroque extension.

Archaeological interest

- 4.7.4 Any archaeological interest that the Banqueting House would possess relates to any areas of original fabric and the subsequent insight into the way in which the building and Hampton Court developed, as well as the lives of inhabitants.

Setting and relationship to Site

- 4.7.5 The Banqueting House has a strong and deliberately planned relationship with the immediate and extended setting surrounding it. As outlined, Banqueting Houses served as both as recreational buildings and garden features during the early modern period. They were often situated to the periphery of a garden, allowing for a vista of a typically rural setting beyond, concurrently serving as a private space where people could dine and view their surroundings. Factoring this into consideration, the Banqueting House retains an intact immediate and extended northern, as well as westerly, setting in the form of Hampton Court and its grounds. To the west, the building is delineated from its extended setting by the Thames, with Hampton Court Station, the adjacent Cigarette Island and the open spaces to the south, acting as the remnants of an almost entirely rural-village setting, with the expanded urban setting of Molesey beyond. The surviving green

riverside setting of the Station, as well as Station itself, contributes to the heritage importance of the Banqueting House, allowing its original function to be interpreted, with the Station and railway forming one of the key approaches to the palace.. The extended setting of the station and Molesey beyond, being altogether of a later date, do not make a significant contribution to the heritage importance of the Banqueting House.

4.8 Lower Orangery (Grade I listed)

4.8.1 The Lower Orangery comprises an early eighteenth century greenhouse in which William III used to house his orange trees. The building has a simplistic gallery style layout, defined by tall sash windows and faced in brick with bays contained within the recessed interior window openings. The building was constructed to face south, with rows of tall sash windows regularly placed to accommodate optimum amounts of sunlight and heat. The Lower Orangery was statutory designated at Grade I on 2nd December 1952 with no subsequent amendments.

Architectural / aesthetic interest

4.8.2 The architectural / aesthetic interest of the Orangery resides in its plan form, decoration and the high level of craftsmanship employed in its construction. The building was constructed to an elongated rectangular plan, facing south with a number of sash windows inset to accommodate plentiful amounts of heat and light. The recessed bays within, coupled with the rich interior decoration, heighten this special interest, reinforcing the high status and function of the building. Generally, the building also stands as an excellent example of a Orangery building typology, indicative of their wider popularity during the late seventeenth and eighteenth centuries.

Historic interest

4.8.3 The Lower Orangery is considered to be of historic interest for a number of reasons. Initially the building is highly well preserved, with both the interior and exterior retaining their original appearance. However, the buildings represents, alongside a number of other examples constructed at a similar date, an important socio-political moment in British history, following the establishment of William III, who had a number of orange trees imported into his new domain. These plants subsequently became immensely popular among the nobility and upper middle classes who had orangery buildings constructed to accommodate them.

Archaeological interest

- 4.8.4 Any archaeological interest that the Orangery would possess relates to any areas of original fabric and the subsequent insight into the way in which the building and Hampton Court developed, as well as the lives of inhabitants.

Setting and relationship to Site

- 4.8.5 The Orangery shares an important relationship with the immediate setting surrounding it in terms of its orientation and relevance to the function of the garden. Having served as a private greenhouse for William III to house orange trees, the building was constructed to face south, with rows of tall sash windows regularly placed to accommodate optimum amounts of sunlight and heat. Its linear 'gallery-like' layout and style of fenestration would also have accommodated views across the adjacent garden and to a certain extent the rural setting beyond. The extent to which the building derives heritage importance from its wider setting is mixed: within the setting, both functionally and visually, the orangery relates foremost to the garden. However, having been constructed during the middle of the early modern period, the building and formal garden would have been seen to positively juxtapose the rural setting beyond, the contrast being reinforced by the nature of the exotic plants that these areas hosted. Therefore views between the two would have been desirable and are glimpsed through the treetops seen above the Banqueting House walkway, as well as to a lesser extent through the window-style openings within this. Therefore, in terms of its relationship with the extended setting, the Orangery can be said to derive a level of heritage importance, specifically through the ways in which it visually interrelates with the Site and its environs.

4.9 Trophy Gates (Grade I listed)

- 4.9.1 The Trophy Gates were constructed to the designs of John Oliver in 1701, with some later modifications commissioned by George II. In appearance the Trophy Gates comprise four brick piers, with dressed stone cornices and consoles. The central piers carry the figures of a lion and a unicorn. The Trophy Gates were statutory designated at Grade I on 2nd December 1952, with no subsequent amendments.

Architectural / aesthetic interest

- 4.9.2 The architectural / aesthetic interest of the Trophy Gates resides in the craftsmanship employed in

their construction, with the gates standing as richly decorated and subsequently grand examples at the entrance to Hampton Court, furthermore framing a linear view toward the building. The metalwork of the gates has an elaborate gold and black foliated pattern, with the surmounting lion and unicorn representing the status and of the approach to the palace as well as the presence of royal authority.

Historic interest

- 4.9.3 The Trophy Gates are of historic interest for their evidential importance and socio-cultural symbolism, the latter relating to their status and the embodiment of the new consolidation of royal power, as well as subsequent wealth, following the Glorious Revolution in 1688. On a related level, the gates act as physical markers that illustrate the later development of Hampton Court, commissioned alongside a number of late seventeenth and early eighteenth century alterations commissioned by William and Mary.

Archaeological interest

- 4.9.4 Any archaeological interest that the Trophy Gates would possess relates to their original fabric and the subsequent interpretation into the way in which Hampton Court developed, as well as the lives of inhabitants from the early eighteenth century onwards.

Setting and relationship to Site

- 4.9.5 The Trophy Gates derive heritage importance foremost from their immediate setting, acting as a grandiose marker to the entrance of Hampton Court Palace and allowing for a linear view of the approach to the building. As such they principally relate to the palace, as opposed to the extended setting. This applies regarding their relationship with the Site, which is heavily screened from view by vegetation and built form. Further to this, the gates share no contextual relationship with the Site.

4.10 Barracks (Grade I listed)

- 4.10.1 The Barracks at Hampton Court were constructed in 1689 to replace those that had served Charles II. In appearance they are two storeys in height, with simplistic elevations, constructed primarily from red and brown brick with pantile roofs. The Barracks were assigned Grade I listing status on 2nd September 1952 with no subsequent amendments to this.

Architectural / aesthetic interest

- 4.10.2 The architectural / aesthetic interest of the Barracks resides in their typology and plan form. The buildings stand as well preserved examples of a private barracks tailored to serve a Palatial complex, with a varies number of interior subdivisions to accommodate the various troops, principally the horse-guards at the west and foot-guards at the east end, with a three bay sutlery having been constructed in 1700 to join the two and transform them into 'wings'. The windows of the building were in several places tailored to restrict light and accommodate a stables. The buildings represent a precise level of craftsmanship, with a strict adherence to linear symmetry and uniformity of design.

Historic interest

- 4.10.3 The historic interest of the Barracks can be attributed to a number of factors. The buildings are historically associated with William III, indicative of his wish to renovate the existing buildings and retain a military presence within the grounds of the palace. In this way, factoring in their well-preserved appearance and subsequent evidential importance, they form an important component of the legibility and chronological development of Hampton Court during the early modern period. Concurrently, the ability to understand the buildings within this context allows for an interpretation of socio-political culture at court during the late seventeenth century, suggestive of the need for heightened security following the consolidation of the throne by William III following the Glorious Revolution of 1688.

Archaeological interest

- 4.10.4 Any archaeological interest that the Barracks would possess relates to any areas of original fabric and the subsequent insight into the way in which the building and Hampton Court developed, as well as the lives of inhabitants, specifically the guards who would have inhabited the building from 1689 onward.

Setting and relationship to Site

- 4.10.5 The Barracks have formed part of the immediate Hampton Court setting since the reign of Charles II, although the buildings seen today replaced these, the latter having been constructed in 1689.

Having been constructed to serve as a soldiers and guard barracks the buildings form an intrinsic element of the setting, both informing and deriving heritage importance from it as a component piece of the palatial complex. Their heritage importance is principally therefore self-contained. However, the exposed south-western position of the Barracks, despite some vegetated screening, does mean that they are exposed to the extended setting across the Thames and specifically are in view of the Site. When the Barracks were constructed this extended setting was overwhelmingly rural, with Hampton Court Palace forming a backdrop to Molesey, delineated by the Thames and characterised by parkland and fields. The close proximity of the Station, former Jolly Boatman and Cigarette Island to the Barracks and Hampton Court, coupled with its their relatively rural nineteenth century appearance, subsequently complements the setting, contributing to the legibility of the palace and its surrounding parkland.

4.11 East Molesey (Kent Town) Conservation Area

4.11.1 The East Molesey (Kent Town) Conservation Area was first designated on 18th December 1973 and subject to a number of later extensions on 23rd November 1994 and 18th May 2000. The boundaries of the conservation area encompass a section of the Thames, including Hampton Court Bridge (Grade II listed) Hampton Court Station (locally listed), Cigarette Island and the Bridge over the River Ember (Grade II listed) to the east, following down through the River Ember and encompassing a number of late nineteenth and early twentieth century houses lining Arnison Road, Manor Road and Kent Road to the south. Beyond the conservation area includes Palace Road the Grade II listed Church of Saint Paul to the west and north.

Architectural / aesthetic interest

4.11.2 The architectural and aesthetic interest of the conservation area is mixed owing to the variety of buildings and landscape areas contained within its boundaries. The conservation area is punctuated by a high survival of detached Victorian and Edwardian villas, the majority of which, as is characteristic of buildings from this period, are adorned with rich architectural embellishment. These houses are aligned in formal grid patterns, with the overall aesthetic interest heightened by the long contained views afforded. The Church of Saint Paul, situated to the north-west forms an important architectural focal piece, having been constructed in 1851 and built in the Gothic style utilising Kentish Ragstone. The two bridges crossing the Thames and Ember Rivers, statutory listed at

Grade II and built to the designs of Edwin Lutyens represent contextually designed architectural focal pieces, tailored to complement the appearance of the adjacent Hampton Court Palace and standing as well preserved examples of this work. The aesthetic interest of the conservation area is heightened by Cigarette Island which forms one of the few surviving sections of the pre-existing rural environment prior to nineteenth century expansion. The locally listed Hampton Court Train Station, built in a loosely Jacobean style, heightens the special architectural interest of the conservation area, forming a component part of the nineteenth century setting.

Historic interest

- 4.11.3 The East Molesey (Kent Town) Conservation Area is considered of historic interest for a number of reasons. This is primarily derived from the conservation area representing the development of Molesey as a settlement since the late medieval period, later to become closely intertwined with Hampton Court, acting in many ways as one of the satellite settlements that served it. Cigarette Island forms one of the few surviving sections of the pre-existing rural environment prior to nineteenth century expansion. While none of the medieval and initial early modern settlement survives, elements of its pattern remain. The evolution of the conservation area over time is best evidenced through the nineteenth and early twentieth century built environment, exemplified through the high proportion of late Victorian and Edwardian houses, alongside the train station and bridges, the latter having been designed by Edwin Lutyens, all of which illustrate the rapid expansion of the village and area from the late early modern period onwards. In addition, this illustrative importance is heightened further by the well preserved historic townscape and building fabric on display throughout, allowing the conservation area to retain a high legibility and coherency.

Archaeological interest

- 4.11.4 The archaeological interest of the East Molesey (Kent Town) Conservation Area can be found in how it provides an insight into the way in which this area was developed and the lives of its early inhabitants; this can be found in both the built fabric of the various historic buildings here and the overall urban character of the conservation area, as well as the interrelationships between the two.

Setting and relationship to Site

- 4.11.5 The conservation area can be considered to derive a certain level of heritage importance from its

immediate and extended settings, principally in its relationship to Hampton Court to the north, which stimulated built development within the area at a rapid pace during the nineteenth century. The historic-townscape setting to the west and south also shares a certain nineteenth and early twentieth century character and street layout, Kingfisher Court and the Church of St. Mary being examples of this. The Site is located within the conservation area, bordering the eastern perimeter of Cigarette Island and encompassing the nineteenth century locally listed train station. These form an intrinsic part of the historic setting contained within the boundaries of the conservation area, with Cigarette Island a surviving remnant of the pre-existing rural environment and the train station a notable example of the mid-nineteenth century development of the area, built to allow the public to travel to the newly opened Hampton Court. The most immediate setting hosts two statutory designated heritage assets, namely the bridges to the north and south designed by Edwin Lutyens during the early twentieth century. Both of which form an intrinsic part of the riverside setting.

4.12 Hampton Court Green Conservation Area

4.12.1 The Hampton Court Green Conservation Area was first designated on 14th January 1969 and later extended on 7th September 1982. The boundaries of the conservation area encompass a number of seventeenth and eighteenth century buildings, examples including the Old Court House which served as the house of Christopher Wren between 1708 and 1723. Further to this, the conservation area includes the Royal Mews and Barn which principally dates to the sixteenth century. The extensions made in 1982 sought to integrate the Georgian and early nineteenth century lodges that line the northern side of the road adjacent to Hampton Court.

Architectural / aesthetic interest

4.12.2 The architectural and aesthetic interest of the Hampton Court Green Conservation Area is derived from the plan form, aesthetic details and craftsmanship of the early modern buildings contained within its boundaries. Although since modified a number of times, initially the Royal Mews and Great Barn represent the earliest surviving phases of architectural development, dating at earliest to the sixteenth century and expanded during the seventeenth and nineteenth centuries. The northern elevation of the range exhibits a central moulded stone archway, the inner arch having been brought from Hampton Court Palace in 1537. To the central south of the conservation area are a concentration of eighteenth century houses and manor buildings. These are assessed separately

within this report, but in summary heighten the overall architectural interest of the conservation area through their characteristic eighteenth century design: principally defined by their sash windows, two to three storey layout, symmetrical facades and to a certain extent application of classical architectural styles. A number of similar eighteenth and nineteenth century houses line the conservation area to the north, of architectural interest for those reasons outlined above, notable examples include Clarence Lodge, Paddock Cottage and Park House. The aesthetic interest is further enhanced by Hampton Court Green to the north, which forms a focal point.

Historic interest

- 4.12.3 The Hampton Court Green Conservation Area derives its historic interest from its close association with Hampton Court, the evidential importance of the buildings contained within, all of which cumulatively illustrate the development of the area from the sixteenth century onwards. The Royal Mews and Great Barn together illustrate the development of ancillary features for the palace, after which, principally during the late eighteenth and nineteenth centuries, the area encompassing the green and road to the north was extensively developed with houses and villas, demonstrating chiefly the increasing popularity of the area which would accelerate greatly during the nineteenth century. The majority of buildings within the conservation area are well preserved and further help increase its legibility.

Archaeological interest

- 4.12.4 The conservation area was designated as a priority area of archaeological potential. This is owed to the ways in which above and below ground evidence may in future provide insight into the way in which this area was developed and the lives of its early inhabitants; this can be found in both the built fabric of the various historic buildings here and the overall urban character of the conservation area, as well as the interrelationships between the two.

Setting and relationship to Site

- 4.12.5 Hampton Court Green derives high level of heritage importance from its immediate and extended setting to the north, west and east, forming a component and interrelating part of the setting of Hampton Court. The prominence of open green space is reinforced by the open parkland to the north and west as well as the grounds of Hampton Court to the east; overall giving the area an intact

and cohesive historic-architectural appearance. With the exception of the bridge and Cigarette Island to the south, the former a key access point and the latter forming part of the rural setting, the setting to the south makes less of a contribution. The area across the bridge has a largely different suburban context, principally comprising densely packed mid-late nineteenth and early twentieth century terraces with later modern infill. The Site, although situated south of the river, does however interrelate with Hampton Court Green, with the placement of the train station having been tailored to provide ease of access to the palace, its grounds and setting. As outlined Cigarette Island, which directly borders the Site, forms an important, if fragmentary piece, of the originally rural setting that originally defined the land to the south of the river.

4.13 Listed buildings opposite Trophy Gates (Grades II and II*), included as a group assessment, comprising:

- The Green
- Palace Gate
- Paper House
- Old Court House
- Palace Gate
- Old Office House
- Faraday House and Cardinal House
- Mitre Hotel
- Court Cottage
- Faraday Cottage, King's Store Cottage and Garage
- Palace Gate House

4.13.1 In summary these heritage assets stem primarily from the eighteenth century period of growth, with the exception of Faraday Cottage and King's Store Cottage which dates to the sixteenth century. In

appearance they share many common characteristics indicative of eighteenth century architecture, examples being the prominent use of brick and stucco, alongside sash windows, cornices and other restrained applications of classical architecture. They were assigned statutory designation at Grade II and II* at intervals between 1952, 1983, 1987 and 1993.

Architectural / aesthetic interest

4.13.2 The architectural interest of these heritage assets is derived from their plan form, architectural decoration and the material palette employed in their construction. The buildings are emblematic of eighteenth century architecture, defined by their sash windows, alternate combinations of brick and stucco, fascias, dentil cornices and, with a number of them, the adherence to symmetry. Concurrently they are defined by their grand scale, marking a consistent architectural shift from the smaller proportioned buildings that defined the vernacular architecture of the area during the previous century.

Historic interest

4.13.3 As outlined within their respective listings, these buildings primarily date to the eighteenth century. As such, in tandem with a number of other buildings lining the road to the north, they stand as good representative examples of the earliest surviving phases of built development within the area, indicative of the evolution of the built environment from the seventeenth century onward, with Faraday Cottage, King's Store Cottage and the Garage predating these to the sixteenth century. The buildings are well preserved, specifically in relation to their elevations, which strengthens the special architectural interest and heightens their historic interest. Further to this, Old Court House also has an historic association with Christopher Wren who resided there between 1708 and 1723.

Archaeological interest

4.13.4 Any archaeological interest that these buildings would possess relates to any areas of original fabric and the subsequent insight into the way in which the buildings developed, as well as the lives of their inhabitants from the sixteenth and eighteenth centuries onwards.

Setting and relationship to Site

4.13.5 These heritage assets derive a high level of importance from their immediate and extended settings

to the north, west and east. Primarily through the ways in which they contextually interrelate with one another, forming a coherent cluster of eighteenth century houses; with their consistency heightened by the houses lining Hampton Court Green to the north. The setting of these buildings still retains its open rural-village environment and the prominence of the encompassing open green space is reinforced by the open parkland to the north and west as well as the grounds of Hampton Court to the east; overall giving the area an intact and cohesive historic-architectural appearance. With the exception of the bridge and Cigarette Island to the south, the former a key access point and the latter forming part of the rural setting, the setting to the south makes less of a contribution. The area across the bridge has a largely different suburban context, principally comprising densely packed mid-late nineteenth and early twentieth century terraces with later modern infill. The Site, owing to intervening form and a differing context, does not directly interrelate and subsequently inform or derive significance from these heritage assets.

4.14 Royal Mews and Great Barn (Grade I listed)

4.14.1 The Former Royal Mews and Great Barn comprise a joined pair of sixteenth century buildings, the Royal Mews having been constructed in 1537, with substantial repairs in 1661 and the Great Barn constructed in 1570, inscribed with 'Elizabete Regina 1570'. As outlined within the listing, this building has later nineteenth and twentieth century alterations. The Royal Mews and Great Barn were assigned Grade I listing status in 2nd December 1952 with no subsequent amendments.

Architectural / aesthetic interest

4.14.2 The architectural and aesthetic interest of these buildings is attributed to their plan form, detailing and typology. The Mews and Great Barn are of a similar style and material palette to Hampton Court, defined by the use of red brick with ashlar stone dressings, the latter employed to construct the archway and sets of two-light windows evident on the mews buildings. The Great Barn is characteristically sixteenth century in appearance, with a steep pitched broad roof and the elevations lined with sets of narrow one-light window. A grand central walled-up archway defines the principal elevation, indicating the original entry point. The special interest of the Mews building is further heightened by its architectural association with Hampton Court Palace, as well as it being a unique and rare surviving example of such a typology.

Historic interest

- 4.14.3 These buildings date in their earliest phases to the sixteenth century, with a number of later alterations. They subsequently are of strong illustrative importance in demonstrating the initial development of the area and early built environment surrounding the grounds of Hampton Court. They resultantly stand as good representative examples of the earliest surviving phases of built development during the sixteenth century. The buildings are well preserved, specifically in relation to their elevations, which strengthens the special architectural interest and heightens their historic interest. Further to this, the buildings are associated with Henry VIII, commissioned the Royal Mews on Hampton Court Green in 1537 with the aim of housing the King's Horse and courtiers. The building cost one hundred and thirty pounds and built to the designs of Christopher Dickinson. The Great Barn was constructed in 1570s to accommodate revolutions in transport, namely the recently imported idea of travel by coach, as opposed to horse or barge.

Archaeological interest

- 4.14.4 Any archaeological interest that these buildings would possess relates to any areas of original fabric and the subsequent insight into the way in which the buildings developed, as well as the lives of their inhabitants from the sixteenth century onwards.

Setting and relationship to Site

- 4.14.5 These heritage assets derive a high level of importance from their immediate and extended settings, although somewhat fragmented in its legibility by buildings of a later date. Contextually the Barn and Mews were constructed at the same time as the earliest phase of Faraday Cottage, King's Store Cottage and the adjacent Garage. Further to this, they were constructed to serve the needs of the King and his courtiers, subsequently sharing a contextual historic, as well as architectural, relationship with Hampton Court Palace. Along with the adjacent eighteenth century houses, the predominantly rural-parkland setting to the north, west and east is also well retained.
- 4.14.6 The Site makes a very limited contribution to the significance of these buildings due to the low experiential value from the Site and the limited functional and historic association between them.

4.15 Hampton Court Bridge (Grade II listed)

4.15.1 Hampton Court Bridge was constructed to the designs of Edwin Lutyens between 1930 and 1931. The bridge adopts a similar colour palette and style to Hampton Court, embodying a distillation of the Tudor and Baroque styles that characterise the palace: constructed from a largely equal balance of dressed stone and brick, with rustication, niches and balustrade. The bridge was assigned statutory designation at Grade II on 2nd September 1952.

Architectural / aesthetic interest

4.15.2 The architectural and aesthetic interest of Hampton Court Bridge resides in its design and decoration. As outlined, with its application of brick and Portland stone, the latter evident through the pontoons, dressings, balustrade, niches and rustication, the bridge was constructed adopting a similar colour palette and style to Hampton Court, embodying a distillation of the Tudor and Baroque styles that characterise the palace. The dressed stone and brickwork represent a high level of craftsmanship, with the overall special interest of the building heightened by its association with the architect Edwin Lutyens.

Historic interest

4.15.3 Hampton Court Bridge derives its historic interest initially for the well preserved nature of the fabric, which allows the building to read well within the encompassing historic setting, embodying a contextual piece of architecture. The bridge was constructed with viewing platforms at its four intersections with the river bank, which provide dramatic and clear views of the palace, and illustrate the strong history of public appreciation of the historic environment, mostly illustrated in tourism, which was magnified in its volume by the arrival of the train line, which is remains clearly visible from these same viewing platforms. Additionally, the bridge was constructed as the fourth in a succession of bridges that traditionally crossed the river since they subsumed the ferry crossing in the eighteenth century. As such the long term prevalence of a bridge on this spot heightens the overall historic interest. Closely intertwined with the architectural interest is the association of the building with Edwin Lutyens.

Archaeological interest

4.15.4 Any archaeological interest that Hampton Court Bridge would possess relates to any areas of

original fabric and the subsequent insight into the way in which the bridge and area developed, as well as the lives of its inhabitants from the early twentieth century.

Setting and relationship to Site

4.15.5 As outlined Hampton Court Bridge was constructed as the fourth in a succession of bridges that traditionally crossed the river, with the current road networks lining the front of the palace and the approach to the bridge tailored to its position. As such the bridge has a strongly ingrained relationship with the surrounding area, having linked Molesey and Hampton Court since the eighteenth century: further to this, it is complemented by the palace and Hampton Court Green within the extended setting to the north, which retain a largely intact historic environment. Furthermore, the Bridge over the River Ember to the south, also constructed to the designs of Edwin Lutyens, informs the heritage importance of the bridge as an early twentieth century piece of architecture. Further to this, Hampton Court Bridge can be said to visually and contextually interrelate with the site: the former relating to their extremely close proximity and the latter in reference to the train station acting as a checkpoint on the approach to Hampton Court Palace, with visitors having to subsequently cross the bridge.

4.16 Bridge over the River Ember (Grade II listed)

4.16.1 The Bridge over the River Ember was constructed to the designs of Edwin Lutyens in 1933. The bridge adopts a similar colour palette and style to Hampton Court, embodying an understated blend of the Tudor and Baroque styles that characterise the palace: constructed from a largely equal balance of dressed stone and brick, with relief ornamentation forming a centre-piece above the river. The bridge was assigned statutory designation at Grade II on 2nd September 1952.

Architectural / aesthetic interest

4.16.2 The architectural and aesthetic interest of the bridge resides in its design and decoration. As outlined, with its application of brick and Portland stone the bridge was constructed adopting a similar colour palette and style to Hampton Court, embodying a less overt combination of the Tudor and Baroque styles that characterise the palace. The dressed stone and brickwork represent a high level of craftsmanship, with the overall special interest of the building heightened by its association with the architect Edwin Lutyens.

Historic interest

- 4.16.3 The Bridge over the River Ember derives its historic interest initially for the well preserved nature of the fabric, which allows the building to read well within the encompassing historic setting to the north and west, subsequently embodying a contextual piece of architecture. Closely intertwined with the architectural interest is the association of the building with Edwin Lutyens.

Archaeological interest

- 4.16.4 Any archaeological interest that the Bridge would possess relates to any areas of original fabric and the subsequent insight into the way in which the bridge and area developed, as well as the lives of its inhabitants from the early twentieth century.

Setting and relationship to Site

- 4.16.5 The Bridge over the River Ember primarily derives heritage importance from its immediate setting, specifically through its shared context with Hampton Court Bridge to the north. The bridge is divided from its extended setting by built form of an altogether different context, as such this cannot be said to inform its heritage importance. The bridge can be said to visually interrelate with the site, principally through their close proximity and subsequently higher levels of inter-visibility.

4.17 Hampton Court Station (locally listed)

- 4.17.1 Hampton Court Station was constructed during the early-mid nineteenth century in a loosely Jacobean style, consisting of a principal two storey core wing, with three storey gables side wings and single storey wing attached to this. The building was constructed from red brick with decorative stone dressings, namely hoodmoulds and quoins. Hampton Court Station was assigned status as a locally listed building.

Architectural / aesthetic interest

- 4.17.2 The architectural and aesthetic interest of Hampton Court Station lies in its typology, style and decoration. Within its context the building stands as an architecturally unique example of a nineteenth century station and is richly decorated through the combination of Jacobean style architecture, dressed stone and brick decoration. The convex gables surmounting the side wings

embody this architectural style.

Historic interest

- 4.17.3 The historic interest of Hampton Court Station resides in its evidential importance, with the building acting as a marker of early industrial era development within Molesey and the emerging popularity of Hampton Court as a tourist destination when it was opened to the public in 1838. The building further represents one of the later key stages in the development of Cigarette Island, upon which it was constructed.

Archaeological interest

- 4.17.4 Any archaeological interest that the Hampton Court Station would possess relates to any areas of original fabric and the subsequent insight into the way in which the building and area developed, as well as the lives of its users and inhabitants from the early to mid-nineteenth century onwards.

Setting and relationship to Site

- 4.17.5 Owing to a mixed townscape setting, Hampton Court Station can be said to inform and derive importance from its surroundings to a certain extent. Although the immediate setting of the station to the immediate north, west and south is somewhat fragmented. The rural appearance of Cigarette Island to the east is still retained and allows for clear views of the approach to Hampton Court Palace, a factor which would have played into the positioning of the original station. Within the extended setting, the station would have been strategically positioned in close proximity to the bridge, as such can be said to inform and derive heritage importance from it. The station forms part of the development Site.

4.18 Cigarette Island (nominated for local listing)

- 4.18.1 Cigarette Island comprises a section of land adjacent to Hampton Court, bordered to the east by the River Thames and to the south by the River Ember. Hampton Court Station defined the setting to the west. The island was originally enclosed to the east and south by the River Mole which was later diverted.

Architectural / aesthetic interest

- 4.18.2 The aesthetic interest of Cigarette Island resides in it being a largely well preserved piece of the original rural environment that originally defined the area.

Historic interest

- 4.18.3 Cigarette Island is first referenced during the fourteenth century as 'The Strete', a derivative of the Old English 'Stear't' meaning 'a tail of land', suggestive that the topography of the land by the fourteenth century largely similar to that of the eighteenth century when it was first recorded on illustrations and cartographical sources. Cigarette Island would come to acquire its name during the later nineteenth century, when number of houseboats were moored there, one of which was known as 'The Cigarette'. Alongside this, coupled with the popularity of the riverside location and Hampton Court as a tourist spot, the island would come to be populated with weekend holiday homes, ranging in scale from simplistic wooden and corrugated metal shacks to large converted railway carriages. The island, since the eighteenth century, has formed part of the rural backdrop to Hampton Court Palace, and this long term preservation principally contributes to its historic interest.

Archaeological interest

- 4.18.4 Any archaeological interest that Cigarette Island would possess relates to insight into the way in which the land developed, as well as the lives of its users and local inhabitants from the late medieval period onwards.

Setting and relationship to Site

- 4.18.5 Cigarette Island principally derives its heritage importance from its immediate setting. The Site marks one of the last remaining sections of open space surrounding Hampton Court Palace and, as outlined, these complement one another. When Hampton Court Palace was constructed, the extended setting was overwhelmingly rural. The grand palace and grounds would have deliberately juxtaposed the wild land surrounding it. Cigarette Island forms part of the immediate Site setting, with Hampton Court Station and the Jolly Boatman having been constructed upon it. The station was strategically placed upon the island and allowed for views of Hampton Court Palace upon the approach. As such, the heritage importance of the island is informed by the Site.

5.0 Assessment of impact

5.1 Introduction

5.1.1 Impacts to the historic environment and its associated heritage assets arise where changes are made to their physical environment by means of the loss and/or degradation of their physical fabric or setting, which in turn leads to a reduction in the significance of the historic environment record and its associated heritage assets. The key heritage consideration for the proposals in question is whether there will be any adverse impact upon the setting and subsequent interest (significance) of the outlined heritage assets. This assessment takes into account the protected views outlined within the London Borough of Richmond-upon-Thames' Unitary Development Plan and Elmbridge Borough Council's Local Plan, as well as those outlined within the Thames Landscape Strategy and Hampton Court Palace Views Management Plan.

5.2 Outline of the proposals relevant to the assessment

5.2.1 The current proposals are detailed further within the drawings and feasibility study issued by the architects and are understood to comprise the demolition of Mach One Cars and redundant station structures, and redevelopment to provide new homes, a hotel and retail units for uses within Use Classes A1, A2 and / or A3, together with access, a station interchange, car parking, servicing, new public realm, landscaping and other associated works.

5.2.2 The Development would comprise five buildings on-site known as the: Riverside Building; Villa 1; Villa 2; Villa 3; and Hampton Court Way (HCW) Building. The HCW Building would be located to the west of the existing railway lines, whilst the Riverside Building and Villas would be located to the east of the existing railway lines. The Riverside Building would be set back from the river, with a new riverside public green in the north of the main Site (known as Riverside Garden). The three Villas would overlook Cigarette Island Park ('CIP') and each Villa building would be separated by a communal garden for residents (residential podiums).

5.3 Hampton Court Palace (Grade I listed; Scheduled Monument; Registered Park and Garden)

5.3.1 The Proposed Development would result in a change to the immediate setting of Hampton Court Palace (Grade I listed; Scheduled Monument; Registered Park and Garden), specifically in relation

to the south and west of the palace and grounds, where the Proposed Development would be visible from a number of locations: this primarily relates to views from the within the Palace building and roof space, sections of the Scheduled Monument lining the canal, the entrance and forecourt to the palace, Sunk Garden, Barracks, Banqueting House and Privy Garden. Other views from the Palace relate to those identified within the Thames Landscape Strategy, namely those oriented from the Tijou Screen and the entrance to Hampton Court Palace. As outlined, the immediate setting of Hampton Court Palace is characterised principally by the green appearance of its environs as well as eighteenth and nineteenth century built environment that punctuates this. The Proposed Development, by way of its height and massing, would fragment the legibility of this setting and the way in which the Hampton Court Palace is experienced within this, with intervisibility between the Palace and its environs being obstructed. Views between the approach to the Palace, via the railway and the station itself, would also be obstructed. In light of the above, it is considered that the impact of both Appeals ('A' being the permanent works and 'B' the temporary works on Cigarette Island) upon Hampton Court Palace (Grade I listed; Scheduled Monument; Registered Park and Garden) would amount to a **moderate level of less than substantial harm**.



Figure 18 – Satellite imagery showing the spatial relationship between Hampton Court Palace and the Site

5.4 Privy Garden, (Grades I and II listed) heritage assets within included as a group assessment, comprising:

- Privy Garden (Screens by Tijou)
- Privy Garden (1700s, ten lead vases)
- Privy Garden (Sundial)
- Privy Garden (1869, statue of a man)
- Privy Garden (1869, statue of a woman)
- Privy Garden (1600s+, Medici Venus, Bronze Statue)
- Privy Garden (1600s+, Bronze statue of female)
- Privy Garden (1700s, statue)

5.4.1 The Privy Garden, and the heritage assets within, are experienced within a somewhat self-contained setting, owing to the private nature of the garden, reinforced by such features as the Tijou Screen. As outlined, with the exception of the early twentieth century statuettes, when the garden and these ornamental features were established, the extended setting was overwhelmingly rural, with Hampton Court Palace forming a backdrop to Molesey, delineated by the Thames and characterised by parkland and fields. As such, this formal garden would have deliberately juxtaposed the wild land surrounding it, reinforcing the 'taming of nature'.

5.4.2 The close proximity of the Site, coupled with its context, namely with the station and former Jolly Boatman having principally been constructed to serve the needs of those travelling to see Hampton Court, allows the Site and these listed structures, as part of the setting of Hampton Court Palace to inform one another. Factoring this into consideration, as well as these heritage assets forming part of Hampton Court Palace, the setting of the Privy Garden and heritage assets within would experience a certain erosion of legibility as a result of the proposed development, with its indicative massing and scale obstructing views from the Privy Garden, when oriented toward the Site and Cigarette Island. In light of the above, it is considered that the impact upon the Privy Garden, comprising the outlined Grades I and II listed heritage assets, included as a group assessment,

would amount to a **minor level of less than substantial harm** for both appeals.

5.5 Sunk Garden (Grade II listed), heritage assets within included as a group assessment, comprising:

- Sunk Garden (1909 lead putti statues) – Grade II listed; 1357715; 2nd September 1952
- Sunk Garden (Undated statue of Venus) - Grade II listed; 1065443; 25th June 1983

5.5.1 The Sunk Garden is primarily experienced in a self-contained setting, but, as outlined within **Chapter 4**, derives a level of heritage importance from its wider setting, it formality deliberately juxtaposing the wild land surrounding it, having been tailored to accommodate a formal layout of citrus trees. The close proximity of Cigarette Island to Hampton Court, coupled with its consistently retained rural appearance, subsequently complements the setting, contributing to the legibility of the palace and its surrounding parkland. Despite levels of inter-visibility between it and the Site, only glimpsed through hedgerow, the Proposed Development would form a backdrop to the garden and interrupt the presence of the natural environment beyond by means of its scale and massing.



Figure 19 – Satellite imagery showing the spatial relationship between Sunk and the Site

Factoring this into consideration it is considered that the proposed development would amount to a **minor level of less than substantial harm.**

5.6 Banqueting House (Grade I listed)

5.6.1 The Banqueting House derives a high level of heritage importance from its immediate and extended setting, both in terms of context and how it is experienced, as well as understood. Banqueting Houses served as recreational buildings and garden features during the early modern period, often situated to the periphery of a garden and allowing for a vista of a typically rural setting beyond, concurrently serving as a private space where people could dine and view their surroundings. Factoring this into consideration, the Banqueting House retains an intact immediate and extended northern, as well as westerly, setting in the form of Hampton Court and its grounds.

5.6.2 To the west, the building is delineated from its extended setting by the Thames, with Cigarette Island and the open spaces to the south, acting as the remnants of an almost entirely rural-village setting, with the expanded urban setting of Molesey beyond. The surviving green riverside setting of



Figure 20 – Satellite imagery and corresponding photograph (taken adjacent to Banqueting House) showing the spatial relationship between Banqueting House and the Site

Cigarette Island undoubtedly contributes to the heritage importance of the Banqueting House, allowing its original function to be interpreted. This factors into consideration the walkway lining the

building to the west and east, with a number of openings serving to provide glimpses of the view beyond, namely Cigarette Island and the open space to the south. By way of massing and height, the proposed development would result in the erosion of this encompassing green environment via the obstruction of the views and vistas between the Site and Banqueting House, amounting to a **minor level of less than substantial harm**.

5.7 Lower Orangery (Grade I listed)

5.7.1 The significance, as derived from the setting of the Orangery, resides in its relationship to the adjacent gardens. Namely that the building was oriented south, with the contained garden space providing a source of warmth and light in which to accommodate the citrus plants William III imported. The extent to which the building derives heritage importance from its extended setting, beyond the boundaries of the gardens and palace, is therefore mixed. However, having been constructed during the middle of the early modern period, the building and formal garden would have been seen to positively juxtapose the rural setting beyond, the contrast being reinforced by the nature of the exotic plants that these areas hosted. Therefore views between the two would have been desirable and are glimpsed through the treetops seen above the Banqueting House walkway, as well as to a lesser extent through the window-style openings within this. The Proposed Development, by means of its scale and massing, would have an impact upon the skyline seen above the garden, fragmenting the experience of the green environs perceived beyond. This partial erosion of setting is perceived to cause a **very minor level of less than substantial harm** to the



Figure 21 – Satellite imagery and potential lines of sight showing the spatial relationship between Lower Orangery and the Site

asset in question.

5.8 Trophy Gates (Grade I listed)

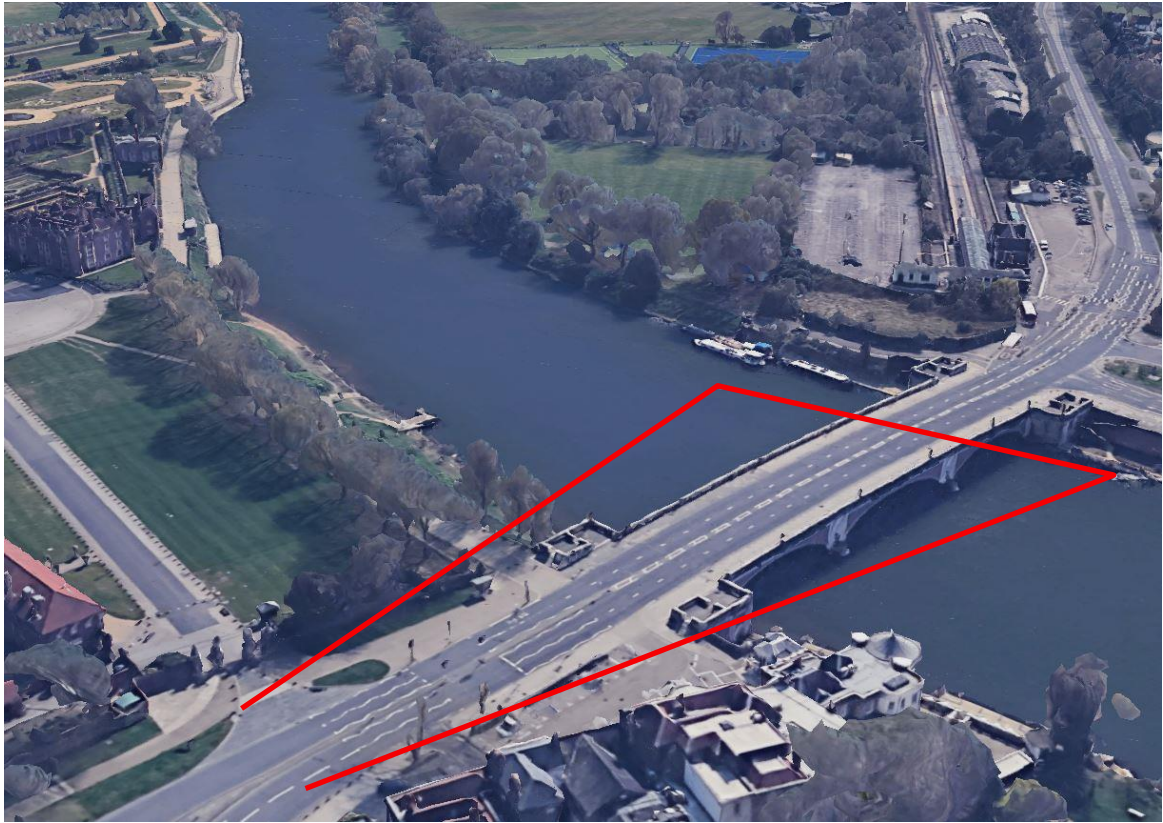


Figure 22 – Satellite imagery and potential lines of sight showing the spatial relationship between Trophy Gates and the Site

5.8.1 The Trophy Gates are judged to derive their setting related heritage importance by the ways in which they relate to Hampton Court Palace, acting as the grand marker to the entrance of the building, as well as framing the linear view of the approach to the palace. The extent to which the Proposed Development would have an impact upon the legibility of this heritage asset is mixed. During summertime, the Proposed Development would be well screened from view by the vegetated boundary lining the river. This factors into consideration the raised topography provided by the adjacent bridge and orientation of the approach to the Palace itself, the latter facing directly east, relegating the visual impact of the Proposed Development and establishing it in a peripheral position. Therefore, while the Proposed Development would inevitably cause a visual shift within the wider setting, the extent to which this would disrupt the experience and legibility of the Trophy Gates is lessened, summarily considered to amount to a **minor level of less than substantial**

harm.

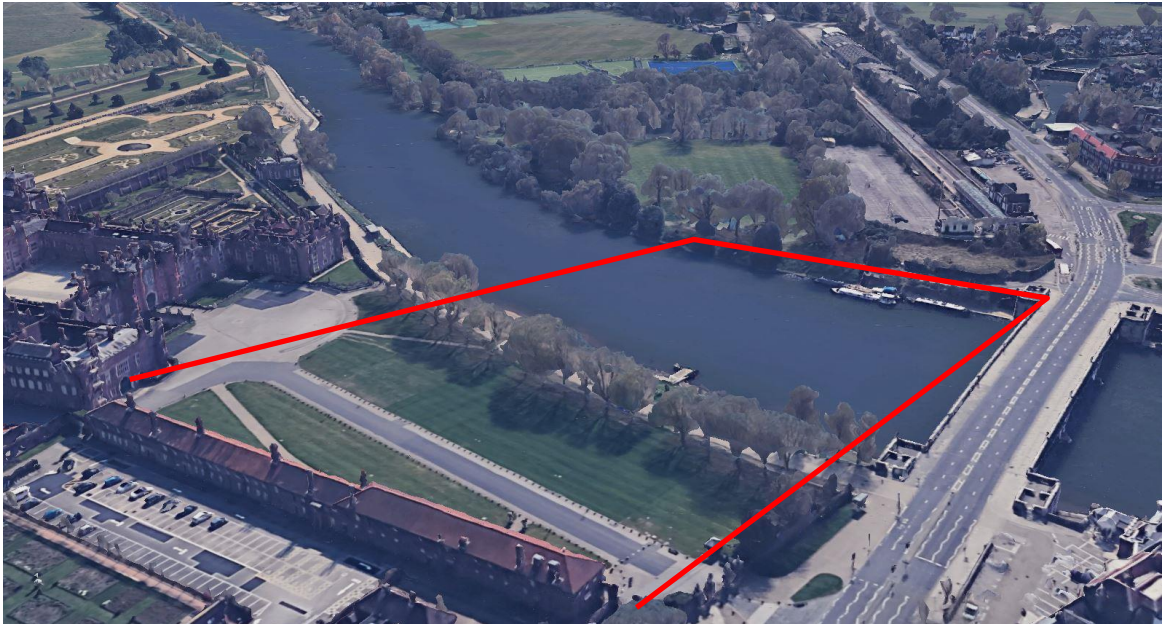


Figure 23 – Satellite imagery and potential lines of sight showing the spatial relationship between Barracks and the Site

5.9 Barracks (Grade I listed)

5.9.1 The Barracks form an intrinsic element of the setting of Hampton Court Palace, both informing and deriving heritage importance from it as a component piece of the palatial complex. Their heritage importance is principally therefore self-contained. However, the exposed south-western position of the Barracks, despite some vegetated screening, does mean that they are exposed to the extended setting across the Thames and specifically are in view of the Site. As such, factoring in the overall visual shift judged to entail within the setting of Hampton Court Palace, the impact upon the experience and legibility of the Barracks is considered to amount to a **minor level of less than substantial harm**.

5.10 East Molesey (Kent Town) Conservation Area

5.10.1 The Site is located within the East Molesey (Kent Town) Conservation Area, located alongside the eastern perimeter of Cigarette Island, furthermore encompassing the nineteenth century locally listed train station. These form an intrinsic part of the historic setting contained within the boundaries of the conservation area, with Cigarette Island a surviving remnant of the pre-existing rural environment and the train station a notable example of the mid-nineteenth century development of

the area, built to allow the public to travel to the newly opened Hampton Court. The Proposed Development would cause a significant visual shift within the conservation area, primarily owed to the area of land covered and indicative height as well as massing: this would encompass Hampton Court Station and conceal views of Cigarette Island, furthermore views along the Thames and Hampton Court Bridge. The impact upon the wider setting would also be perceptible: the conservation area derives a level of importance from this, principally in its relationship to Hampton Court to the north, which stimulated built development within the area at a rapid pace during the nineteenth century. The historic- townscape setting to the west and south also shares a certain nineteenth and early twentieth century character. As such, the proposed development, by means of its scale and massing, would result in a reduction of the legibility of the conservation area regarding the contextual relationship it shares with its extended setting, summarily considered to amount to a **moderate level of less than substantial harm**.

5.11 Hampton Court Green Conservation Area

5.11.1 Hampton Court Green derives high level of heritage importance from its immediate and extended setting to the north, west and east, forming a component and interrelating part of the setting of Hampton Court. With the exception of the bridge and Cigarette Island to the south, the former a key access point and the latter forming part of the rural setting, the setting to the south makes less of a contribution.

5.11.2 The area across the bridge has a largely different suburban context, principally comprising densely packed mid-late nineteenth and early twentieth century terraces with later modern infill. The Site, although situated south of the river, does however interrelate with Hampton Court Green, with the placement of the train station having been tailored to provide ease of access to the palace, its grounds and setting. The proposed development, primarily owing to distance and intervening form, would have less of a visual impact upon the conservation area, being visible almost entirely from the riverside and Hampton Court Way. Nevertheless, owing to the outlined visual and contextual relationship between the Site and the conservation area, the proposed development will have an impact upon the experience and legibility of the conservation area through the change in how it is perceived to and from its surroundings. It is the consideration of this report that this impact will amount to a **very minor level of less than substantial harm**.

5.12 Listed buildings opposite Trophy Gates (Grades II and II*), included as a group assessment, comprising:

- The Green
- Palace Gate
- Paper House
- Old Court House
- Palace Gate
- Old Office House
- Faraday House and Cardinal House
- Mitre Hotel
- Court Cottage
- Faraday Cottage, King's Store Cottage and Garage
- Palace Gate House

5.12.1 These heritage assets form a group situated within the southern section of the Hampton Court Green Conservation Area, in close proximity to Hampton Court Road and the Grade II listed Hampton Court Bridge. Their setting related heritage importance is derived foremost through the ways in which they contextually interrelate with one another, forming a coherent cluster of eighteenth century houses; with their consistency heightened by the houses lining Hampton Court Green to the north. The setting of these buildings still retains its open rural-village environment and the prominence of the encompassing open green space is reinforced by the open parkland to the north and west as well as the grounds of Hampton Court to the east; overall giving the area an intact and cohesive historic-architectural appearance. The Proposed Development, largely as would be perceived from the roads and, in the case of those buildings such as the Mitre, facing east would have a visual impact upon the setting of these buildings, representing a piece of concentrated urban development to be manifest in the skyline. Judged alongside the impact upon the Hampton Court

Green Conservation Area, this visual shift would amount to a **minor level of less than substantial harm**, namely through the way in which the Proposed Development would impact upon the contextually related extended setting which currently enhances the significance of these heritage assets.

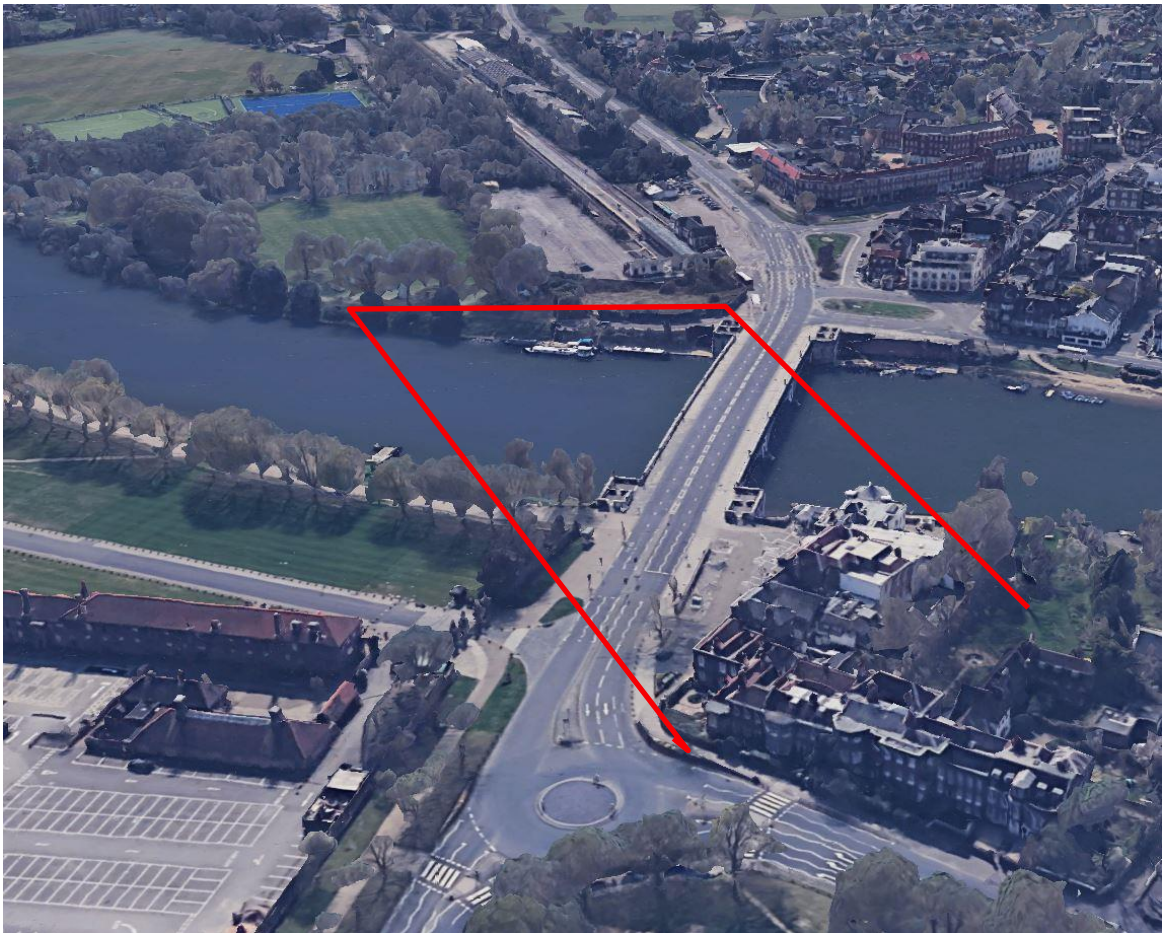


Figure 24 – Satellite imagery and potential lines of sight showing the spatial relationship between assets and the Site

5.13 Royal Mews and Great Barn (Grade I listed)

5.13.1 These heritage assets derive a high level of importance from their immediate and extended settings, although somewhat fragmented in its legibility by buildings of a later date. Contextually the Barn and Mews were constructed at the same time as the earliest phase of Faraday Cottage, King's Store Cottage and the adjacent Garage. Further to this, they were constructed to serve the needs of the King and his courtiers, subsequently sharing a contextual historic, as well as architectural, relationship with Hampton Court Palace.

- 5.13.2 The development will not impact upon the limited contribution that the site makes to the significance of these assets and therefore the impact will be **neutral**.

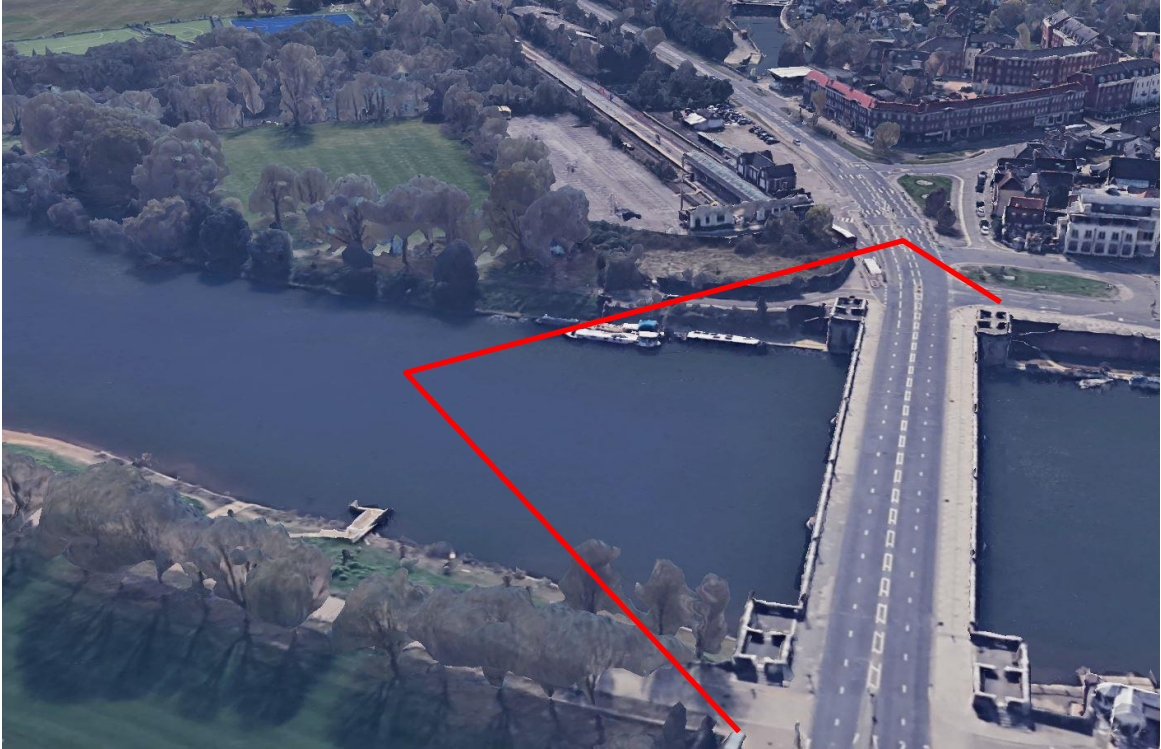


Figure 25 – Satellite imagery and potential lines of sight showing the spatial relationship between Hampton Court Bridge and the Site

5.14 Hampton Court Bridge (Grade II listed)

- 5.14.1 Hampton Court Bridge can be said to visually and contextually interrelate with the site: the former relating to their extremely close proximity and the latter in reference to the train station acting as a checkpoint on the approach to Hampton Court Palace, with visitors having to subsequently cross the bridge. Therefore, by means of their scale, massing and proximity, the buildings forming the proposed development would result mark a stark visual shift within the setting of the bridge, eroding those elements, specifically Hampton Court Station, that contribute to its heritage importance.
- 5.14.2 The bridge would remain ‘legible’ as a piece of architecture, with its northern-facing setting, as experienced being preserved, namely the approach to Hampton Court and Hampton Court Green. However, the increase in scale and quantum of development, significant likely increase in light and prominence of the proposed development will result in a noticeable visual distraction and conflict with the bridge, resulting in a **minor level of less than substantial harm**.



Figure 26 – Satellite imagery of the Site and the Bridge over the River Ember

5.15 Bridge over the River Ember (Grade II listed)

5.15.1 The Bridge over the River Ember primarily derives heritage importance from its immediate setting, specifically through its shared context with Hampton Court Bridge to the north. The bridge is differentiated from its extended setting by built form of an altogether different context, as such this cannot be said to inform its heritage importance. The proposed development is unlikely to impact on the aesthetic interest of the bridge and will not affect its archaeological or historic interest. As such the impact of the proposed development will be **neutral**.

5.16 Hampton Court Station (locally listed)

5.16.1 Hampton Court Station informs and derives importance from its surroundings to a certain extent. Although the immediate setting of the station to the immediate north, west and south is somewhat fragmented. The rural appearance of Cigarette Island to the east is still retained and allows for clear views of the approach to Hampton Court Palace, a factor which would have played into the positioning of the original station. Within the extended setting, the station would have been strategically positioned in close proximity to the bridge, as such can be said to inform and derive heritage importance from it. The station forms part of the development Site, and the proposals would

mark a dramatic shift in the immediate built context of the station, with its indicative height and massing enveloping the building and obstructing its visual relationship with the elements of its setting that enhance its heritage importance. The proposed development will result in a **moderate level of harm** to the significance of this asset.

5.17 Cigarette Island Park (nominated for local listing)

5.17.1 Cigarette Island principally derives its heritage importance from its immediate setting. The Site marks one of the last remaining sections of open space surrounding Hampton Court Palace and, as outlined, these complement one another. When Hampton Court Palace was constructed, the extended setting was overwhelmingly rural. The grand palace and grounds would have deliberately juxtaposed the wild land surrounding it. Cigarette Island forms part of the immediate Site setting, with Hampton Court Station and the Jolly Boatman having been constructed upon it.

5.17.2 The station was strategically placed upon the island and allowed for views of Hampton Court Palace upon the approach. As such, the heritage importance of the island is informed by the Site. The proposed development would, by virtue of its proximity and indicative massing, represent a significant visual shift within the immediate setting of Cigarette Island Park, restricting the ability to read and appreciate the park within its setting, specifically through the intrusive effect the proposal



Figure 27 – Satellite imagery and potential lines of sight showing the spatial relationship between Hampton Court Station, Cigarette Island and the Site

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The Jolly Boatman & Hampton Court Station, East Molesey



would have upon the ability to 'read' the building alongside Hampton Court Station. However, owing to the preservation of the north, east and western setting of the park itself, as experienced on-foot, specifically the preservation of its relationship with Hampton Court Palace, the proposed development will have a **moderate impact** on the significance of this heritage asset.

6.0 Conclusion

6.1 Introduction

6.1.1 This Heritage Assessment has been produced to assist the Inspector and public inquiry to understand the significance of those heritage assets that have the potential to be affected by the proposals for the redevelopment of the former Jolly Boatman and Hampton Court Station site and the impact of the proposals upon that significance.

6.1.2 This report has identified a number of heritage assets, both designated and non-designated, the significance (heritage interest) of which have the potential to be impacted by the above proposals:

Designated heritage assets	List Number(s)	Grade / Asset Type	Significance
Hampton Court Palace	1193127; 1002009; 1000108	Grade I Listed, Scheduled Monument; Registered Park and Garden	High
Privy Garden, heritage assets within included as a group assessment, comprising: <ul style="list-style-type: none"> Privy Garden (Screens by Tijou) Privy Garden (1700s, ten lead vases) Privy Garden (Sundial) Privy Garden (1869, statue of a man) Privy Garden (1869, statue of a woman) Privy Garden (1600s+, Medici Venus, Bronze Statue) Privy Garden (1600s+, Bronze statue of female) Privy Garden (1700s, statue) 	1065441; 1065450; 1065446; 1193330; 1065447; 1357716; 1065448; 1065449	Grade I and Grade II listed	High
Sunk Garden, heritage assets within included as a group assessment, comprising: <ul style="list-style-type: none"> Sunk Garden (1909 lead putti statues) Sunk Garden (Undated statue of Venus) 	1357715; 1065443	Grade II listed	High
Banqueting House	1357714	Grade I listed	High
Lower Orangery	1193195	Grade I listed	High
Trophy Gates	1065444	Grade I listed	High
Barracks	1080810	Grade I listed	High
East Molesey (Kent Town) Conservation Area	--	Conservation Area	High
Hampton Court Green Conservation Area	--	Conservation Area	High
Listed buildings opposite Trophy Gates, included as a group assessment, comprising:	1080795; 1065362;	Grade II and Grade II* listed	High

<ul style="list-style-type: none"> • The Green • Palace Gate • Paper House • Old Court House • Palace Gate • Old Office House • Faraday House and Cardinal House • Mitre Hotel • Court Cottage • Faraday Cottage, King's Store Cottage and Garage 	1286380; 1080796; 1080796; 1240005; 1254109; 1080798; 1065361; 1080797; 1080797; 1254108; 1080794		
Royal Mews and Great Barn	1192945	Grade I listed	High
Hampton Court Bridge	1358100	Grade II listed	High
Bridge over the River Ember	1377454	Grade II listed	High
Hampton Court Station	--	Locally listed	Low
Cigarette Island	--	Locally listed (nominated)	Low

6.1.3 In summary it is considered that the proposals would result in varying levels of **less than substantial harm** to the significance of the majority of designated heritage assets and varying impacts on the non-designated heritage assets in question.

6.1.4 There will be a visual shift within the immediate and extended settings of the respective heritage assets in question, resulting in the erosion of their contextual legibility. This is most pertinent in relation to the effect upon the setting of Hampton Court Palace and its associated heritage assets, the building's grounds and assets within having formed a pivotal part of the development of this section of Richmond since the late medieval period and heavily derive heritage importance from and inform their surroundings. The close proximity of the Site, coupled with its context, namely with the station and former Jolly Boatman having principally been constructed to serve the needs of those travelling to see Hampton Court, allows the Site and Hampton Court Palace to inform one another.

6.1.5 A similar principal applies in relation to the effect upon the heritage assets outside the confines of the palace, namely the statutory and locally listed buildings located within the boundaries of the East Molesey (Kent Town) Conservation Area and Hampton Court Green Conservation Area. The former hosts the Site and, owing to the nature of the proposals taking place in close proximity to the

Grade II listed Hampton Court Bridge, Bridge over the River Ember and locally listed Hampton Court Station, is judged to be subject to an erosion of its overall architectural-historic legibility, amounting to a **moderate level of less than substantial harm**. This is most pertinent in relation to the locally listed Hampton Court Station and adjacent (nominated) Cigarette Island Park, the settings of which will be impacted most significantly by the proposed development. The Hampton Court Green Conservation Area to the north, with a specific focus on the Royal Mews and Great Barn, as well as cluster of eighteenth century houses to the south, will also be subject to a **very minor level of less than substantial harm**.

7.0 References

7.1 Documentary sources

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7.2 Cartographic sources

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7.3 Online sources

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