



Thank You



It brings me great pleasure to welcome you to 'The Caring for Kenwood Story', a celebratory booklet designed to highlight the breadth of work undertaken during the Caring for Kenwood project, and to thank our donors, who together contributed 85% of total project costs, and without whom the project would not have been possible.

As one of the jewels in The National Heritage Collection, we are delighted that Kenwood is restored to its original splendour: the leaking roof has been repaired, the magnificent Robert Adam interiors re-decorated, and the Iveagh Bequest of masterpieces - including works by Vermeer, Rembrandt and Gainsborough - have been re-hung. The once disused Dairy has also been restored, complete with a new volunteer hub, from where our new activities and education programme will be administered.

The closure of the house also provided us with a unique opportunity to revitalise the wider estate; increased volunteering and training opportunities, a larger events calendar and expanded education programme are all ways in which we have made Kenwood a key part of the wider community.

Visitors will now enjoy new displays that tell the story of the house through family trails and architectural designs. The Orangery has also been equipped with families in mind.

Thank you for your support; this truly transformative project would not have been possible without you.

Simon Thurley
Chief Executive



KENWOOD EXTERIOR



KENWOOD & ROBERT ADAM

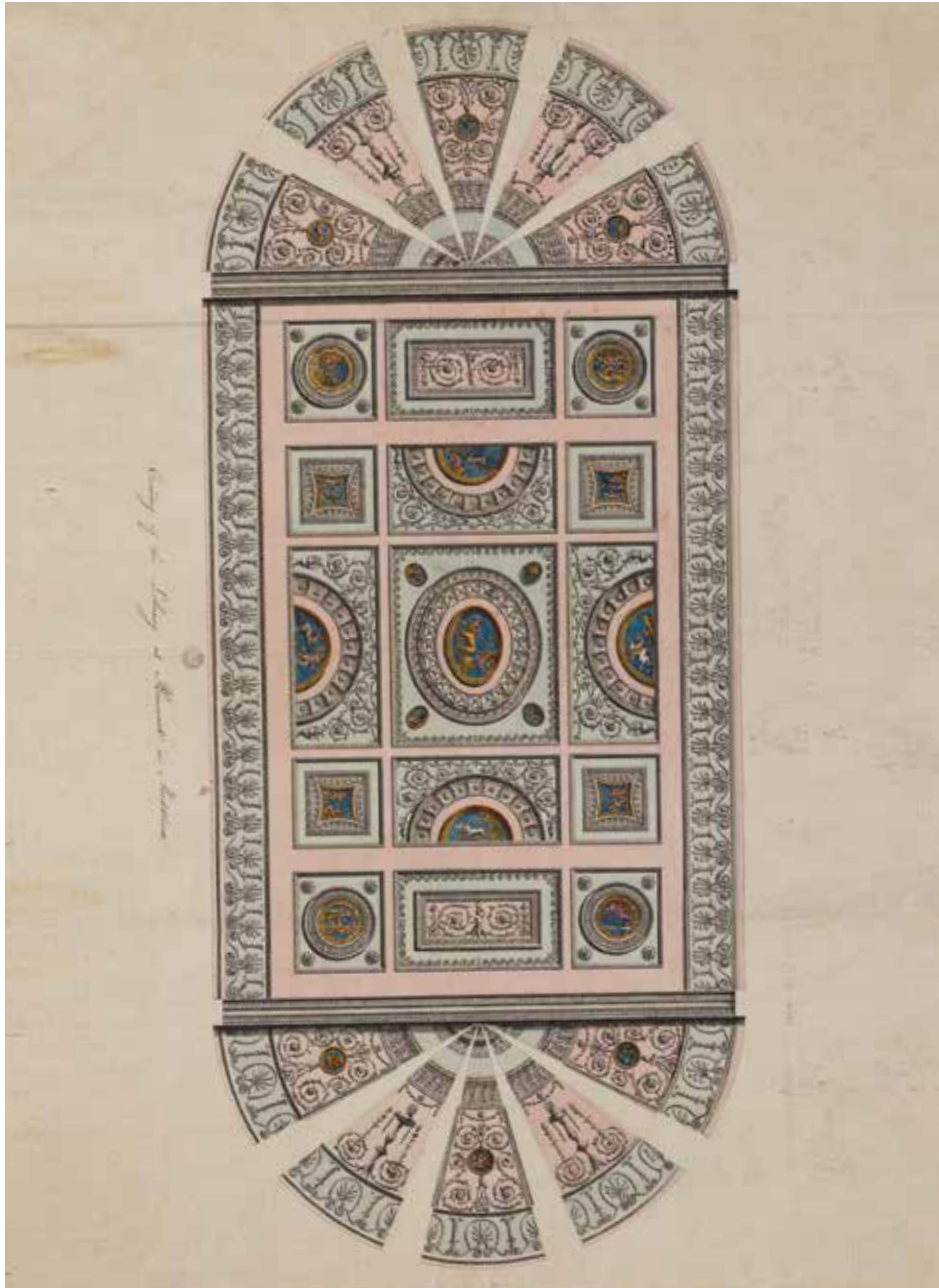
The Kenwood House we enjoy today is the vision of world-famous 18th-century Scottish architect, Robert Adam (1728-92), who by 1779 had transformed this once plain brick villa (originally built by King James I's printer John Bull in 1616) into a neoclassical triumph. Bought from the Scottish aristocrat John Stuart, 3rd Earl of Bute in 1754 for £4,000, the Lord Chief Justice, William Murray, Lord Mansfield commissioned Adam and his brother James to remodel the house.

What Adam went on to create was his vision of a 'magnificent, beautiful and picturesque' building, befitting the status of its celebrity inhabitant. His adaptation of the existing building led to the addition of an impressive colonnaded portico on the north front, and the celebrated south front and terrace. He modernised the existing interiors, notably the Entrance Hall and Great Stairs, and built a new 'Great Room' or library for entertaining. The addition of the Library and Ante Chamber to the south elevation, with the same volume as the Orangery, was an ingenious way of providing a symmetrical façade.

Kenwood's library in particular, with its neoclassical form, decorative frieze and ceiling paintings is one of Adam's greatest interiors. It was hailed at the time as "superior to any thing of the kind in England". Redecorated many times, Adam's original scheme was obscured until 2011, when detailed historic paint analysis revealed the redecoration to be inaccurate. Using evidence from more than 400 tiny samples of historic paint, a newly discovered inventory and some of Adam's original drawings, English Heritage has re-created the complex palette of colours from the original decoration scheme.

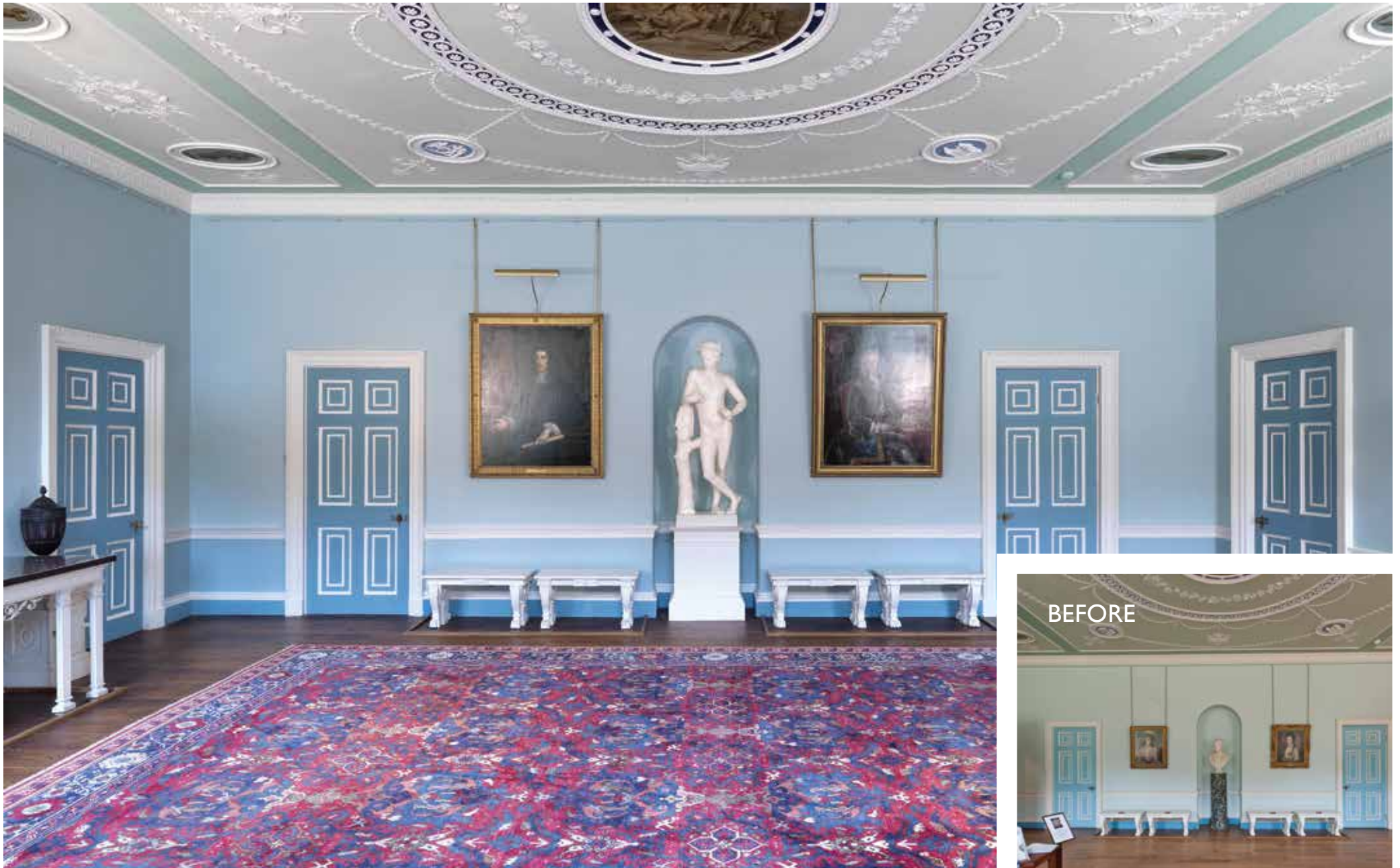
The result features a subtle palette of pale blues, greens and pinks in a framework of delicate white plaster work that serves to unite the 19 ceiling paintings from 1769 by the Venetian artist Antonio Zucchi. The extensive gilding - historic but not original Adam - has been painted over but carefully protected beneath removable layers, and the modern carpet removed to reveal the original floor.

Three other Robert Adam designed spaces in Kenwood have also been restored to their original colours - the Entrance Hall, the Great Stairs, and the Ante Chamber - or entrance to the Library - which is now restored to its original delicate lead white and pale green, and its once-marbled columns are white again as Adam intended. Items of furniture designed by Adam and integral to the overall scheme have been tracked down, brought back, and now stand again in their original places, including an original library window seat and two long stools in the Ante Chamber.

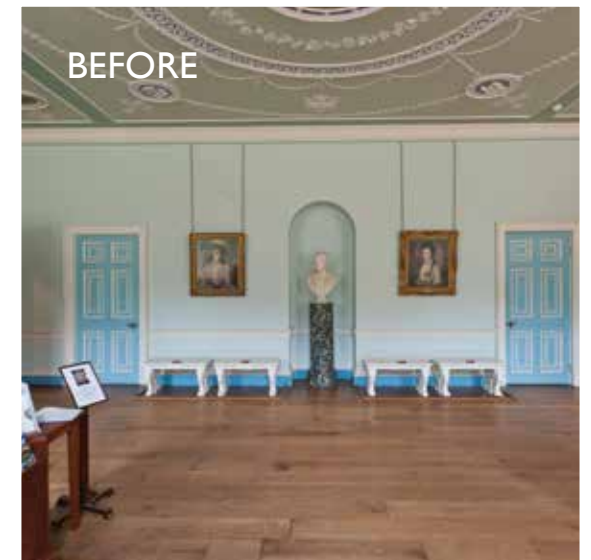


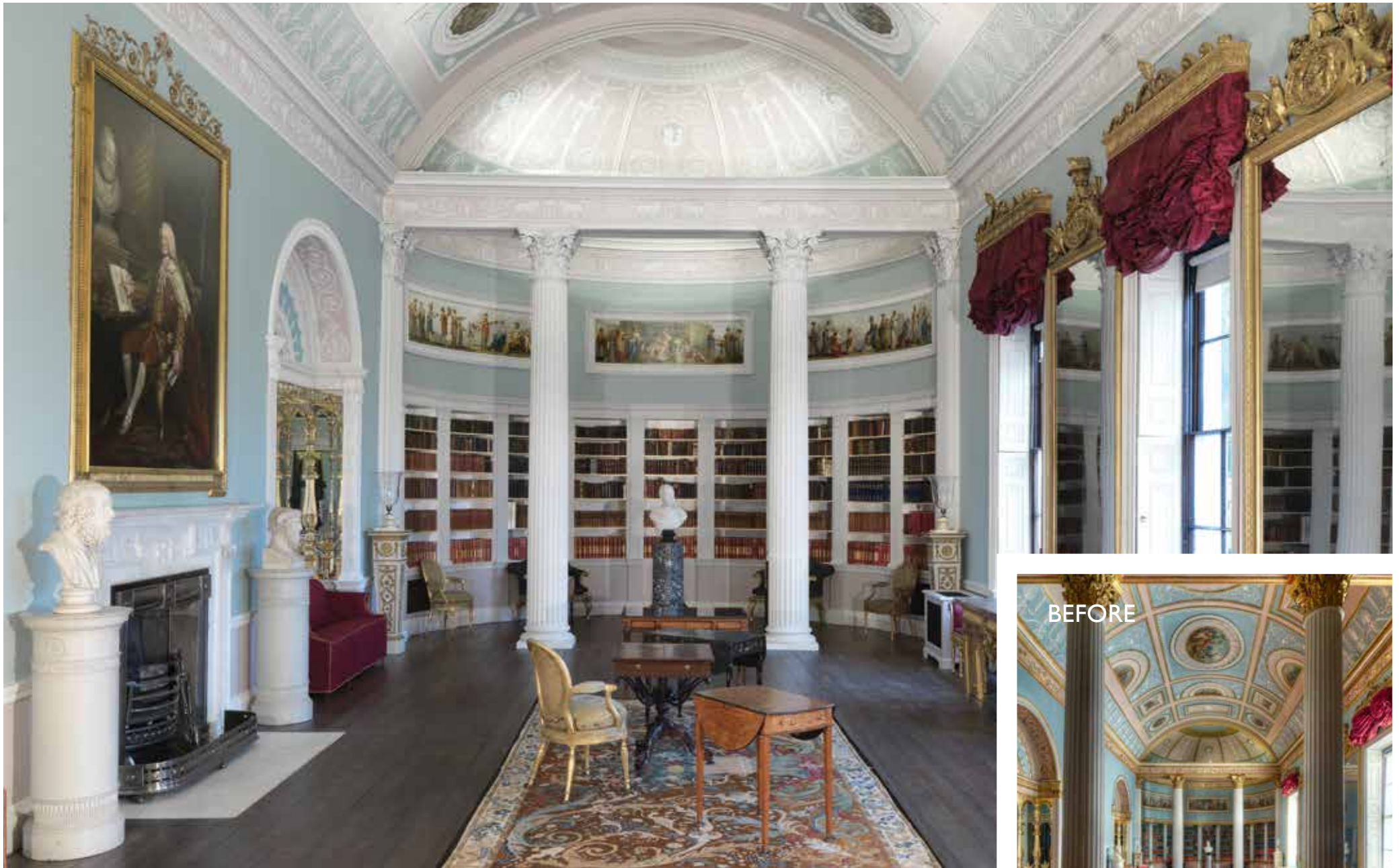
Adam's design for the ceiling in the Library

By courtesy of the Trustees of Sir John Soane's Museum

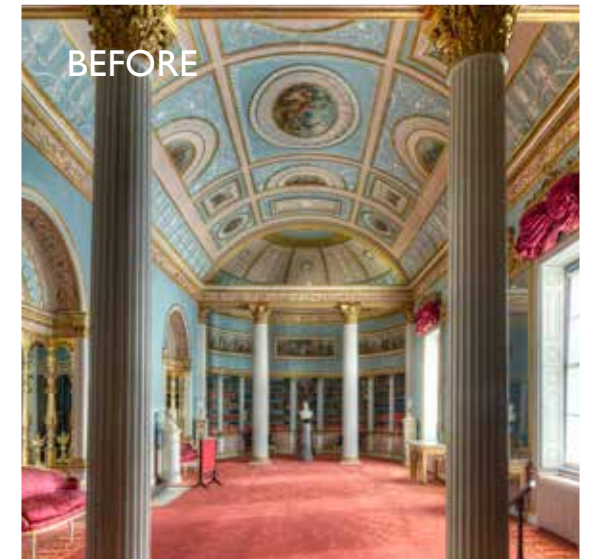


ENTRANCE HALL



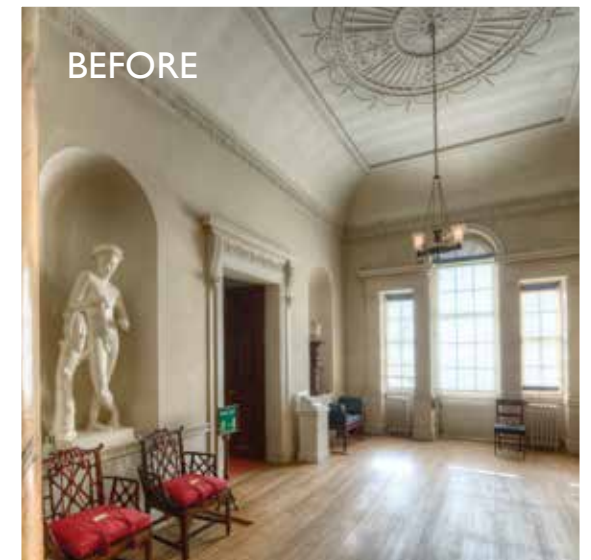


LIBRARY





ANTE CHAMBER





H M Paget after Sir A S Cope, **Edward Cecil Guinness, 1st Earl of Iveagh** (ca. 1912)

THE IVEAGH BEQUEST

Edward Cecil Guinness, 1st Earl of Iveagh (1847-1927), brewer and the second richest man in England bought Kenwood and the 74 acres immediately surrounding it from previous owner Lord Mansfield in 1925.

Upon his death just two years later, the Iveagh Bequest Act of 1929 stipulated that Kenwood should be open, free of charge to the public. This included the display of 63 works from Lord Iveagh's outstanding collection of Old Master and British paintings by such highly regarded artists as Rembrandt, Vermeer, Hals, Van Dyck, Gainsborough, Reynolds and Turner.

The paintings can be divided into distinct groups. The first and largest group comprises British portraits of the second half of the 18th-century, including Thomas Gainsborough's **Mary, Countess Howe** (ca. 1764). The second group consists of major paintings of international standing, predominantly drawn from the 17th-century Dutch and Flemish schools.

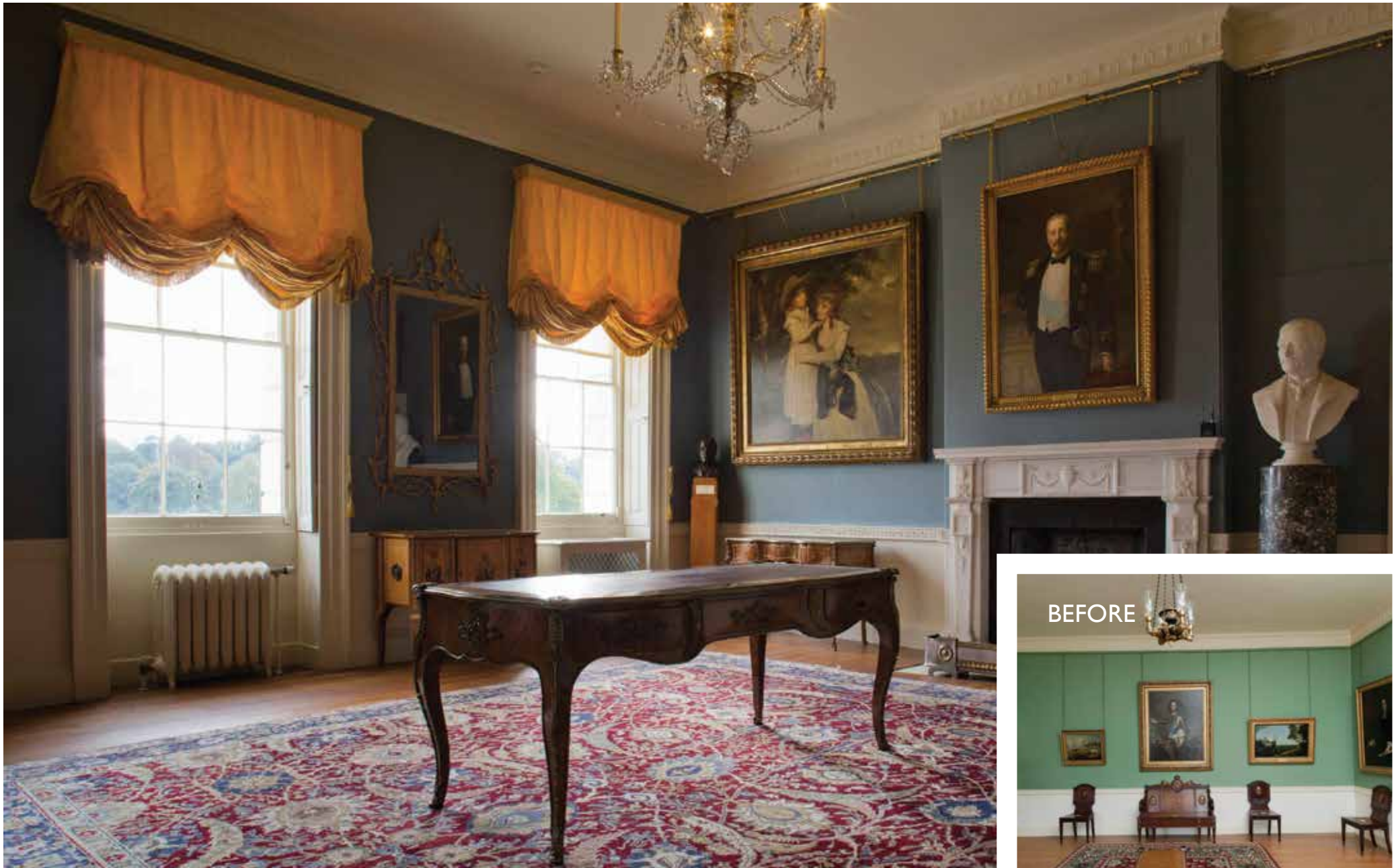
Some works including Rembrandt's **Portrait of the Artist** (ca. 1665) and Johannes Vermeer's **The Guitar Player** (ca. 1672) are among the finest paintings by their respective artists. Other collections which have been given or moved to Kenwood include a small group of French paintings of the Rococo period, the Hull Grundy collection of 18th and 19th-century jewellery; Lady Maufe's collection of shoe buckles (the single most impressive collection of its type); and part of the Draper collection of British portrait miniatures.

The Suffolk Collection of Tudor and Stuart era portraits has been exhibited on the first floor of Kenwood House since 2002. These pictures are of national and in some cases international significance, and remain a very popular attraction within the house. Through the Caring for Kenwood project, English Heritage has refurbished three south front rooms, re-hanging many of the Earl of Iveagh's paintings and evoking - as the Earl wished - "a fine example of the artistic home of an 18th-century gentleman."

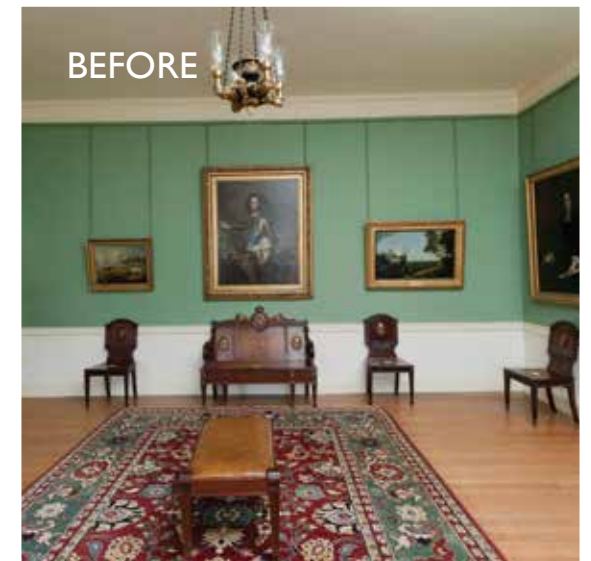


BREAKFAST ROOM





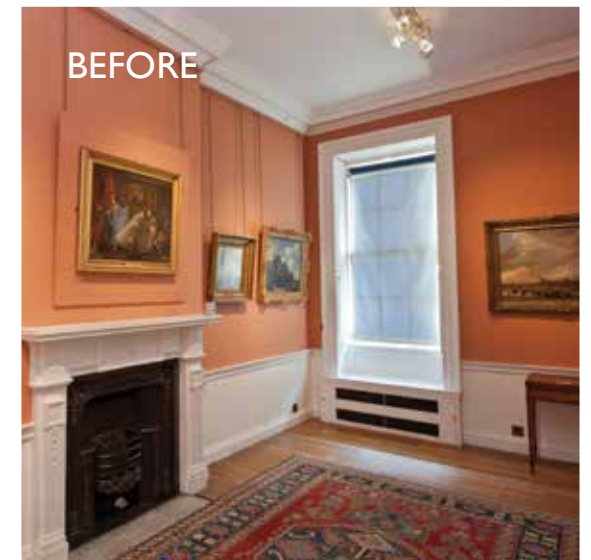
LORD MANSFIELD'S STUDY



BEFORE



LADY MANSFIELD'S DRESSING ROOM





Top Image: Julius Caesar Ibbetson, **Three Long-Horned Cattle at Kenwood** (1797)

Bottom Image: Cows return to the Dairy at the Kenwood Summer Fête, 2013

THE DAIRY

It was fashionable for 18th-century ladies to run dairies; they were designed as elegant places their friends could visit, and an 'eye-catcher' in the landscape.

The 2nd Earl and Countess of Mansfield built a dairy at Kenwood between 1794 and 1796. Designed by George Saunders in the Swiss chalet style, it consists of three separate buildings around a central courtyard. The Earl's wife Louisa supervised a dairymaid who lived in the cottage and produced the fresh butter, cream, puddings and ice-cream enjoyed by the family and their guests.

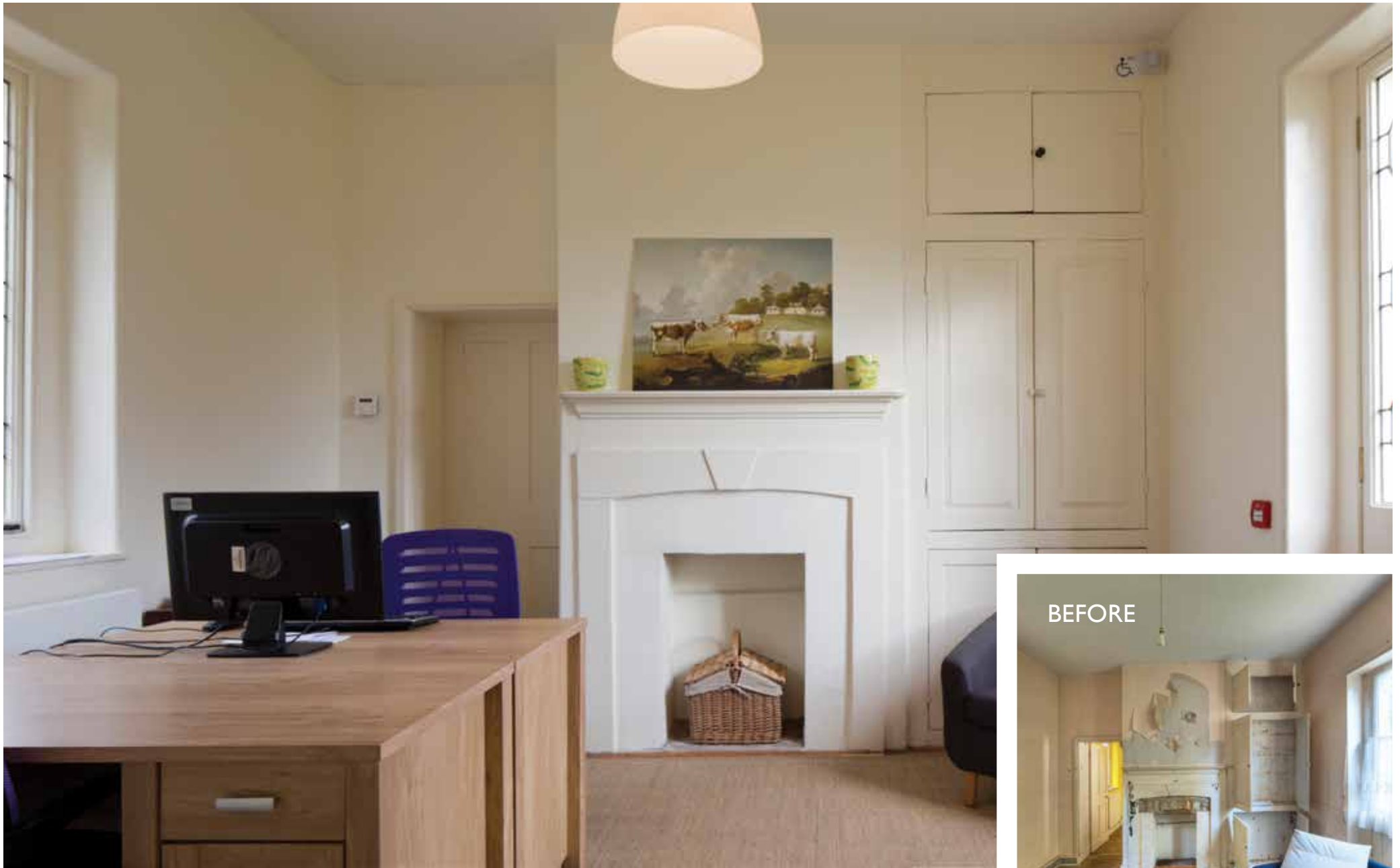
The Dairy remained relatively unaltered until 1929 when it was converted to residential use by London County Council, who acquired the estate after the First World War. Further residential improvements were carried out in 1955 and the buildings were tenanted until the mid 1990s when the Dairy fell out of use.

As part of the Caring for Kenwood project, the Dairy is now restored and is a base for the volunteers at Kenwood, as well as local community group the Heath Hands. The Dairy Room, with its original marble trays, and the Tearoom are now conserved and will be opened regularly to the public as well as for visits by local school children and education groups.

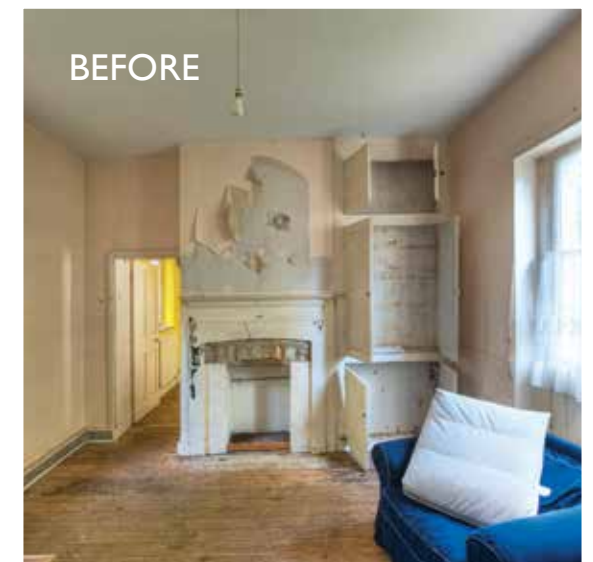


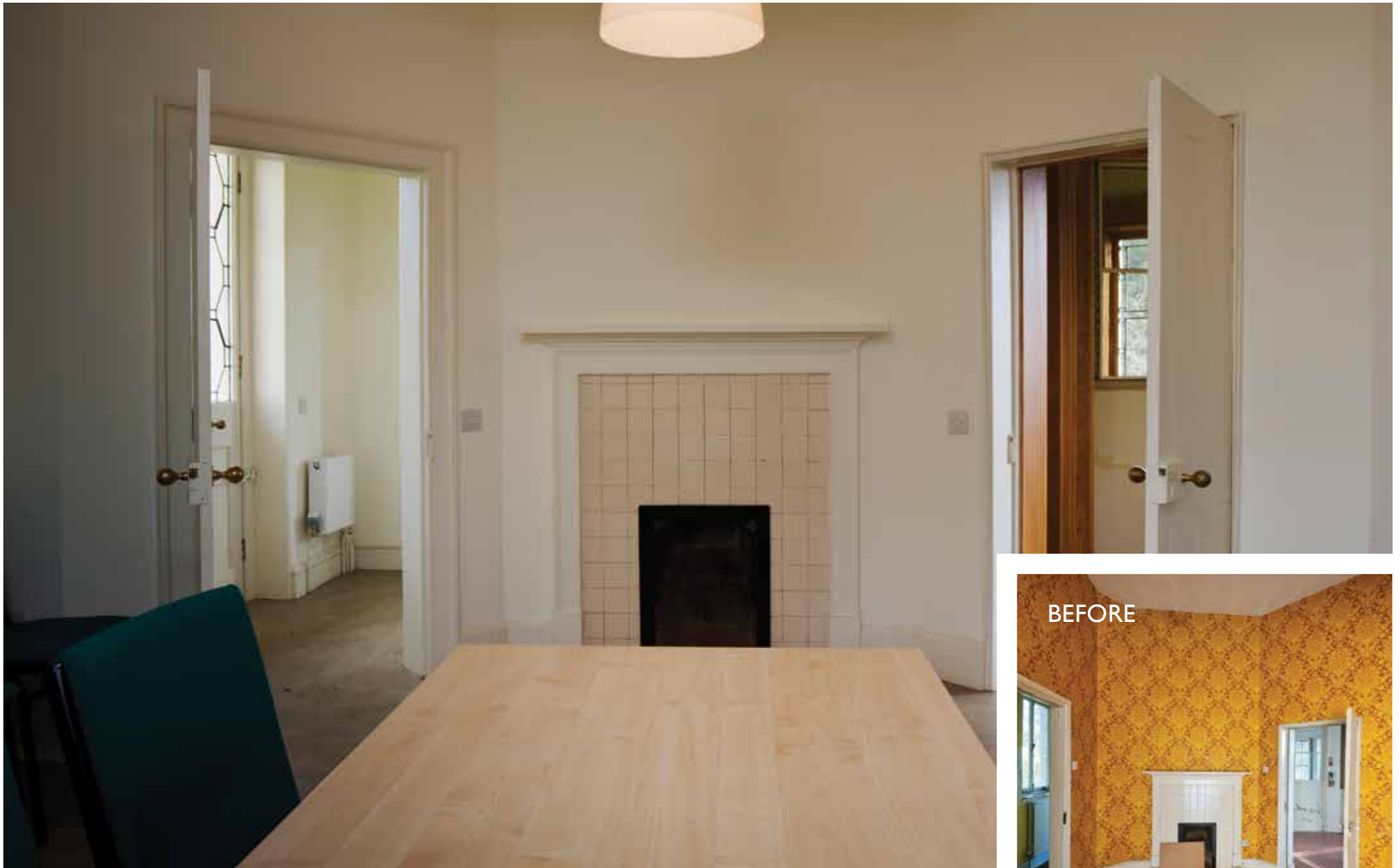
KENWOOD DAIRY EXTERIOR



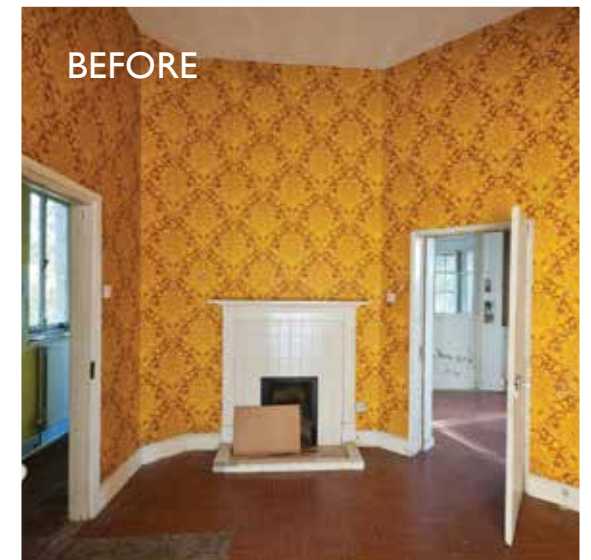


KENWOOD DAIRY INTERIOR





KENWOOD DAIRY INTERIOR





KENWOOD DAIRY TEAROOM



The Heritage Lottery Fund

A lasting difference for heritage and people

The Heritage Lottery Fund (HLF) congratulates English Heritage on a century's worth of achievement protecting some of the nation's most precious historic buildings, monuments and landscapes.

We are proud to be the main funder of restoration work at Kenwood and applaud everyone involved with the project, including the opening up of the Dairy. Over the last 19 years we have invested £5.6bn in 36,000 projects across the UK, transforming our nation's heritage for everyone to enjoy.

www.hlf.org.uk



The Wolfson Foundation

Supporting excellence in the arts

The Wolfson Foundation is very pleased to have been a supporter of the restoration of Kenwood House: a triumphant achievement by English Heritage and a fitting project to mark the centenary celebrations of English Heritage and its predecessors.

Since 1955 the Wolfson Foundation has supported excellence across the UK in the fields of science and medicine, health and disability, education and the arts and humanities. The restoration work at Kenwood (including the Wolfson-funded work to the Dairy which had been closed to the public for many years) is a superb example of the importance of investing in the country's cultural heritage and making it accessible for all.

www.wolfson.org.uk

THANK YOU

English Heritage wishes to thank the many donors who have supported the Caring for Kenwood project and made it possible.

In 1927 Lord Iveagh donated Kenwood House, its collections and the wider estate, to the nation. It is, therefore, wholly fitting that the generosity of those who value the estate most should once again ensure Kenwood's future.

We also thank those donors, not listed here, who choose to remain anonymous. Together their contributions total a significant sum.

Today, everyone who enjoys Kenwood free of charge is indebted to Lord Iveagh for his great act of philanthropy. Finally we wish to acknowledge Edward Cecil Guinness, 1st Earl of Iveagh.

Heritage Lottery Fund

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THE FRIENDS OF THE IVEAGH BEQUEST, KENWOOD

Since their foundation in 1979 the Friends of Kenwood have provided invaluable support to the estate across a wide range of projects. The Caring for Kenwood project has been no exception. The Friends' funding of works in the Entrance Hall and restoration of the Jervas frame, which hangs in the same space, has led to a transformed welcome for visitors to the house.

English Heritage gratefully acknowledges the following donors to the Friends of Kenwood:

Elizabeth Album	Alan Merkel
Mr James & Lady Emma Barnard	Christine Morgan
L K Barnes	Jenny & Michael Nathan
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Mr Peter Linden	Alanna Wilson
Christine Mathez-Davey	15 donors who wish to remain anonymous
Miss Marianne McDonald	

KENWOOD DAIRY RESTORATION TRUST

The Kenwood Dairy Restoration Trust has long valued the importance of the Dairy as part of the Kenwood estate and has worked with English Heritage to bring it back into public use. The Trust's fundraising efforts as part of the Caring for Kenwood project has played a vital part in the realisation of this long held ambition.

English Heritage gratefully acknowledges the following donors to the Kenwood Dairy Restoration Trust:

Midge & Simon Palley

Belvedere Trust

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Guy & Annabel Wilson

The Heath & Hampstead Society

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