TRAFALGAR PARK

STANDLYNCH, Nr SALISBURY
SP5 3QR
for
Mr B Jones

DESIGN & ACCESS STATEMENT

to accompany an application for
LISTED BUILDING CONSENT
for the



PROPOSED REMOVAL OF
2 No. VICTORIAN CHIMNEY STACKS

MANSION HOUSE

OCTOBER 2023

Affinity Architects
43 Albany Road, Salisbury, Wilts, SP1 3YQ
E: admin@affinityarchitects.co.uk
T: 01722 741683

IHBC INSTITUTE OF HISTORIC BUILDING CONSERVATION · The Green REGISTER OF CONSTRUCTION PROFESSIONALS · AECB building knowledge · RIBA Chartered Practice · Conservation Architects RIBA

CONTENTS

01 **Introduction**

02 **Existing Property**

Chimney locations and description 3
Historic development 6
Fireplace relocation 7

03 **Proposals**

The Proposal 10
The Case for Removal 12

04 **Policy Context**

Planning Policy Overview 19

05 **Conclusion**

Appendices

APPENDIX A: Summary of recent applications
APPENDIX B: PHOTOS
APPENDIX C: Extract from Conservation Management Plan

SECTION 1: Introduction:

1.0 This Statement has been prepared to accompany an application for listed building consent, for the removal of 2 Victorian chimneys on the Mansion House at Trafalgar Park, near Downton on behalf of the owners Mr and Mrs B Jones.

1.1 This Design & Access Statement covers the proposal by explaining reasons for removal.

1.2 It should be read in conjunction with other documents which collectively look to fulfil the National Planning Policy Framework and Wiltshire Council's validation requirements for applications affecting listed buildings. Those documents include:

- **Heritage Impact Assessment (HIA) – by Elaine Milton, EMHP**

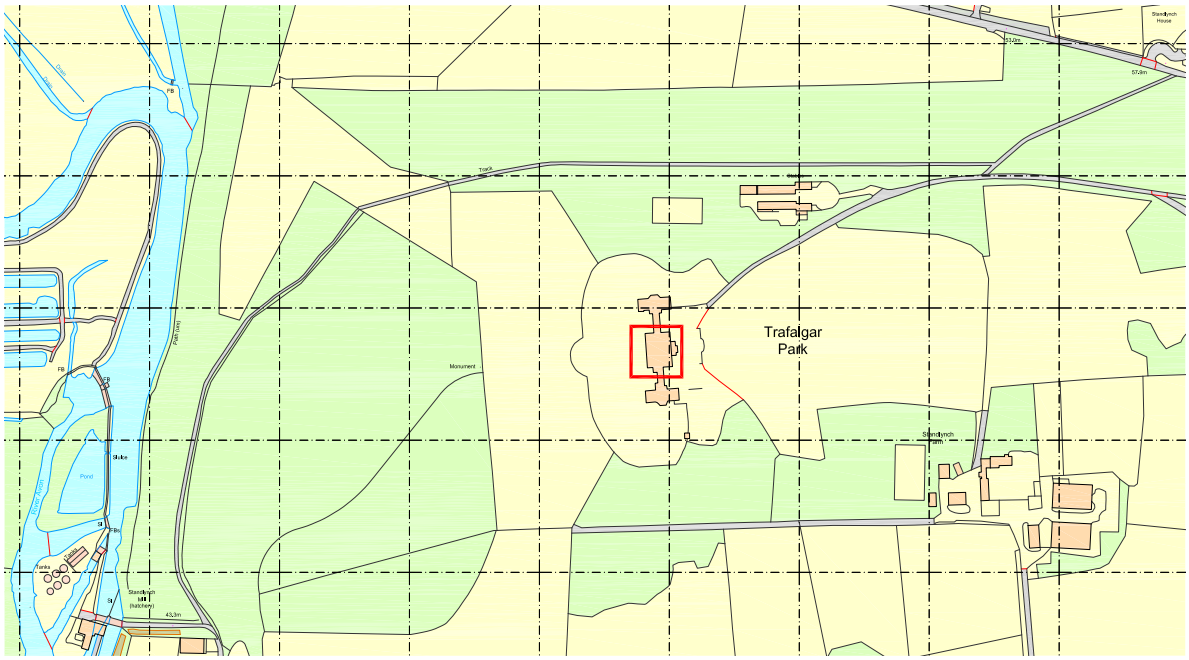
1.3 This is one of a series of applications made for the property; a summary of the more recent planning history is included in the Appendix.

SECTION 2: Existing Property

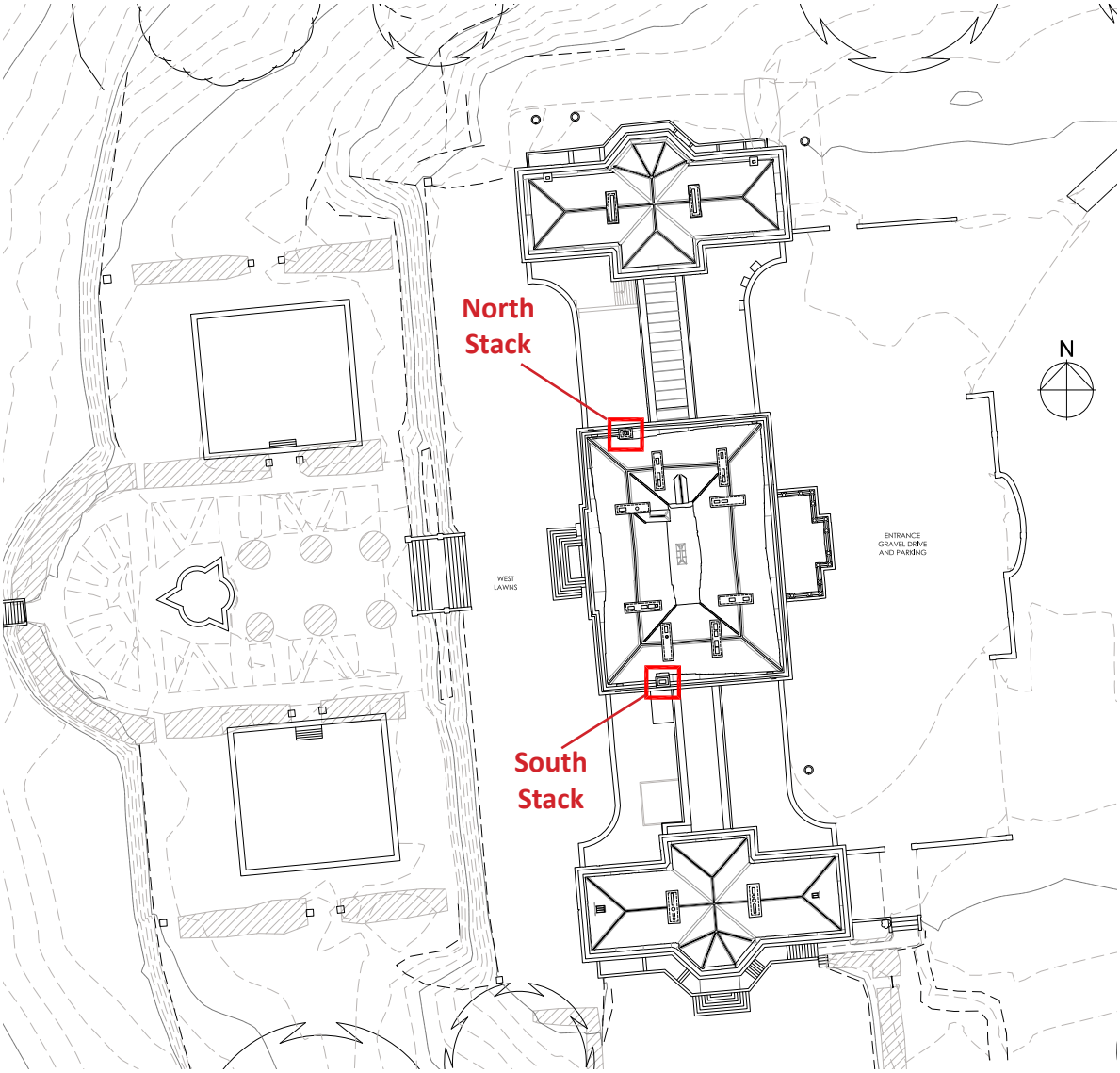
Chimney location and description:

2.1 Trafalgar Park is an impressive Georgian Grade 1 listed period country house situated in a parkland setting approximately 10 miles south of Salisbury city centre. It lies on an east-west axis with the 1733 Mansion House flanked by two later wings of mid 1760s, described previously in detail in the recent application for conservation and repair works (Ref: PL/2022/06321) and covered again briefly in the accompanying HIA, so not repeated here.

2.2 The chimneys in question are situated on the Manion House at the centre of the property is identified in the site map (which is not to scale) below. See also the plan on the following page which identifies the chimney position on the Mansion House block.



OS Map Licence No:100022432



Above: Existing roof plan, highlighting position of chimney stacks on the Mansion House *(plan is not to scale)*

Below: Photo of Mansion House from the front - stacks highlighted; north (right) south (left)



2.3 The chimneys are single stacks, rectangular in shape approx. 750mm x 1m. They rise from within the outer parapet valley gutters just behind the outer parapet wall on north and south sides of the house. They have stone cappings which match the main axial stacks, but rise higher to equal the height of the stacks at ridge.





2.4 The chimneys serve two bedrooms at first floor – one on the south-west corner (below left), the other on the north-west corner (below right), overlooking the west garden.



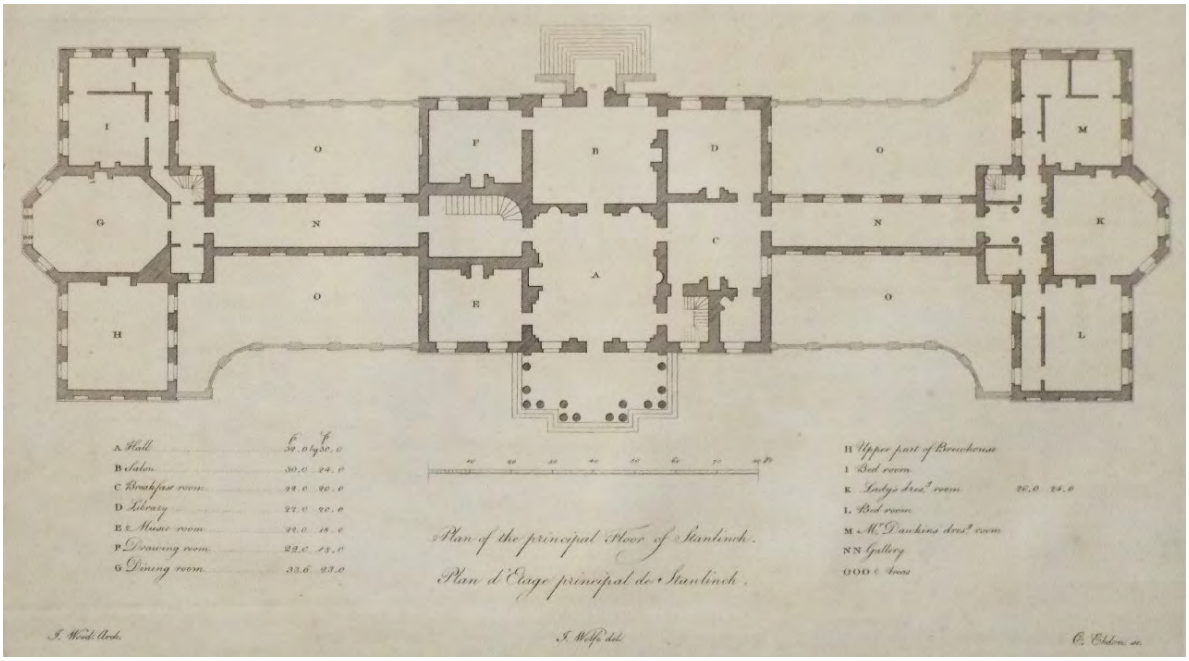


Above left: Fireplace to South Stack
Above right: Fireplace to North Stack (note plaster ceiling falls due to water ingress)
Both fireplaces are believed to be the original fireplaces repositioned within the room

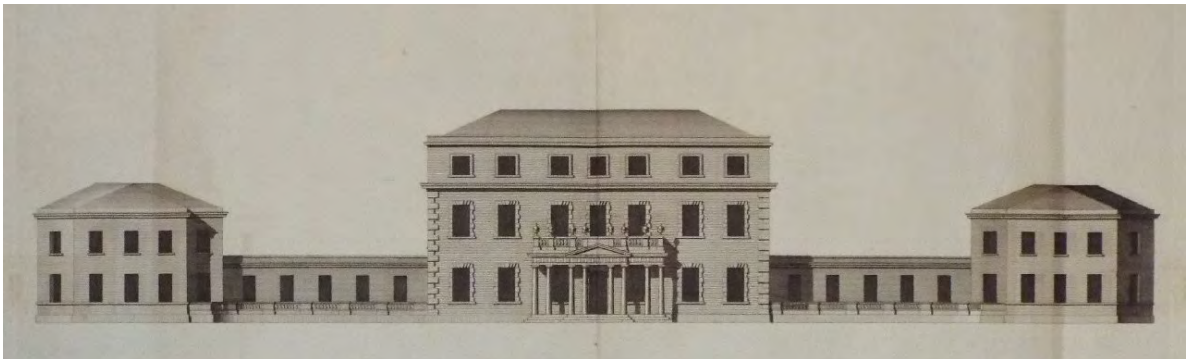
Historic Development:

2.5 Appendix A holds an extract from the Conservation Management Plan, compiled at the time of the application submission for the proposed alterations to the house in 2022. It covers the historical development of the house.

2.6 With respect to the chimneys themselves, drawings for the house in Vitruvius Britannicus c.1771 (below) give little indication as to the original concept for chimneys externally. Whilst the ground floor plan clearly shows fireplaces within the house, the elevation of that period does not indicate where they would have been with no flues evident at all



Above: Mansion House extract of floor plan - Fireplaces remain in this formation today
Below: Elevation drawing, with no chimneys shown

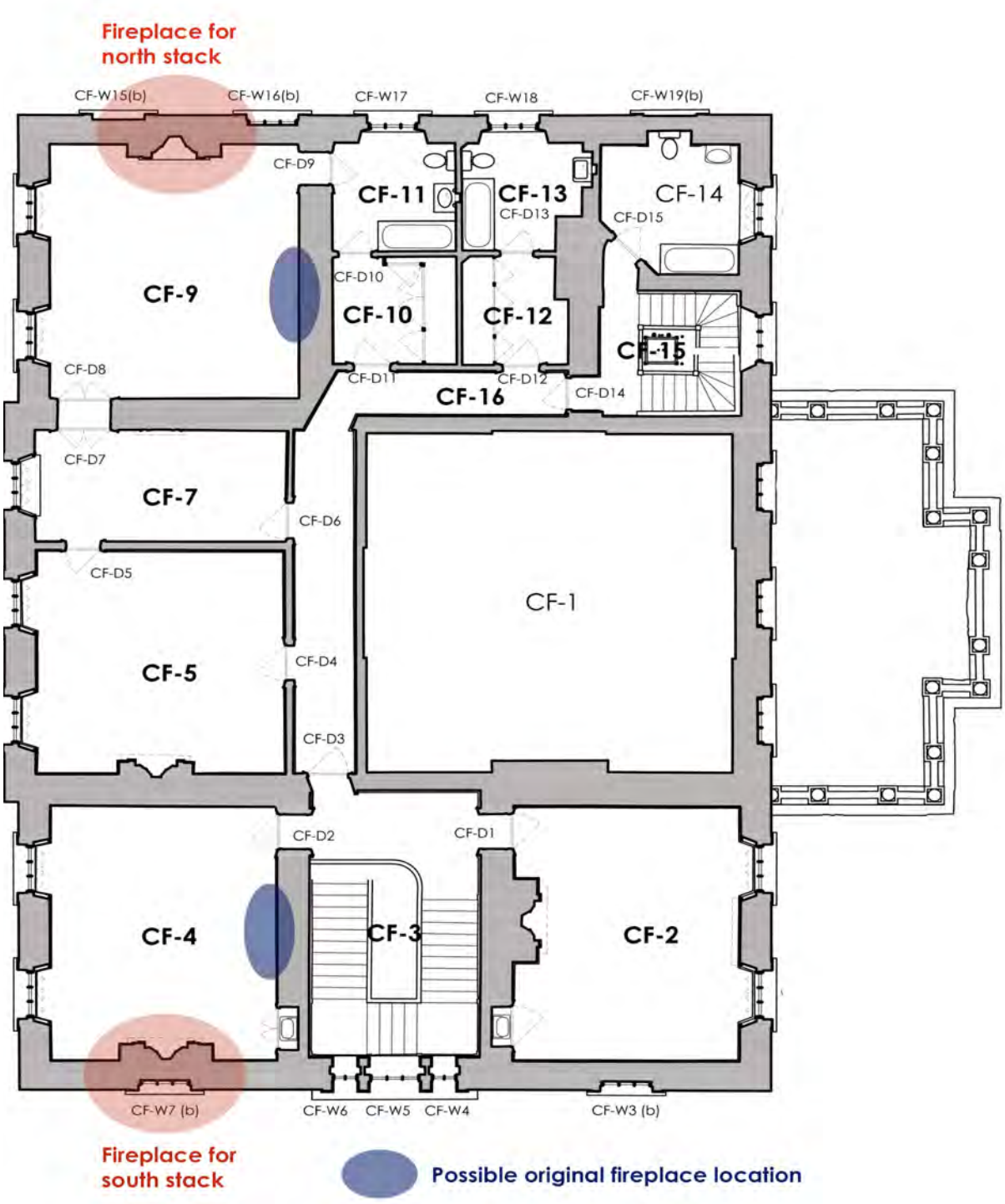


2.7 It is clear from constructional detailing that the axial stacks on the ridges of the Mansion's roof were executed at the same time as the original build in the 1730s. The layout from that time does not suggest eaves stacks were part of the original design along with the ridge stacks. Fireplaces were predominantly sited to flue into axial chimney stacks located around the roof ridge perimeter, each stack containing one flue from each of the four floors (Basement, Ground, First and Second).

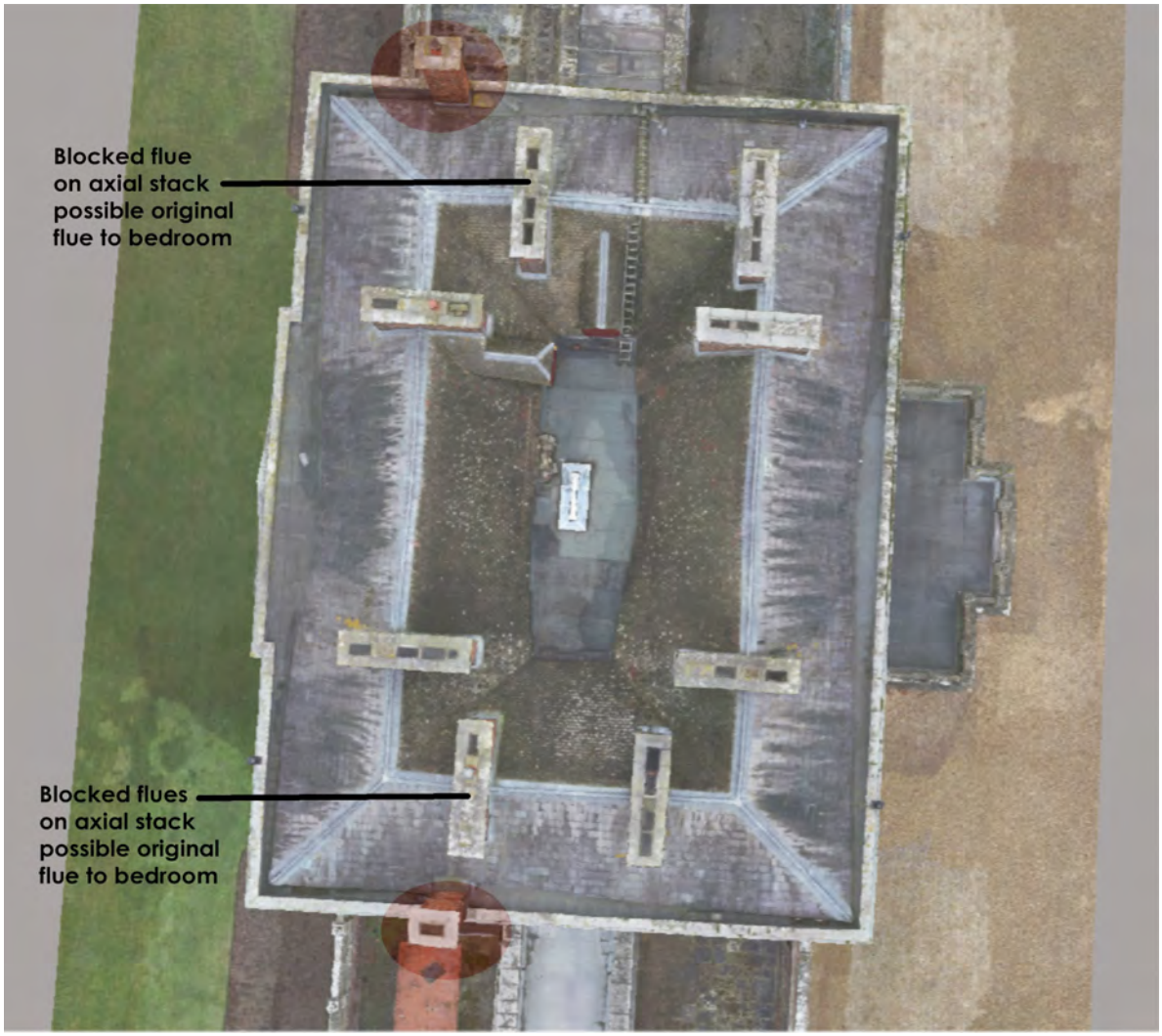
2.8 It seems likely, therefore, that fireplaces from these bedrooms on the north and south corners would also have originally risen into the inner stacks, north west and south west axial ridge stacks, respectively. This would have put the fireplaces on the inner walls of the rooms, facing the windows which would follow the arrangment of other rooms in the original house.

Fireplace relocation:

2.9 The original likely locations of the fireplaces for these first floor rooms are highlighted on the plan below in blue.

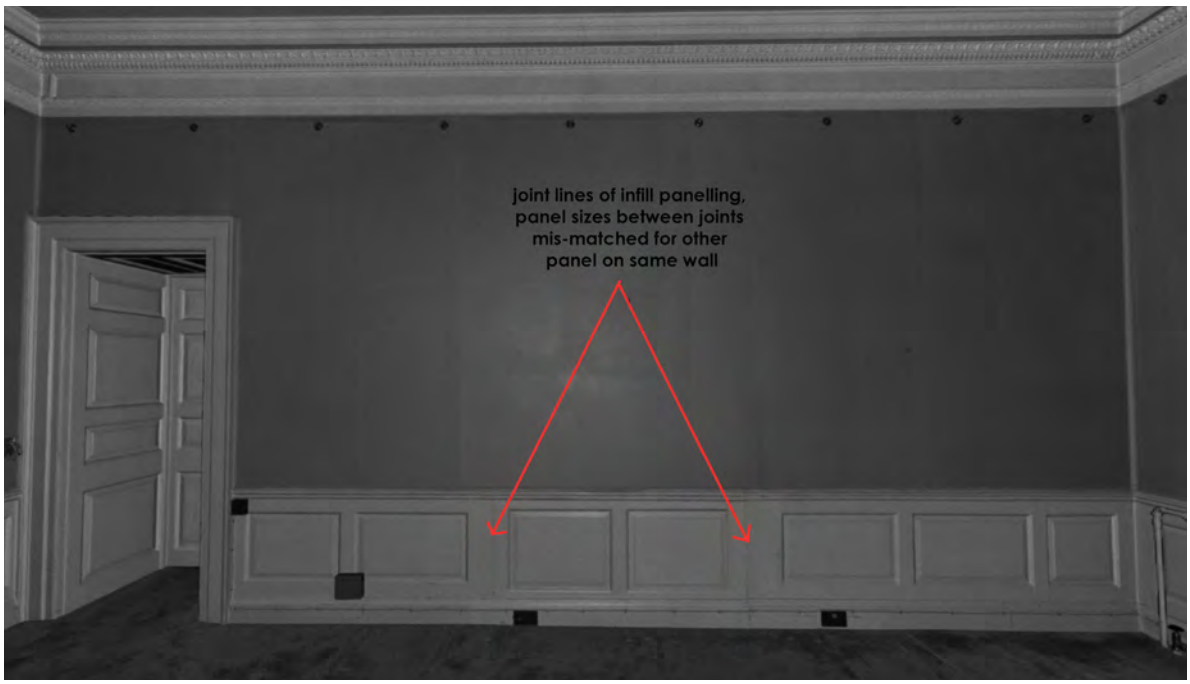


2.10 Chimney surveys have also evidenced redundant flues with cement cappings on each of these stacks which may well indicate the original flues (see image on following page), although investigations have not been carried out within these rooms to open up or explore for the fireplaces themselves although the walls and panelling show clear evidence of adaptation to the panelling in these locations



Above: Roof aerial, showing highlighed single stacks with axial stacks serving assumed original fireplace locations within the respective rooms.

Below: East wall of CF-9, showing infill to dado level panelling in assumed original location

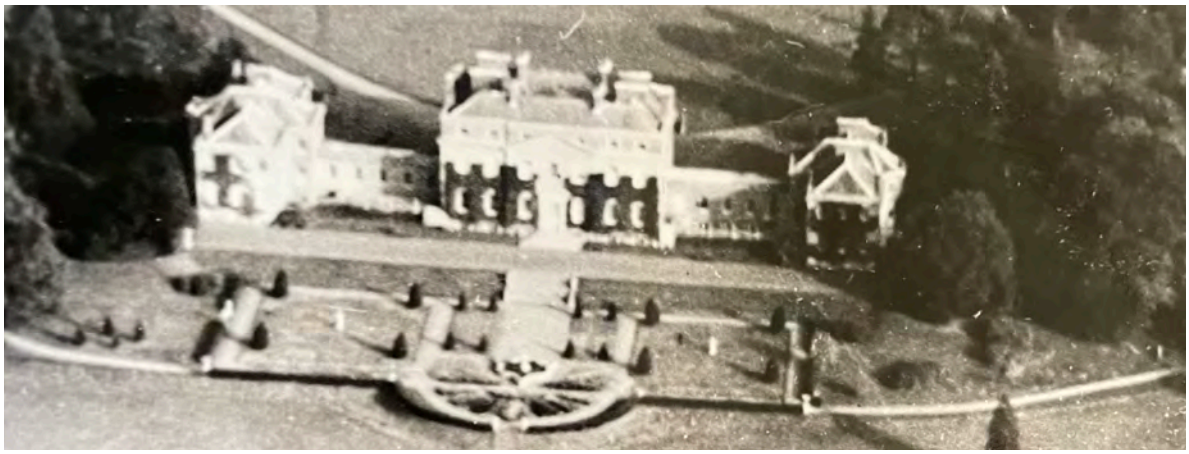


The exact timing for the construction of the two single eaves stacks on the Mansion is unknown but evidence would suggest that it was during the Victorian Era. Brickwork to these stacks is quite similar to that of the original stacks, but not entirely the same brick. Flues above the roof line have all been substantially repointed in a modern cement, increasing the difficulty of clear assessment and no closer access to the stacks has yet been possible.

Photographic and illustrative material confirm these eaves stack chimneys being in place by the end of the C19th.



Above: House viewed from the east c. 1870 - illustration from 'Morris "Country Seats"
Below: Archive Aerial image dated 1926, chimneys visible
Bottom: Archive Image post-1926; north west stack visible with a further north east stack, no longer present on the building - removal date is unknown.





SECTION 3: Proposals

The Proposal:

3.1 As part of the overall refurbishment proposal for the house, the owner is committed to a high quality repair and conservation programme for the entire building. Extensive refurbishment was approved under listed building consent **Ref: PL/2022/06321**. This covered significant fabric repairs including re-roofing and masonry cleaning and conservation as well as some minor modifications. Aims loosely fell into 3 categories:

1. Reinstatement of mid-C18th 'Georgianism'
2. Fabric and environmental improvements
3. Accessibility and lifestyle improvements

3.2 Works on the property commenced at the northern end of the building, addressing first areas that were most in need of urgent attention.

3.3 The North Wing has recently been completed externally and works are now due to commence on the Mansion House, moving southwards down the building.

3.4 During refurbishment on the North Wing fabric an application was submitted to take down the two Victorian chimney stacks on the north side of the building. These were found to be structurally very delicate, and of poor constructional quality being low quality brickwork which had been cement rendered, also suffering from sulphate attack.

3.5 Following consultation with the Council and Historic England, approval was granted to remove those stacks (PL/2023/03443). It was largely agreed that they gave an unbalanced appearance to the property and that, given their condition and quality their removal was agreed. It is felt that this decision and their subsequent removal has greatly enhanced the appearance of the North Elevation (see next page).

3.6 **This application now seeks consent for removal of the single stacks on the Mansion House to below roof level as repair works progress onto this section of the building. The request is principally aimed to improve the visual appearance of the building but also reduce points of increased risk from water ingress causing damage to the fabric.**





BEFORE



AFTER

Above: The north elevation of the North Pavilion, before works started (top) and following completion of the first phase of the project (below) that saw external cleaning and masonry repairs, window refurbishment and reroofing. Eaves chimneys were removed following separate Listed Building Consent approval PL/2023/03443

The Case for Removal:

3.7 The principal reasons for removal of the North Pavilion stacks are not the same as the proposal to remove the stacks on the Mansion House. Here, the key reasons are focussed on aesthetics and practicality rather than poor fabric quality and structural instability:

3.8 Key reasons are:

1. **Historical integrity**: The aim would contribute to achieving the aspiration to reinstate the original Georgian characteristics of the building since lost, as set out in the original application (PL/2022/06321). The building is recognized as principally Georgian architecture and whilst it has had alterations over its time, the house is arguably still a fine example of Georgian design.

2. **Visual detraction:** The single eaves stacks offer little by way of enhancement to the Georgian original concept, being asymmetrical on the building (unless viewed from the front from a great distance), and are visually intrusive on key views of the property, particularly from oblique angles on the entrance approach and from the western lawns and ornamental garden on the west side of the house.

3. **Design intent**: The chimneys are evidenced as not original to the main house. It is also clear that there were previously further Victorian stacks which have been removed since that time.

4. **Lack of purpose**: Fireplaces that these chimneys serve are no longer functional, unlikely to ever be so again. Historically tended by servants, first floor open fireplaces are no longer practical for modern living and nor considered safe, presenting increased fire risk with carpeted floors nearby.

5. **Improved fabric performance**: The stacks sit across the gutters and pose a greatly increased risk of water ingress with any failure to flashings and gutters. Evidence of this risk has been seen with dry rot outbreaks in the attic rooms directly below one of these eaves stacks where the back gutter flashing has cracked and water has penetrated into the roof, rotting out the timber structure below and causing the lath and plaster ceiling to collapse from loss of key. **Images of this are shown in the Appendix A.**

3.9 **The proposal is to remove the stacks above roof level, covering over the areas with continuation of both slate roof pitch and lead gutter arrangement. This, we submit, will enhance the visual appearance of the building overall as well as offering an improved drainage arrangement, with a more robust structure for longer term maintenance, integrity and well being of the building.**

3.10 Following the last application for removal of the North Wing single stacks, English Heritage commented on the fact that agreement to these did not represent wholesale approaval of Victorian features being removed.

3.11 Heritage Consultant Elaine Milton, EMHP has been asked to consider the chimneys on the Mansion House specifically, in the context of the building and its significance, and provide an assessment of the impact from their proposed removal. Elaine's report accompanies this application, and concludes that the benefits to the building outweigh the harm arising from their removal.

* * * *

3.12 **The following pages contain illustrative material of key views to the building as they currently are, and photomontages showing the stacks removed, as is proposed.**



APPEARANCE AS EXISTING



APPEARANCE AS PROPOSED

Above: Views showing the existing (top) and proposed (bottom) with chimneys removed

This long distance view is the only angle of the house where the eaves chimneys do not counter the house's symmetry - despite being set back at different points on the north and south elevations. This is not perceived from any other view of the house.



APPEARANCE AS EXISTING



APPEARANCE AS PROPOSED

Above: Views showing the existing (top) and proposed (bottom)with chimneys removed

This view is a key vista of the house on approaching the house along the entrance drive. The north western chimney is very noticable from this angle, and unbalances the house.



APPEARANCE AS EXISTING



APPEARANCE AS PROPOSED

Above: Views showing the existing (top) and proposed (bottom)with chimneys removed

Similar to the previous page, the northern stack is still very visible on the house whilst the main stacks by now are taking on a more recessive nature, being set back into the centre of the roof.



APPEARANCE AS EXISTING



APPEARANCE AS PROPOSED

Above: Views showing the existing (top) and proposed (bottom)with chimneys removed

From the angle to the south east, the southern stack takes on more dominance, although the northern stack has been lost behind the central stacks of the Mansion.



APPEARANCE AS EXISTING



APPEARANCE AS PROPOSED

Above: Views showing the existing (top) and proposed (bottom)with chimneys removed

From the rear of the building, the house is appreciated most from the Western lawns, largely viewed at an angle 'promenading' from one end of the building to the other. Here, the single stack on the north side jars the appearance of the house badly, tall and prominent on the northern parapet. Removal would vastly improve the look of the house.



APPEARANCE AS EXISTING



APPEARANCE AS PROPOSED

Above: Views showing the existing (top) and proposed (bottom)with chimneys removed

From the rear of the building the ornamental garden looks back to the principal and most impressive elevation of the house. From this angle, the single stacks are much more obviously asymmetrical in their positioning on the building, one looking more recessive than the other. Removal shows a much more balanced and 'calm' elevation.

SECTION 4: Policy Context

Planning Policy Overview:

4.1 The overarching planning policy of the NPPF (National Planning Policy Framework) was updated in July 2018. This has a presumption in favour of **sustainable development**, with core planning principles including the need for planning to be a '*creative exercise in finding* ***ways to enhance and improve the places in which people live their lives***' and '***always seek to secure high quality design and good standard of amenity for all existing and future occupants of land and buildings'.***

4.2 Section 16 relates to conserving and enhancing the historic environment. A statutory duty exists under section 66(1) of the Planning (Listed Buildings and Conservation Areas) Act 1990 ('the Act') for the local planning authority in considering whether to grant planning permission for development that affects (a listed building or) its setting to have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

4.3 Paragraph 184 states that the assets are an irreplaceable resource, and should be conserved in a manner appropriate to their significance'. It goes on to say, in Paragraph 194 that 'any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within it setting) should require clear and convincing justification.

4.4 Wiltshire Core Strategy (WCS), adopted in 2015 supports this principle and Policy 58 seeks to promote the conservation and, where possible, enhancement of the country's historic environment.

4.5 Planning policy also requires that "Local planning authorities should require developers to record and advance understanding of the significance of any heritage assets to be lost (wholly or in part) in a manner proportionate to their importance and the impact, and to make this evidence (and any archive generated) publicly accessible"

4.6 Historic England's advice Note 2 covers guidance on Making changes to Heritage Assets (HEAN 2, Feb 2016) which does confirm that often the best way of conserving a building is to keep it in use, and therefore that a '***reasonable and proportionate approach to owners' needs***' is therefore a significant consideration.

4.7 This is considered in the light of NPPF that seeks protection (Paragraph 195) "where proposals would lead to **substantial harm** to the significance of a designated heritage asset" that Councils should refuse them unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss" and lists four criteria that would apply.

4.8 Paragraph 196 however, states that "Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use"

SECTION 5: Conclusion

5.1 Trafalgar Park is a fine country house from the Georgian period, where significant investment has been lacking for many years, the building therefore falling slowly into disrepair. The north wing area has been largely derelict since the 2nd World War.

5.2 The current owner is investing heavily in returning the property to full beneficial use as a single dwelling, spending considerable amounts on conservation led fabric refurbishment and internal refurbishment and upgrading.

5.3 There are practical considerations surrounding their continued presence on the building, not least of which the ongoing weakness of an interrupted perimeter gutter, evidenced more recently as increasing risk of water ingress with the discovery of further outbreaks of dry rot from the northern eaves stack.

5.4 Removing the eaves chimneys on the Mansion House are principally looking to improve the visual aesthetics of the building. This aim would tally with one of the original remits for proposed change to the property, cited on the application submitted in 2022; restoring the property's mid-C18th Georgianism'. Internally, this 'Georgianism' included a reinstatement of the ground floor 'enfilade', reopening the doorway between library and Saloon, and the replacement of the Hall's timber floor with the original stone finish.

5.5 Victorian adaptations can of course be significant in their own right and worth retention as such. However, Trafalgar is particularly known for its two periods of closely following Georgian construction, its renown Georgian architects and contributors and its dominating Georgian symmetrical appearance. The chimneys that these Victorian stacks served are no longer to be used, but they will not be removed from the building, kept as decorative features in their own right.

5.6 We submit that overall, the recognition of Trafalgar as a fine Georgian example is the overriding significance here and removal of these later chimney stacks would represent a significant enhancement to the visual appearance and integrity of the building, by reverting to the original Georgian symmetry and design intent.

5.7 The works are felt to be wholly in line with planning policy guidance and we would respectfully commend them for approval.

* * * *

Sources of research and references:

Publications:

- Conservation Basics: Practical Building conservation Series, English Heritage, 2013
- Conservation Principles, Policies and Guidance, English Heritage, April 2008.
- Historic England Advice Note 2: Making Changes to Heritage Assets (HEAN2), Historic England, February 2016.

Policy Documents and Maps:

- National Planning Policy Framework (NPPF) July 2018
- Planning (Listed Buildings and Conservation Areas) Act 1990
- Wiltshire Core Strategy - Wiltshire Council, Adopted 2015

TRAFALGAR PARK Witherington Road, Downton, Nr Salisbury **SP5 3QR**

LIST OF APPLICATIONS SUBMITTED FOR CURRENT OWNER

APPLICATIONS	TYPE	APPLICATION REFERENCE	DATE SUBMITTED	STATUS/ OUTCOME	DATE OF DETERMINATION	NOTES
Conservation, Repairs and Alterations to Trafalgar Park	Householder Planning Application	PL/2022/06010	03.08.2022	REFUSED	13.12.2022	Refused on grounds of Ecology
Conservation, Repairs and Alterations to Trafalgar Park	Householder Listed Building Consent Application (in association with Planning)	PL/2022/06321	03.08.2022	APPROVED WITH CONDITONS	13.12.2022	Pre-execution of works conditions
Proposed Re-Roofing and Alterations to Stable Blocks	Householder Planning Application	PL/2022/07690	04.10.2022	REFUSED	13.12.2022	Refused on grounds of Ecology
Proposed Re-Roofing and Alterations to Stable Blocks	Householder Listed Building Consent Application (in association with Planning)	PL/2022/07906	04.10.2022	APPROVED WITH CONDITIONS	13.12.2022	
Variation to Condition	LBC Proposed Re-Roofing and Alterations to Stable Blocks – Amend Condition 3 Wording	PL/2022/07906	07.02.2023	Amendment to wording on Condition 3 (relating to reuse of Westmorland Slates)	16.03.2023	Agreed by correspondence
Part Change of Use from Office (B1) to Residential (C3) to South Stable block	Householder Planning Permission	PL/2023/00106	05.01.2023	REFUSED	17.04.2023	Refused on grounds of Ecology
Demolition of 2 no. Victorian single chimney stacks on the North Pavilion	Listed Building Consent Application	PL/2023/03443	09.05.2023	APPROVED WITH CONDITIONS	21.06.2023	
Restoration, Repairs and Alterations to House	Householder Planning Permission	PL/2023/08062	20.09.2023	PENDING		
Restoration, Repairs and Alterations to House	Listed Building Consent Application	PL/2023/08338	20.09.2023	PENDING		
Internal and External alterations to North and South Stable blocks	Planning Consent /Change of Use	PL/2023/07806	25.09.2023	PENDING		
Internal and External alterations to North and South Stable blocks	Listed Building Consent Application	PL/2023/08142	25.09.2023	PENDING		

APPENDIX A: SUMMARY OF PAST RECENT APPLICATIONS

Images here illustrate a further dry rot outbreak and subsequent ceiling collapse in the North east corner, directly related to the failure of gutter and flashings around the north western single chimney stack - note the bulging ceiling in the bottom photo







APPENDIX B: PHOTOS

APPENDIX C:

EXTRACT FROM
THE
CONSERVATION MANAGEMENT PLAN

SUMMARISING THE HISTORY AND DEVELOPMENT
OF THE HOUSE

3. Historical Development of Trafalgar Park

3.1. Origins of the Manor of Standlynch

Britain's earliest public record, the Domesday Book of 1086, includes three land survey entries for the settlement of 'Staninges' (modern day Standlynch) in Wiltshire. These refer to Alwig the son of Turber, Waleran the Huntsman and William de Falaise who each owned a small estate comprising between four and six acres of meadow, in addition to *'land for half a plough'* (i.e., that which can be ploughed by a team of four oxen).

One of the Standlynch estates passed to Laurence Aygnel during the 13th century, who is recorded as having occupied a house there in 1249. Subsequent residents included the Duns (14th century) and the Hugyns (15th century), suggesting that the original house was of medieval origins. Its precise location is unknown although documentary references to the river, church and walled gardens suggest a site some 500 metres south-west of the present house.

The first mention of a 'manor' at Standlynch dates to 1543 when Thomas Gaynesford and Thomas Woodshaw conveyed their 'moieties' (i.e., part-shares) to William Green for an annual rent-charge of £5.00. By 1551 the manor had been acquired by the Green family who held it until 1587 when Walter Buckland acquired all reversions. Several generations of the Buckland family lived at Standlynch through to the early 18th century, despite Walter Buckland's son having had some of his lands sequestered in 1645 for having fought for King Charles I during the first Civil War. The Bucklands extended the original house around a formal courtyard plan but it had apparently fallen into disuse by the mid-18th century and was described as 'ruinous' in 1748. Figure 1.5 shows an aerial view of the estate taken in 1947 and highlights the location of the original Standlynch Manor on the east bank of the River Avon.

3.2. 18th century developments

In 1726 Maurice Buckland sold the estate to Sir Peter Vandeput, Bt., a wealthy city merchant and member of a Flemish family who had settled in England during the 16th century. He originally planned to restore the Buckland house but ultimately opted to build a new mansion house on rising ground to the east.

Designed by the architect John James of Greenwich, 'Standlynch House' was constructed of red brick with stone dressings in the restrained Anglo-Palladian villa style which Brushe ascribes to Inigo Jones. This is the 'Main House' core of the building which stands today. It conforms to a four-storey rectangular plan of 7-bay frontage by 3-bay depth and is oriented on a north-south axis. The ground floor layout follows the typical period arrangement of two larger, central rooms (i.e., Entrance Hall and Saloon) with smaller rooms at the corners to achieve bilateral symmetry: each room incorporating multiple doorways to provide a circulation route or 'enfilade' of interconnected rooms as required for social engagements.

The architectural historian Howard Colvin described James as a *"competent architect, but he lacked inventive fancy"*: debatable given the prevailing architectural trends of the time and James' previous appointments as assistant to both Sir Christopher Wren and Nicholas Hawksmoor. Charles Bridgeman, Royal Gardener to George II, may have contributed to the 'naturalistic landscape style' of the parkland setting in the years to 1736. The house appears

to have been in an unfinished state when Sir Peter Vandeput died in 1748 and his family sold it to William Young in 1752. He in turn disposed of the estate in 1766 when the wealthy sugar plantation owner and MP for Southampton, Henry Dawkins, became the new owner.

Dawkins engaged the prominent architect John Wood the Younger, designer of Bath's Royal Crescent, to enlarge Standlynch by the addition of the two flanking pavilions and their connecting galleries during the 1760s. The architect and designer Nicholas Revett (1720 - 1804) added the distinctive front porch, the open balustrading and some internal fittings and decorations in the Greek Revival style, circa 1766 - 80 . These works are believed to be one of only a few surviving examples of Revett's work and as such make a major contribution to the significance of the heritage asset. The Italian painter Giovanni Battista Cipriani was attributed to have also worked at the house around 1770, being commissioned to complete a set of four wall paintings on a classical Arts theme for the new Music Room. Two 'jib' doors were added off the Staircase Hall towards the end of the 18th century: to incorporate the Music Room and Drawing Room into an enlarged enfilade.

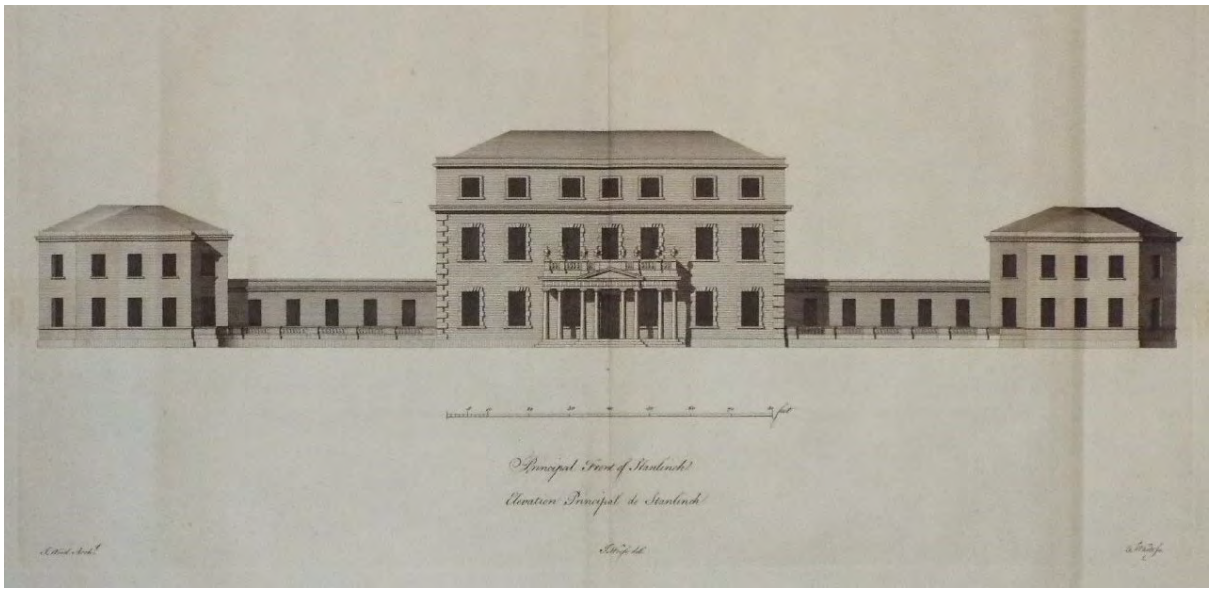


Figure 3.1 Principal elevation of Standlynch as drawn by T Woolfe and engraved by T White for Vitruvius Britannicus Vol. V circa 1771: note the absence of any chimney stacks (image courtesy of Mr Barry Jones)

3.3. Development into the 19th century

The estate was put up for sale after the death of Henry Dawkins in 1814. A condition report the following year by the architect Samuel Pepys Cockerell noted that the house had been re-roofed in 1814 *'with Bangor slates and was in a good state of repair'*. These works represented a major investment in the property for the time, especially given the materials and transportation costs from north Wales to Wiltshire.

Trafalgar House became the seat of the Nelson family in 1815 in recognition of the nation's gratitude to the heirs of Vice-Admiral Viscount Horatio Nelson for his famous victory at the Battle of Trafalgar: the name of the estate being changed from the original Standlynch Park at this time. The Earls Nelson resided for 133 years, expanding the estate land holdings to over 7,000 acres in 1884.

The 1st Earl Nelson appears to have made few alterations to the house and the estate passed to his nephew Thomas Bolton in 1835. Family upheavals prevailed, however, as the Earl's executors had been instructed to dispose of the entire house contents at auction in Salisbury: including the period furniture and library bookcases by Nicholas Revett. The 2nd Earl Nelson died later in 1835 and was succeeded by his son, Horatio, who lived to the age of 90 years and occupied the house longer than any other owner. Under his tenure the estate flourished and important fixtures, furniture and paintings which had been dispersed in 1835 were reunited at the house during the early-1840s.

Between 1859 and 1866 the 3rd Earl Nelson focused on improving the setting of the house, its immediate grounds and the estate generally. He appointed the architect William Butterfield who added the balustraded walling to the principal (i.e., east) elevation, echoing some of the neoclassical stylistic elements of Revett's porch. Butterfield may also have been responsible for remodelling the stone steps, urn finials and dwarf walling to the formal garden. His other notable achievement at Trafalgar Park was the restoration of Standlynch Chapel which had fallen in to disrepair since its last major repairs by the Bucklands in 1677.

The dog grate and stone fender to the Entrance Hall fireplace were installed by the 3rd Earl Nelson in 1875, commensurate with the Arrowsmith parquet floor. Most of the South Pavilion was destroyed by fire in 1886 and it was rebuilt to a slightly different internal layout than the original floor plan; incorporating a billiard room and a museum for Nelson memorabilia.



Figure 3.2 Watercolour view of Trafalgar Park from the south east circa 1870s by A.Lydon in 'Morris "Country Seats"': note carriage driveway in foreground, chimney stacks and earlier open balustrading prior to Butterfield's remodelling (reproduction courtesy of Mr Barry Jones)

3.4. Post-Victorian developments

Known owners of the house and notable events since 1900 include:

- 1906 - 21: Pair of ornamental fishponds constructed on west terrace parterre (precise date of works unknown but fishponds completed before end-1926).
- 1913: 4th Earl Nelson inherits the property on death of 3rd Earl Nelson (1835 - 1913).
- 1930: 4th Earl Nelson purchased timber elements from the Captain's cabin of HMS Ganges (commissioned 1821 and broken up at Plymouth in 1930) and installed the (reputedly teak) panelling in the principal second floor bedroom (room ref. A2-01).
- 1940-45: Nelson family reside in the Main House, both villas being occupied by tenants. Standlynch Mill (on estate) equipped with turbine for electrical power generation.
- 1948: 5th Lord Nelson sold Trafalgar House and its remaining land holding of 3,415 acres to John Osborne, 11th Duke of Leeds. Purchase price estimated at £58,000.
- 1953: Oliver Lyttelton, 1st Viscount Chandos (son-in-law of the 11th Duke of Leeds) acquired the house with 10 acres of parkland. The remaining 3,400 acres/ 1,360 hectares were sold to the neighbouring Longford Castle estate.
- 1960: House listed Grade I.
- 1971: House sold to the banker Jeremy Pinckney for an estimated £75,000. Estate land holding increased to just under 40 acres/ 16 hectares.
- 1978: House sold to Tertius Murray Thriepland (step-father of William Herbert, 18th Earl of Pembroke).
- 1985: Stables and Bridgeman/ Butterfield garden features listed Grade II.
- 1987: Park and garden designated Grade II.
- 1992: House sold to the Swedish hotelier Gunnar Bengtsson.
- 1995: House purchased by businessman Michael Wade and renamed 'Trafalgar Park'. Approx. 33 acres of parkland re-acquired from Longford Castle Estate. House featured in several films over the intervening decade, most notably 28 Days Later (2002) Amazing Grace (2006) and Sense and Sensibility (1995). Corporate entertainment, weddings and private tours organised to help fund ongoing restoration programme.
- 1997: Country Life architectural editor Giles Worsley refers to Trafalgar Park as *"the Flying Dutchman of the property world, endlessly seeking an owner and being sold on while the fabric slowly decayed".*
- 2017: House and estate marketed for sale through Savills with a guide price of £11 million. The estate land holding is stated as 66.70 acres/ 27 hectares and includes Standlynch Chapel at the extreme south-west tip.
- 2021: Barry Jones purchases the property, with family residing in the South Pavilion.



Figure 3.3 View of the west terrace parterre looking to north-west circa 1906 before the two fishponds were introduced (©RCHME Historic England Archive reproduced with permission)

Details of works to the house during the 20th century are imprecise. Documentary research and photographic regression allow the following to be stated with some degree of certainty:

- 1945: Country Life magazine article included a photograph of the ground floor doorway between the Hall (room ref. and the Saloon (room ref. with its original double-leafed proportions. The present single-leafed arrangement with reduced width is consequently of post-1945 origin.
- 1982: Planning application S/1982/0815. *'CoU (Change of Use) from private dwelling to nursing home. Installation of sewage plant'.* Approved with conditions.
- 1984: Planning and LBC granted for conversion of house into a health spa (application refs. S/1984/0392 and S/1984/0411). Works not carried out.
- 1989: Planning application S/1989/1462 & /1463. CoU approved and LBC granted (with conditions) for *'Change of Use of part of existing Stable block to offices, storage and workshop space within Class B1. Replacement of collapsed store'.*
- 1990: Planning applications S/1990/0011 & /0012. Full Planning permission and LBC granted (with conditions) for *'CoU of North Wing from gutted former residential and staff accommodation and stores to Class B1 offices with storage, kitchen and canteen facilities'.*

- 1991 - 92: Proposed conversion of house into a hotel, including elements of new construction (application refs. S/1991/0062, S/1991/0163, S/1992/0156 & /0157). Scheme approved in principle but LBC refused. Works not carried out.
- 1997: Planning application S/1997/0703. LBC granted (with conditions) for *'alterations and works to the Main House, South Wing and North Wing'.* New external doorway formed into South Pavilion (east elevation). Plans for conversion of North Wing into an auditorium (with 'Revett Room' ceiling relocated to South Pavilion) not implemented: objections from English Heritage and The Georgian Group.
- 1998: Planning application S/1997/0702. Full Planning permission granted (with conditions) for part-CoU of Main House *'to permit holding of musical concerts, wedding receptions, conferences (and associated activities). Construction of new drive access, erection of entrance lodges and alterations to Main House'.*
- 2002: Planning application S/2002/0441. LBC granted (with conditions) for *'alterations to ground floor and basement of South Wing including insertion of new staircase, new partitioning and external alterations to two openings'.*
- 2002: Planning application S/2002/2180, ref. the south stable block. LBC granted for *'installation of office toilet/ wash rooms with ventilation arrangement, fire protection and fire safety and means of escape, intermediate tubular steel columns to support long span first floor areas'.*
- 2004: Planning application S/2004/1061. Full Planning permission granted (with conditions) for CoU to permit holding of musical concerts, wedding receptions, conferences and associated activities, construction of new drive access and erection of entrance lodges. Parallel LBC application S/2004/1062 withdrawn.
- 2009: BR/S/2009/0264/EN. Building Notice ref. *'Two new dwellings and associated works including entrance gates and piers'.* Status: Building work started.

The scope of the Planning applications submitted and partly-approved between 1982 and 2004 underlines the vulnerability of the building to 'extreme' development during the latter decades of the 20th century. Use of the term 'gutted' to describe the condition of the unoccupied North Pavilion in 1990 was an exaggeration as over 90% of the historic fabric remains in-situ today!

Supporting Design Statements for these proposals reiterated the lack of any major fabric repair works and strived to justify five different (and highly ambitious) CoU schemes for the Main House/ North Wing, i.e., conversion to a nursing home (1982), conversion to a health spa (1984), conversion of North Wing to offices (1990) and conversion to an hotel (1991-92) and conversion of the North Wing into an auditorium (1997). These proposals implicitly cited 'enabling development' as a necessity to generate an income stream for ongoing repairs. Any one of the schemes would have incurred significant harm to the building and diminished its status as a national heritage asset of exceptional interest. Thankfully, none were implemented, and it remains essentially unchanged from its mid-18th century state. Some elements of the more recent scheme were incorporated, most notably to the South Pavilion (new external access doorway) and the conversion of the south Stables to offices at 1st floor level.

3.5. Into the 21st century: The new owners

The property has remained in private ownership, albeit with the North Pavilion unoccupied and temporary structural supports in place to safeguard against ceiling collapse in the principal 'Revett Room'. The present owner is looking to restore the complete building and return it to full beneficial use by implementing a conservation-led approach with sensitive improvements and alterations to some rooms where appropriate.

Mr Barry Jones is a highly successful advertising and media entrepreneur who retired as Chairman of Hogarth Worldwide Limited when he sold the company in 2018. He purchased Trafalgar Park with his wife, Sue Cottee~Jones, in 2021 to realise their mutual aspirations for an 'intact' Georgian period country house of some standing: one which could be restored to its original condition whilst concurrently adapting to the demands of modern living. Their knowledge and passion for the architecture and antiquities of the 18th Century are exceptional and they see the house as a worthy vehicle for displaying an extensive personal art collection in the correct period context.



Figure 3.4 Main House and North Pavilion as seen from west terrace March 2022

The present owners possess wide-ranging experience of period houses and the inevitable challenges and trade-offs presented by their restoration. Prior to acquiring Trafalgar Park, they spent 20 years at Milgate Park in Kent, a Grade I listed former medieval manor house with an impressive early-18th century Baroque frontage.



Figure 3.5 Milgate Park showing the restored entrance hall (image courtesy of Barry Jones)

The house had been sub-divided into three units during the 1980s and the Jones' comprehensive five year restoration from 2001 onwards witnessed a faithful reunification together with sensitive enhancements to the grounds and the construction of a new banqueting house. Their attention to detail and devotion were widely applauded by English Heritage and featured in Country Life magazine. Key contributors to the project included conservation architect Edward Sargent, local builder Richard Flegg, landscape architect Michael Balston and renowned interior designer David Mlinaric.

Milgate Park is currently on the market with a guide price of £5 million. It serves as an exemplar of country house restoration par-excellence and underlines the owners' commitment to comprehensive research, quality and the use of traditional materials in recapturing *'something of the grandeur of the early 18th century'*. This proven track record by caring and committed owners is exactly what Trafalgar Park now needs to break free of the cycle of failed aspirations which has overshadowed it during the latter part of the 20th century.