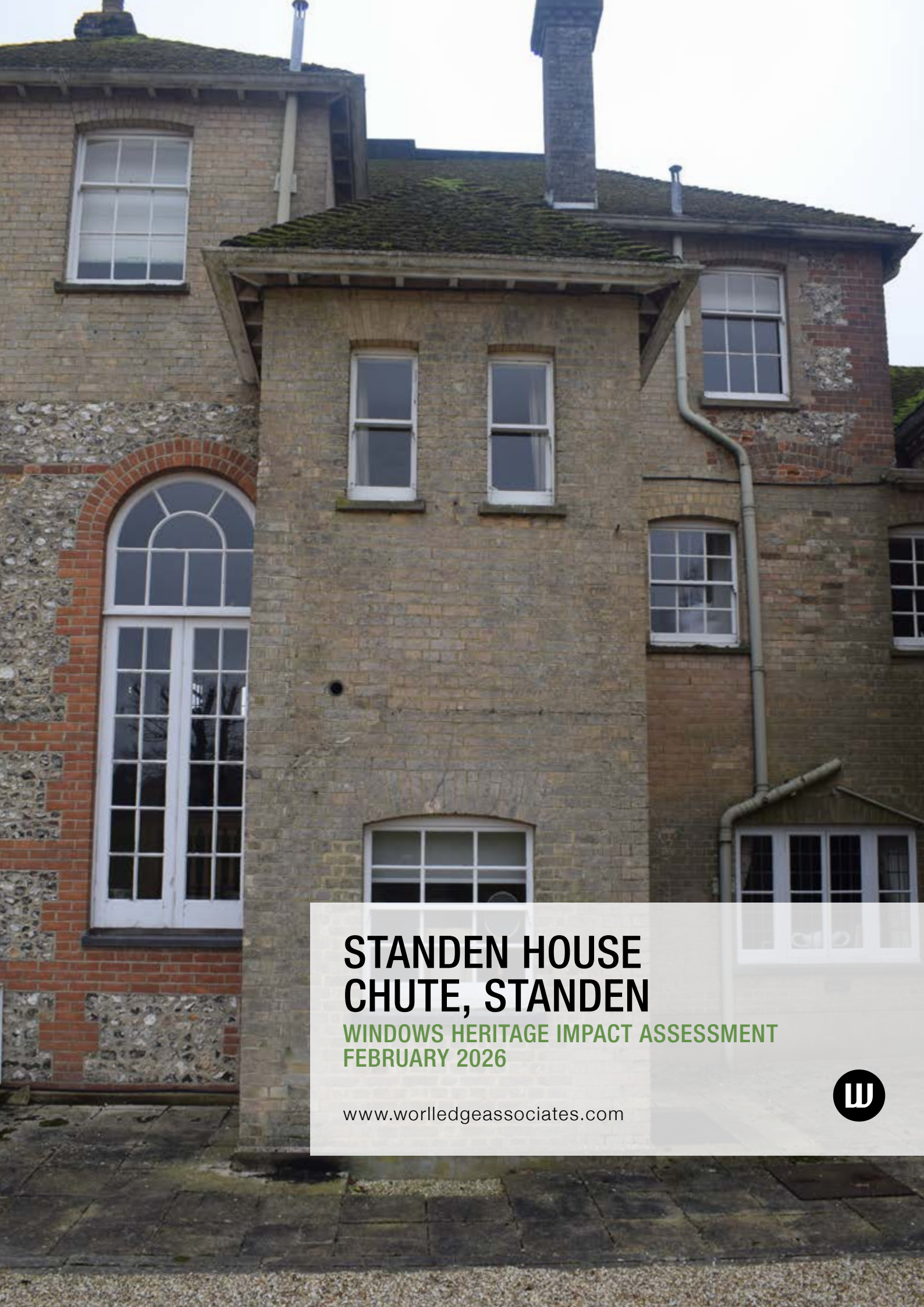




STANDEN HOUSE CHUTE, STANDEN

WINDOWS HERITAGE IMPACT ASSESSMENT
FEBRUARY 2026

www.worlledgeassociates.com



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WORLLEDGE ASSOCIATES



Worlledge Associates is an Oxford-based heritage consultancy, committed to the effective management of the historic environment. Established in 2014 by Nicholas and Alison Worlledge, Nicholas came to private practice with over 35 years' experience working in heritage management for local authorities. This intimate knowledge and understanding of council processes, and planning policy and practice, helps us to work collaboratively with owners and decision-makers to manage change to the historic environment.

Our team of dedicated researchers and specialists believe in the capacity of the historic environment to contribute to society's collective economic, social, and cultural well-being. We aim to identify what is significant about places and spaces in order to support their effective management and sustain their heritage value. We have worked with a wide range of property-owners and developers including universities and colleges, museums and libraries, large country estates, manor houses, farmsteads, cottages, town houses and new housing and commercial sites.

INTRODUCTION



Standen House, dating from the 17th century with a mid-18th century range, and late 19th century additions, is included in the National Heritage List for England, grade II.

This Heritage Impact Assessment Report has been prepared to accompany an application for Listed Building Consent for the proposed repair and refurbishment of windows to the main house. It includes a summary of the heritage significance of Standen House, as well as a brief examination of the history and development of the windows. It then outlines the proposed works, and in accordance with national and local heritage policies, assesses the impact, or otherwise, on the heritage significance of Standen House.

This report should be read in conjunction with 'Standen House Wiltshire Heritage Report, Worlledge Associates, October 2022' which sets out the history and development of Standen House, and makes an assessment of its heritage significance, including a statement of heritage significance, in accordance with Historic England Guidelines.

The intelligent management of change is a key principle necessary to sustain the historic environment for present and future generations to enjoy. Historic England and successive government agencies have published policy and advice that extend our understanding of the historic environment and

develop our competency in making decisions about how to manage it.

Paragraphs 4-10 of Historic England's Good Practice Advice Note 2 (Managing Significance in Decision-Taking in the Historic Environment) explains that applications (for planning permission and listed building consent) have a greater likelihood of success and better decisions will be made when applicants and local planning authorities assess and understand the particular nature of the significance of an asset, the extent of the asset's fabric to which the significance relates and the level of importance of that significance.

The National Planning Policy Framework ('NPPF') provides a very similar message in paragraphs 207 and 208 expecting both applicant and local planning authority to take responsibility for understanding the significance of a heritage asset and the impact of a development proposal, seeking to avoid unacceptable conflict between the asset's conservation and any aspect of the proposal.

It has never been the intention of government to prevent change or freeze frame local communities and current policy and good practice suggests that change, if managed intelligently would not be harmful.

HERITAGE SIGNIFICANCE



The 'Standen House Wiltshire Heritage Report, Worlledge Associates, October 2022' includes on page 55, a Statement of Heritage Significance, in accordance with Historic England Guidelines. To provide context to the current proposal, this is reproduced in full below:

Standen House, developed over the period from the 17th to the late 20th century is an example of an evolving Small Country House.

- Originally comprising a modest farmhouse of flint and brick, was substantially enlarged in c1750 by James Pulse (1695-1770) to provide a house with stables and service buildings, suitable for a Gentleman, set in a generous park, with formal gardens, and adjacent farmland.
- it was purchased c1896 by Captain Freville Cookson (1852-1909) and extensively enlarged with wings to the north to provide additional accommodation; a coach-house with staff quarters; additional stabling; new walled garden with hot houses, and gardeners cottage.
- From the mid-20th century and by 1984 the estate had been reduced from 446 acres (1958) to 42 acres. In 1986/7 a substantial portion of the 1897/8 additions were removed, and the house remodelled.

This continuum of growth and contraction provides evidence of the changing social, physical economic status of the owners and occupiers of the house, from the mid-18th century through to the early 20th century.

The house, 19th century service ranges, walled gardens, and gardener's cottage, provide significant evidence to help understand the physical, economic, and social considerations, that influenced the evolution of the Standen House over this period.

The cobb and thatched, together with brick walled garden and the gardener's cottage, c1897/8, provide evidence of the once important role of kitchen gardens in providing for the owners and occupiers of Standen House.

Standen House is historically significant as one of a number of substantial estates established and developed in this part of Wiltshire from the 18th century onwards, for wealthy merchants.

Standen House is historically significant for its strong association with James Pulse (1695-1770) and Philip Pulse (1728-1824) with evidence that James commissioned the southern range c1750 and the formal gardens, with his son, Philip adding the semi-circular porch.



Standen House is historically significant for its strong association with Captain Freville Cookson (1852-1909) who purchased the house c1896 and commissioned in 1897 extensive additions to the house, of which the west and east wings survive; the northern walled garden with hot-houses, remnants of which survive, and the gardener's cottage.

Standen House is historically significant for its strong association with Frank T Verity, architect (1864-1937) - renowned for his design of theatres and later cinemas, London apartment blocks, London Clubs, who in 1897 designed extensive additions to the house, and service buildings including the gardener's cottage.

Standen House is of aesthetic significance as an example of an evolving small Country House, with a 17th century vernacular flint and brick farmhouse range, added to in the mid-18th century with a symmetrical range, reflective of the design aesthetics of the period, using a local gault brick, added to with a Regency porch to the front, and two-storey bay to the eastern end of the 17th century range.

Standen House is of aesthetic significance as an example of late 19th century additions, consciously designed by Frank Verity T Verity, architect (1864-1937) in the neo-Georgian style to complement the principal south range of the house.

Standen House is of aesthetic and historic significance for the early use of grey gault brick in the mid-18th century range in this part of Wiltshire, later replicated in the late 19th century range, possibly produced in the Chute locality.

The House, together with the 19th century service range, the two walled gardens, and gardener's cottage, and the broader landscape, provide a picturesque and aesthetically pleasing composition, particularly when viewed from the east.

NON-SIGNIFICANT ELEMENTS

Several post-WWII buildings within the former service yard are not significant and detract from the setting of the house. The removal of these elements has been approved (ref PL/2023/08678)

PHASING OF WINDOWS AT STANDEN HOUSE



Window of the ground floor principal rooms are the earliest of the house, with fine glazing bars and meeting rails



Thorough inspection of the windows and their condition has been carried out which has revealed three main phases of windows at the house. These are detailed within the window gazetteer (Appendix 3)

EARLIEST WINDOWS

The earliest windows are at the ground floor on the principal elevation overlooking the naturalist landscape. The glazing bar

profile and fine meeting rails point towards a late eighteenth or early nineteenth century date. The fine detail has resulted in partial failure of the upper meeting rail, sagging and allowing the glazing to slip from its putty. Unlike the majority of the windows at Standen House the sills have not been covered in lead. The sills show varying levels of degradation with complete replacement due in several cases.



Glazing bar and horn details of the mid to late nineteenth century windows of the first floor



These early windows demonstrate, through their fine detail and large panes of glazing, an aspiration to overlook and be connected with the landscape beyond. Creating as seamless barrier between the interior and exterior as possible, reflects fashionable design of the eighteenth century and beyond, this cutting edge aspiration is to be expected to be present within a country house.

MID TO LATE NINETEENTH CENTURY WINDOWS

The next phase of windows are to the first and second floor, predominantly within the southern façade although at second floor level these windows also carry through to the rear elevation. The evolution of the house at the rear, namely the addition and subsequent removal of the substantial service range, would explain why this phase of windows is present at the relatively unaffected second floor but not at the rear of the first floor.

These windows reflect the design of the earlier windows at ground floor level, with fine glazing bars, meeting rails and

large expanses of glazing. However the upper sashes have horns below the meeting rail, an evolution of the design of sash windows which helps to date these to the final third of the nineteenth century. The design of the horn itself is simple, similar to examples from London in the 1880s.

The horn is to prevent the sagging of the upper meeting rail, a structural failure seen on the earlier windows at ground floor level, without having to undermine the slender and delicate profile of the windows joinery. The replacement of all windows at the first and second floor of the façade, and likely at the rear, evidences that previous windows that are still present at the ground floor failed to a greater and far quicker extent at the upper levels, perhaps due to increased use as well as structural issues resultant from the smaller window openings. Regardless for the reasoning it is clear that there was a major phase of window replacement towards the end of the nineteenth century, one which also resulted in several curved bow sash windows being replaced with straight sashes which were canted to match the opening.

LATE NINETEENTH OR EARLY TWENTIETH CENTURY VERITY ERA WINDOWS



Frank Verity's substantial additions for Captain Freville Cookson are similar in design to both earlier phases of window but have horns to both upper and lower sashes



The late nineteenth century Frank Verity windows are focussed to the side and rear ranges and have clearly identifiable horn and glazing bar profiles



The predominate phase of windows across the house are dated to the very late nineteenth or early twentieth century. They are contemporary with the substantial phase of redevelopment which took place for Captain Freville Cookson, designed by architect Frank Verity. The works included substantial rebuilding of the rear service range (demolished mid 1980s) as well as the addition of a coach house and billiards room, each two storeys.

The windows of this phase have horns to both upper and

lower sashes, in a more ornate style. The glazing bars are thicker and of a simple ovolo design reflecting the style of an early eighteenth century sash.

Alongside the sashes of this phase there are smaller supplementary sashes, casements and pivot windows. Decorative roundel windows also date to this phase, with 12 lights to those of the facades and 4 where they're located on less visible elevations.

LATER TWENTIETH CENTURY WORKS



Horn detail of a late twentieth century sash window inserted post removal of the service range and later leaded lights within ground floor Verity casements

Following the late twentieth century removal of the substantial Verity era service range various rectification works were carried out to the building, both internally and externally. The reworking of the rear rooms and the resolution of connections to the now removed service ranges resulted in new or reworked windows which date to this phase of the building. These have been detailed by taking inspiration from existing windows across the building, and although not unsympathetic are of no heritage significance. Particular examples include those at the first floor of the rear of the coach house range which have been added following the removal of the connected range.

GLAZING

Throughout the building glazing has been replaced as required. Several of the windows feature mixtures of pre twentieth and later glazing. The mix is shown in the glazing matrix (appendix 3). Earlier glazing is identifiable through its imperfect finish, which slightly distorts the view through the windows. It is important to note that while this gives a view through these panes a certain quality, and that some glazing may date to the late eighteenth century, it was not a desired output of the glaziers who fitted out the building. Indeed, substantial effort would have been made to provide the clearest and least distorted panes for a house of the quality of Standen.

SUMMARY OF HERITAGE POLICIES AND ADVICE



Conservation principles, policy and practice seek to preserve and enhance the value of heritage assets. With the issuing of the National Planning Policy Framework (NPPF) the Government has re-affirmed its aim that the historic environment and its heritage assets should be conserved and enjoyed for the quality of life they bring to this and future generations.

Standen House is included in the National Heritage List for England (NHLE) grade II. Accordingly, the property is subject to the provisions of national policies set out in the NPPF and several Historic England Good Practice Planning Guidelines and Advice Notes, namely.

- Good Practice Advice Note 2 – Managing Significance in Decision- Taking in the Historic Environment March 2015 (GPA2)
- Good Practice Note 3 – The Setting of Heritage Assets, 2017 (GPA3)
- Historic England Advice Note 2 – Making Changes to Heritage Assets, 2016 (HEAN2)

- Conservation Principles, Policies and Guidance (2008)

Historic England's approach to effective management of the historic environment is best summed up in paragraph 86 of its 'Conservation Principles' (2008), which states:

'Keeping a significant place in use is likely to require continual adaptation and change; but provided such interventions respect the values of the place, they will tend to benefit public (heritage) as well as private interests in it. Many places now valued as part of the historic environment exist because of past patronage, and private investment, and the work of successive generations often contributes to their significance. Owners and managers of significant places should not be discouraged from adding further layers of potential future interest and value, provided that recognised heritage values are not eroded or compromised in the process'.

The site is also subject to Local Planning Policies set out in Wiltshire Core Strategy Adopted January 2015.

The relevant sections of these policies and guidelines are set out in Appendix 2.

SUMMARY OF HERITAGE SIGNIFICANCE



The windows contribute to our understanding of the evolution of Standen House throughout history. With the high social status of the building and its owner the windows at Standen have always reflected architectural and social fashions of the period, being adapted and refitted not only when required but also when a new phase of works was being carried out to the building.

The windows throughout the property show varying conditions, with the earlier windows showing the greatest signs of wear and tear. The lack of ongoing maintenance is endemic of the worsening of fortunes of country house owners throughout the twentieth century, a characteristic which is seen throughout the site and one which the current owners are investing heavily into reversing.

The Statement of Heritage Significance, reproduced earlier in this report, makes a number of references to the contribution the existing windows make to the heritage significance of Standen House. These relevant elements are summarised below:

Standen House, developed over the period from the 17th to the late 20th century is an example of an evolving Small Country House.

- Originally comprising a modest farmhouse of flint and brick, was substantially enlarged in c1750 by James Pulse (1695-1770) to provide a house with stables and service buildings, suitable for a Gentleman, set in a generous park, with formal gardens, and adjacent farmland.
- It was purchased c1896 by Captain Freville Cookson (1852-1909) and extensively enlarged with wings to the north to provide additional accommodation; a coach-house with staff quarters; additional stabling; new walled garden with hot houses, and gardeners cottage.

This continuum of growth and contraction provides evidence of the changing social, physical economic status of the owners and occupiers of the house, from the mid-18th century through to the early 20th century.

The house, 19th century service ranges, walled gardens, and gardener's cottage, provide significant evidence to help understand the physical, economic, and social considerations, that influenced the evolution of the Standen House over this period.

Standen House is one of a number of substantial estates established and developed in this part of Wiltshire from the 18th century onwards, for wealthy merchants.



Standen House is historically significant for its strong association with James Pulse (1695-1770) and Philip Pulse (1728-1824) with evidence that James commissioned the southern range c1750 and the formal gardens, with his son, Philip adding the semi-circular porch.

Standen House is historically significant for its strong association with Captain Freville Cookson (1852-1909) who purchased the house c1896 and commissioned in 1897 extensive additions to the house, of which the west and east wings survive; the northern walled garden with hot-houses, remnants of which survive, and the gardener's cottage.

Standen House is historically significant for its strong association with Frank T Verity, architect (1864-1937) - renowned for his design of theatres and later cinemas, London apartment blocks, London Clubs, who in 1897 designed extensive additions to the house, and service buildings including the gardener's cottage.

Standen House is of aesthetic significance as an example of an evolving small Country House, with a 17th century vernacular flint and brick farmhouse range, added to in the mid-18th century with a symmetrical range, reflective of the design aesthetics of the period, using a local gault brick, added to with a Regency porch to the front, and two-storey bay to the eastern end of the 17th century range.

Standen House is of aesthetic significance as an example of late 19th century additions, consciously designed by Frank Verity T Verity, architect (1864-1937) in the neo-Georgian style to complement the principal south range of the house.

The House, together with the 19th century service range, the two walled gardens, and gardener's cottage, and the broader landscape, provide a picturesque and aesthetically pleasing composition, particularly when viewed from the east.

PROPOSAL



The proposals are for the refurbishment and repair of the windows at Standen House. A thorough methodology has been created with a window specialist, which is described within this document and on the architectural drawings (Michaelis Boyd) which accompany this application.

This methodology can be summarised as:

- New cills spliced into jambs
- Renovation of existing windows where plausible
- Carrying out resin repairs or replace timbers where necessary
- New single-glazed sashes with bar detail to match existing (only where required)
- Plane and scrape sashes and box frames, where required, to ensure free movement
- Free and lubricate pulley wheels
- Prime any newly exposed or installed bare timber
- Patch puttying where external putty is missing (only where required)
- Conservation joint repairs: 2x sash corner repairs allowed
- Rehang top and bottom sashes on new sash cords
- Rebalance sashes with additional make-up weights (up to 14kg)
- Install new parting beads with draught seals
- Install new staff beads with draught seals
- Realign centre catch

WINDOW REPAIR METHODOLOGY



Historic England explains how windows can contribute to the significance of a building through, predominantly, Evidential Historic and Aesthetic Values. The purpose of the following methodology is to ensure that effective repairs can be carried out while preserving and, where possible, enhancing the contributions the windows of Standen House make to its heritage significance.

The repairs are part of a holistic approach to restore the performance of the building, with the source of damage to the existing windows being identified and rectified prior to repair.

Where necessary repairs will be carried out in-situ, however due to the construction of the windows at Standen House it is likely that many can be removed easily for repair 'on the bench'. This has two benefits, allowing thorough analysis of the extent of potential decay to the window, but also for a more thorough and effective repair. Carrying out a thorough repair is of paramount importance to ensure that the windows do not have any weak points introduced and have many years of life ahead of them, rectifying the piecemeal approach to repair which has been present in the late twentieth century.

The windows are recorded as part of Appendix 3 which details the type, condition, and likely ages of each window for repair.

Prior to the removal of each window basic measurements will be taken of the existing construction, materiality, and glazing. Each window will be numbered so that its constituent parts can be reassembled once repairs are completed.

Where timber is found to have failed replacement sections will be scarfed in where rot is small and localised, however there may be examples where it is less disruptive and more efficient to replace failed elements entirely. Excessive trimming or replacement of existing timber will be resisted, with any spliced repairs orientated so that water is not directed into the face of the repair.

Where replacement timber is required the same type of timber, to avoid differential movement, and profile of the existing will be copied so as to affect a seamless repair with the existing fabric.

Once repairs have been affected timber is to be treated prior to reassembly with a preservative.

It is not proposed to replace glazing except where panes are cracked. These will be replaced with matching sized piece. The minimal disruption to glazing will be a priority of repair to prevent unnecessary risk of damage and replacement.

ASSESSMENT OF IMPACT

Historic England has provided extensive advice on decision taking in projects affecting the historic environment. In its publication 'Good Practice Advice Note 2: Managing Significance in Decision-Taking in the Historic Environment', paragraph 6 describes the approach that is being followed for Standen House.

Where a proposal is likely to affect the significance of heritage assets, applicants are encouraged to consider that significance at an early stage and to take their own expert advice to ensure that any issues can be identified and appropriately addressed before a full application for the proposals is submitted.

They recommend a structured and staged approach to understanding heritage significance and impacts, broadly following these simple stages:

- a) Gather evidence to describe the historical development of a place and its characteristics;
- b) Interpret the evidence to define heritage significance;
- c) Describe the impacts of a proposal;
- d) Identify the nature and the extent of the impacts on significance;
- e) Identify if the impacts would be harmful or not within the context of current policy and advice;
- f) Explore ways of eliminating or minimising harm;
- g) Examine justification for any residual harm measured in terms of public benefit.

As explained, the Heritage Report (Worlledge Associates) plots the historic development and defines the significance of the site. This report uses that evidence and examines how it is being applied to resolve the challenges posed by the need

for sensitive restoration of the existing windows to prevent loss of the contribution this historic fabric makes to the heritage significance of the site, while allowing the building to function as a family home fit for the 21st century.

The proposals have been refined following the subsequent steps of this methodology ensuring that:

- the proposals are informed by a proper understanding of the history of the place and the heritage significance it holds;
- the nature and extent of the impacts of the proposed development are evaluated;
- opportunities to eliminate or minimise harm are explored.

Standen House has undergone multiple phases of change both within the main front range and the later rear ranges. These changes have connections to owner's expectations and requirements of the building and provide evidence of the changing expectations of owners and adoption of fashionable new designs for country houses throughout history. These changes contribute to our understanding of the building and the historic environment and contribute to the layers of heritage significance the building exhibits, recognised by the buildings inclusion in the National Heritage List for England (NHLE).

This does not however mean that the building should be frozen in time, unable to accommodate further change which would provide a further chapter in the building's history or preserve the contribution the existing fabric makes. The proposals have been developed to preserve these important contributions to the building's heritage significance, and that of the wider estate, while ensuring that failed materials are replaced and the future of the building is preserved.

Historic England explains its approach to managing the historic environment and how we experience places stating in



'Conservation Principles' (April 2008) paragraph 88:

'Very few significant places can be maintained at either public or private expense unless they are capable of some beneficial use; nor would it be desirable, even if it were practical, for most places that people value to become solely memorials of the past'.

It also comments in paragraph 86:

'Keeping a significant place in use is likely to require continual adaptation and change; but provided such interventions respect the values of the place, they will tend to benefit public (heritage) as well as private interests in it. Many places now valued as part of the historic environment exist because of past patronage and private investment, and the work of successive generations often contributes to their significance. Owners and managers of significant places should not be discouraged from adding further layers of potential future interest and value, provided that

recognised heritage values are not eroded or compromised

The pattern of ownership, outlined in the history section of the heritage report, has resulted in the house, outbuildings and site we see today. The windows provide evidence towards this through the small differences in style and construction, which link them back to the phasing of owners and evolution of the house.

The proposals have been formed following a robust assessment of the fabric and condition of the windows of Standen House, as well as analysis of the contribution they make to the heritage significance of the Standen Estate.

The positive contributions the windows make to the heritage significance of the of the house have been identified, and these important characteristics are to be preserved through the repair works with later unsympathetic alterations rectified to provide a small enhancement where possible.

IMPACT ON HERITAGE SIGNIFICANCE



The NPPF requires that any proposed works need to be assessed against the impact, or otherwise, on the heritage significance of the building:

Standen House, developed over the period from the 17th to the late 20th century is an example of an evolving Small Country House.

- **Originally comprising a modest farmhouse of flint and brick, was substantially enlarged in c1750 by James Pulse (1695-1770) to provide a house with stables and service buildings, suitable for a Gentleman, set in a generous park, with formal gardens, and adjacent farmland.**
- **It was purchased c1896 by Captain Freville Cookson (1852-1909) and extensively enlarged with wings to the north to provide additional accommodation; a coach-house with staff quarters; additional stabling; new walled garden with hot houses, and gardeners cottage.**

This continuum of growth and contraction provides evidence of the changing social, physical economic status of the owners and occupiers of the house, from the mid-18th century through to the early 20th century.

The windows demonstrate at least three main phases in the development of Standen House from the 18th to late 20th century. The proposals to repair and restore the windows ensure that the evidence the windows provide is preserved and to a small extent, through the removal of later alterations during the repair, enhanced.

The architectural detail of the different phases and designs of windows will be preserved. The details allow the viewer to date the windows and link these dates to phases of change and evolving fashion and social expectations, largely linked to changes in ownership. The early windows of the ground floor southern façade, connected with the ownership of the Pulse family, and the horned windows of the billiard room and coach house, connected with Captain Cookson, help us to recognise changes in fashion and aspiration of owners throughout history, a quality preserved by the maintenance of the windows.

The house, 19th century service ranges, walled gardens, and gardener's cottage, provide significant evidence to help understand the physical, economic, and social considerations, that influenced the evolution of the Standen House over this period.

The proposals preserve the existing contribution the windows make to the evidence the house, its service ranges and the wider estate provide of the considerations which influenced the evolution of Standen House.

Standen House is historically significant as one of a number of substantial estates established and developed in this part of Wiltshire from the 18th century onwards, for wealthy merchants.

Evidence of Standen House, as constructed for wealthy merchants, is contributed to by the range of fashionable window designs that relate to the period in which the range or remodelling was carried out. The repair and maintenance of the windows preserves, and to a lesser extent, enhances the contribution to that of the built form.

Standen House is historically significant for its strong association with James Pulse (1695-1770) and Philip Pulse (1728-1824) with evidence that James commissioned the southern range c1750 and the formal gardens, with his son, Philip adding the semi-circular porch.

Through repairing with windows in the main range, with the earlier ground floor windows dating to the ownership of the Pulse family, the proposals preserve the physical evidence of the building with its owners during the eighteenth and early nineteenth century.

Standen House is historically significant for its strong association with Captain Freville Cookson (1852-1909) who purchased the house c1896 and commissioned in 1897 extensive additions to the house, of which the west and east wings survive; the northern walled garden with hot-houses, remnants of which survive, and the gardener's cottage.

While elements of Captain Cookson's extensive additions have been lost through redundancy, neglect and resultant demolition the coach house and billiards room still remain. Evidence for this phase also exists within the northern elevation of the building. The works, designed by Frank Verity, are stylistically symbiotic and provide physical evidence of the link to that phase of building.

Standen House is historically significant for its strong association with Frank T Verity, architect (1864-1937) - renowned for his design of theatres and later cinemas,

London apartment blocks, London Clubs, who in 1897 designed extensive additions to the house, and service buildings including the gardener's cottage.

The windows of the ranges constructed by Frank T Verity are recognisable through their design and siting. The windows provide a substantial contribution to the evidence of this phase of building across the Standen estate. The proposed restoration of the windows across the house includes the Verity windows and will preserve the contribution they make to this element of significance.

Standen House is of aesthetic significance as an example of an evolving small Country House, with a 17th century vernacular flint and brick farmhouse range, added to in the mid-18th century with a symmetrical range, reflective of the design aesthetics of the period, using a local gault brick, added to with a Regency porch to the front, and two-storey bay to the eastern end of the 17th century range.

The windows at the ground floor of the eighteenth century range are in very poor condition and risk losing the evidence they contribute, it is proposed that they receive significant maintenance and repair. The repairs will preserve the contribution these windows make to the evidence of the significant phase of the evolution of the farmhouse into a small country house.

Standen House is of aesthetic significance as an example of late 19th century additions, consciously designed by Frank Verity T Verity, architect (1864-1937) in the neo-Georgian style to complement the principal south range of the house.

The restoration of the windows across the house includes some of the Verity windows and will preserve the contribution they make to this element of significance and their association with the design of the existing built forms.

The House, together with the 19th century service range, the two walled gardens, and gardener's cottage, and the broader landscape, provide a picturesque and aesthetically pleasing composition, particularly when viewed from the east.

The proposals preserve the contribution the windows make to the contribution the house makes to the picturesque and aesthetically pleasing composition of the wider estate.

CONCLUSION



The proposals represent a significant investment in the repair of fabric of the house, and form part of substantial works from new owners who are seeking to overturn the resultant lack of maintenance over a prolonged period of economic decline of the estate. The focus of the works is to ensure longevity of the building and its efficient function as a dwelling for years to come. Minimal replacement material is proposed, and where necessary will use sympathetically selected material choices, ensuring that repairs do not impact the significance of the building or its contribution to the wider estate.

Detail of the varied fenestration joinery across the building is to be copied where replacement fabric is necessary, the aesthetic and material contribution these details make to both the building and character is to be preserved. Ensuring that the current buildings weather tightness is improved will also

prevent damage to the other historic fabric throughout the building.

Historic fabric is to be only altered where already failed beyond repair, minimal interventions are proposed and will be unidentifiable when complete.

The connection of the building with the wider landscape will be preserved.

The proposals provide an opportunity to prevent the further degradation of historic fabric while maintaining the contribution the windows make to the heritage significance of the site and enhancing their performance, the repairs cause no harm.

APPENDIX 1: ENTRY IN THE NATIONAL HERITAGE LIST FOR ENGLAND

Heritage Category: Listed Building Grade: II

List Entry Number: 1285632

Date first listed: 04-Jun-1952

Statutory Address 1: STANDEN HOUSE

District: Wiltshire (Unitary Authority)

Parish: Chute

DETAILS

CHUTE, CHUTE STANDEN, SU 35 SW 10/73 Standen House 4.6.52 II

Large house in parkland. C18 and mid C19. Grey-buff brick in header bond, with dark tiled roofs. Two storeys and attic. South front of 9 bays. Central block of 3 bays recessed, 3 storeys and pedimented, and having a semi-circular projecting entrance hall on ground floor. Door has rusticated stone surround with grooved voussoir lintel and heavy entablature. Brick parapet with panels over and brick dentilled cornice coping. Central first floor window has wide cambered arch. Other windows, including the 3-bay wings have 12-paned sashes with brick raised quoin blocks. Plat band and brick corbelled eaves. Right wing has bow windows. Roof hipped, with symmetrically placed stacks at root of wings. Parallel and earlier rear range behind centre and right wing, also with 2-storey bow window to end, constructed of brick laced flint. Interior completely remodelled 1986-7.

APPENDIX 2: NATIONAL AND LOCAL HERITAGE POLICIES AND GUIDELINES

NATIONAL PLANNING POLICY FRAMEWORK

Conservation principles, policy and practice seek to preserve and enhance the value of heritage assets. With the issuing of the National Planning Policy Framework (NPPF), the Government has re-affirmed its aim that the historic environment and its heritage assets should be conserved and enjoyed for the quality of life they bring to this and future generations.

In relation to development affecting a designated heritage asset the NPPF states in paragraphs 206 and 207 that:

‘When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset’s conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification.’

Paragraph 204 of the NPPF, however, also advises Local Planning Authorities that:

In determining applications, local planning authorities should take account of:

- a) the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation.
- b) the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and
- c) the desirability of new development making a positive contribution to local character and distinctiveness.

THE PLANNING PRACTICE GUIDANCE

This seeks to provide further advice on assessing the impact of proposals explaining that what matters in assessing the level of harm (if any) is the degree of impact on the significance of the asset. It states:

‘In determining whether works to a listed building (or its setting) constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the asset’s significance rather than the scale of the development that is to be assessed.’

The NPPF explains in paragraphs 201 and 202 the differences between ‘substantial’ harm and ‘less than substantial’ harm, advising that any harm should be justified by the public benefit of a proposal.

In cases where there is less than substantial harm, paragraph 209 states:

‘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’.

The PPG also seeks to provide a clearer understanding of what constitutes ‘public benefit’, as it is the public benefit that flows from a development that can justify harm. In weighing the public benefits against potential harm, considerable weight and importance should be given to the desirability to preserve the setting of listed buildings.

Public benefits can flow from a variety of developments and could be anything that delivers economic, social, or environmental progress as described in the NPPF, paragraph 8.

They should be of a nature or scale to be of benefit to the public at large and should not just be a private benefit. However, benefits do not always have to be visible or accessible to the public in order to be genuine public benefits. It explains that public benefits can include heritage benefits, such as:

- Sustaining or enhancing the significance of a heritage asset and the contribution of its setting
- Reducing or removing risks to a heritage asset
- Securing the optimum viable use for a heritage asset.

HISTORIC ENGLAND 'CONSERVATION PRINCIPLES' (2008)

Works of alteration, extension, or demolition need not involve any harmful impact and may be necessary to ensure a building has a viable future. Historic England explains its approach to managing the historic environment and how we experience places stating in in 'Conservation Principles' (April 2008) paragraph 88:

'Very few significant places can be maintained at either public or private expense unless they are capable of some beneficial use; nor would it be desirable, even if it were practical, for most places that people value to become solely memorials of the past'.

It also points out in paragraph 92:

'Retaining the authenticity of a place is not always achieved by retaining as much of the existing fabric as is technically possible

It also comments in paragraph 86:

'Keeping a significant place in use is likely to require continual adaptation and change; but provided such interventions respect the values of the place, they will tend to benefit public (heritage) as well as private interests in it. Many places now valued as part of the historic environment exist because of past patronage and private investment, and the work of successive generations often contributes to their significance. Owners and managers of significant places should not be discouraged from adding further layers of potential future interest and value, provided that recognised heritage values are not eroded or compromised in the process'.

Further, in relation to new works and alterations in paragraph 138 states:

New work or alteration to a significant place should normally be acceptable if:

- a) there is sufficient information comprehensively to understand the impacts of the proposal on the significance of the place.
- b) the proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed.

- c) the proposals aspire to a quality of design and execution which may be valued now and in the future.

Amongst the Government's planning objectives for the historic environment is that conservation decisions are properly informed.

HISTORIC ENGLAND'S 'GOOD PRACTICE ADVICE NOTES 3: THE SETTING OF HERITAGE ASSETS'

Paragraph 19, of this practice note, explains that.

'Amongst the Government's planning policies for the historic environment is that conservation decisions are based on a proportionate assessment of the particular significance of any heritage asset that may be affected by a proposal, including by development affecting the setting of a heritage asset'.

From this summary of the national heritage management policy framework, it is clear that there is a complex assessment decision-making process to navigate when considering change within the historic environment.

Central to any decision is the recognition that history is not a static thing, and that the significance of our historic environment derives from a history of change.

S66 PLANNING (LISTED BUILDINGS AND CONSERVATION AREAS) ACT 1990

Section 66 of the Act requires local planning authorities to have special regard to the desirability of preserving a listed building or its setting or any features of special architectural or historic interest which it possesses.

There have been a number of Court of Appeal decisions which have provided interpretations of the requirements of these sections.

In the Court of Appeal, *Barnwell Manor Wind Energy Ltd v East Northants District Council*, English Heritage and National Trust, [2015] 1 W.L.R. 45, Sullivan L J made clear that to discharge this responsibility means that decision makers must give considerable importance and weight to the desirability of preserving the setting of listed buildings when carrying out the balancing exercise (of judging harm against other planning considerations).

In *Jones v Mordue & Anor* [2016] 1 W.L.R. 2682 the Court of Appeal explains how decision makers can ensure this duty can be fulfilled: that by working through paragraphs 131 -134 of the NPPF, in accordance with their terms a decision maker will have complied with the duty under sections 16, 66(1) and 72. This report follows this advice to ensure consistency with the duty to preserve or enhance.

In the Court of Appeal [*Catesby Estates v Steer and SSCLG*, 2018] the concept of setting was explored. In paragraph 15 of the judgement, Justice Lindblom rehearses the Planning Inspector's considerations, commenting that the Inspector found it difficult to disassociate landscape impact from heritage impact. The focus of the judgement is to determine the extent to which visual and historical relationships between places contribute to define the extent of setting. Three general conclusions are made:

- a) The decision maker needs to understand the setting of a designated heritage asset, even if it cannot be delineated exactly;
- b) There is no one prescriptive way to define an asset's setting - a balanced judgement needs to be made concentrating on the surroundings in which an asset is experienced and keeping in mind that those surroundings may change over time;
- c) The effect of a development on the setting of a heritage asset and whether that effect harms significance.

WILTSHIRE CORE STRATEGY ADOPTED JANUARY 2015

The Wiltshire Core Strategy provides up-to-date strategic planning policy for Wiltshire and covers the period up to 2026. It includes the following policy to 'ensure that Wiltshire's important monuments, sites and landscapes and areas of historic and built heritage significance are protected and enhanced in order that they continue to make an important contribution to Wiltshire's environment and quality of life.'

Core Policy 58 Ensuring the conservation of the historic environment.

Development should protect, conserve and where possible enhance the historic environment.

Designated heritage assets and their settings will be conserved, and where appropriate enhanced in a manner appropriate to their significance, including:

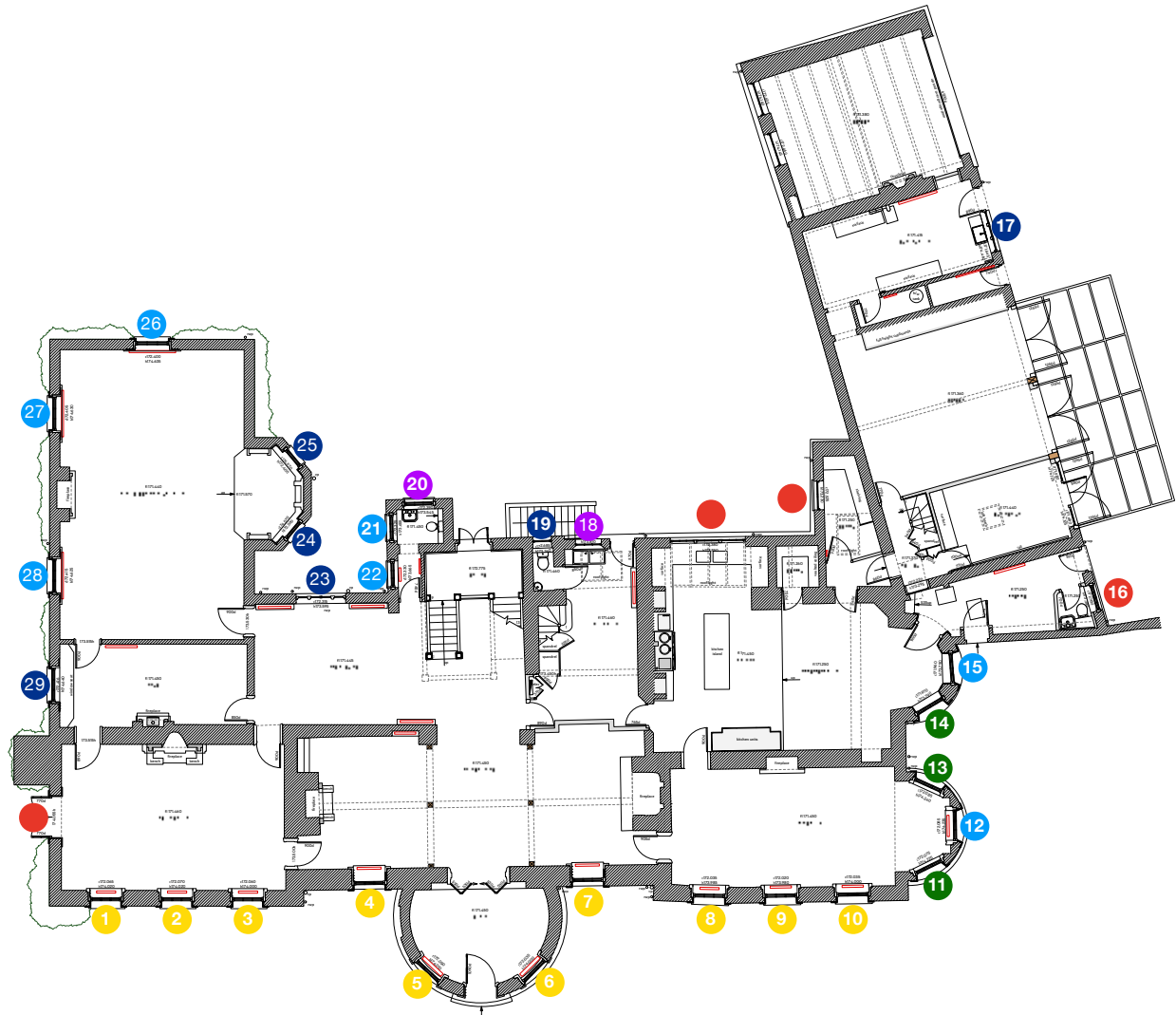
- i. nationally significant archaeological remains
- ii. World Heritage Sites within and adjacent to Wiltshire
- iii. buildings and structures of special architectural or historic interest
- iv. the special character or appearance of conservation areas
- v. historic parks and gardens
- vi. important landscapes, including registered battlefields and townscapes.

Distinctive elements of Wiltshire's historic environment, including non-designated heritage assets, which contribute to a sense of local character and identity will be conserved, and where possible enhanced. The potential contribution of these heritage assets towards wider social, cultural, economic and environmental benefits will also be utilised where this can be delivered in a sensitive and appropriate manner in accordance with Core Policy 57 (Ensuring High Quality Design and Place Shaping).

Heritage assets at risk will be monitored and development proposals that improve their condition will be encouraged. The advice of statutory and local consultees will be sought in consideration of such applications.

APPENDIX 3: WINDOWS GAZETTEER

GROUND FLOOR



Ground Floor Plan Existing
Source: V75



KEY

-  C18
-  Early C19
-  Mid C19
-  C19 Replacement Frame and Glazing
-  Late C19 Early C20 Frank Verity Works
-  Frank Verity Works with Replacement C20 Frames or Glazing
-  Late C20
-  Windows and doors with extant approval to removed, refurbished or replaced

1

**DESCRIPTION**

Eighteenth century six over six sash and internal shutters. The shutter beading is egg and dart

2

**DESCRIPTION**

Eighteenth century six over six sash and internal shutters. The shutter beading is egg and dart

3

**DESCRIPTION**

Eighteenth century six over six sash and internal shutters. The shutter beading is egg and dart

4

**DESCRIPTION**

Eighteenth century six over six sash and shutters

5

**DESCRIPTION**

Early nineteenth century six over six sash and shutters. Likely replacing an earlier curved bow window. The upper shash has been replaced with a late nineteenth century example.

6

**DESCRIPTION**

Early nineteenth century six over six sash and shutters. Likely replacing an earlier curved bow window.

7



DESCRIPTION

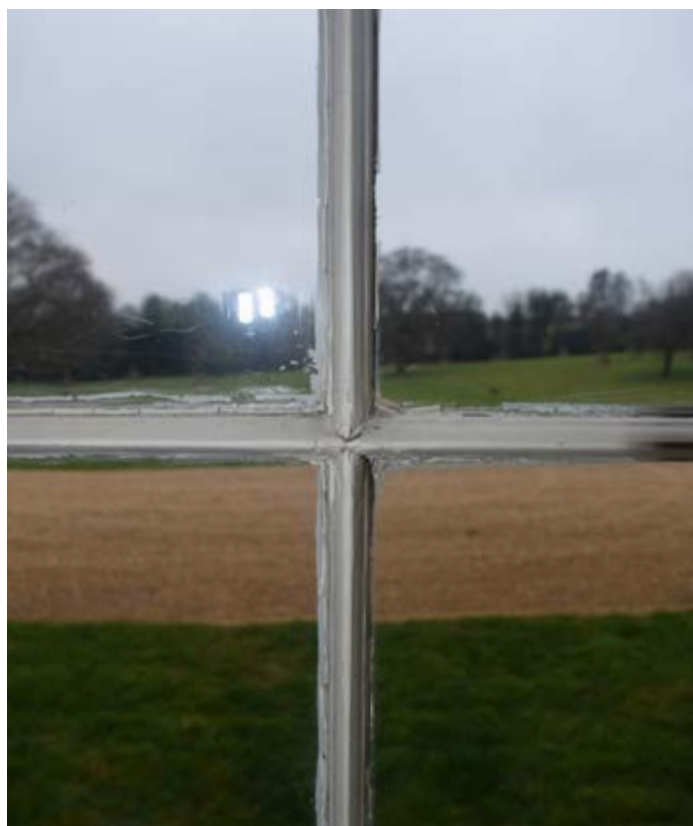
Eighteenth century six over six sash and shutters

8

**DESCRIPTION**

Eighteenth century six over six sash and shutters

9



DESCRIPTION

Eighteenth century six over six sash and shutters

10



DESCRIPTION
Eighteenth century six over six sash and shutters

11



DESCRIPTION

Replacement late nineteenth century six over six sash with a window seat containing shutter. Later window within an opening for a curved bow window.

12



DESCRIPTION

Late eighteenth century window and shutters with entirely modern glazing

13

**DESCRIPTION**

Replacement late nineteenth century six over six sash with a window seat containing shutter. Later window within an opening for a curved bow window.

14

**DESCRIPTION**

Early nineteenth century eight over eight sash window

15

**DESCRIPTION**

Late nineteenth century eight over eight sash window. The opening appears to have been relocated as part of the late nineteenth century Verity work, the glazing bars matching those of the rest of the windows of that phase although the lack of horns pointing towards the reworking of earlier joinery.

16

**DESCRIPTION**

Late twentieth century pivot window. NB This window and associated brick infill is to be removed under approved application PL/2023/08678

17



DESCRIPTION

Late nineteenth century casement windows within the Frank Verity designed coach house

18

**DESCRIPTION**

Late twentieth century three over six sash. Constructed following the removal of the service wing.

**DESCRIPTION**

Late nineteenth century roundel window from the Verity works. Modern twentieth century glazing.



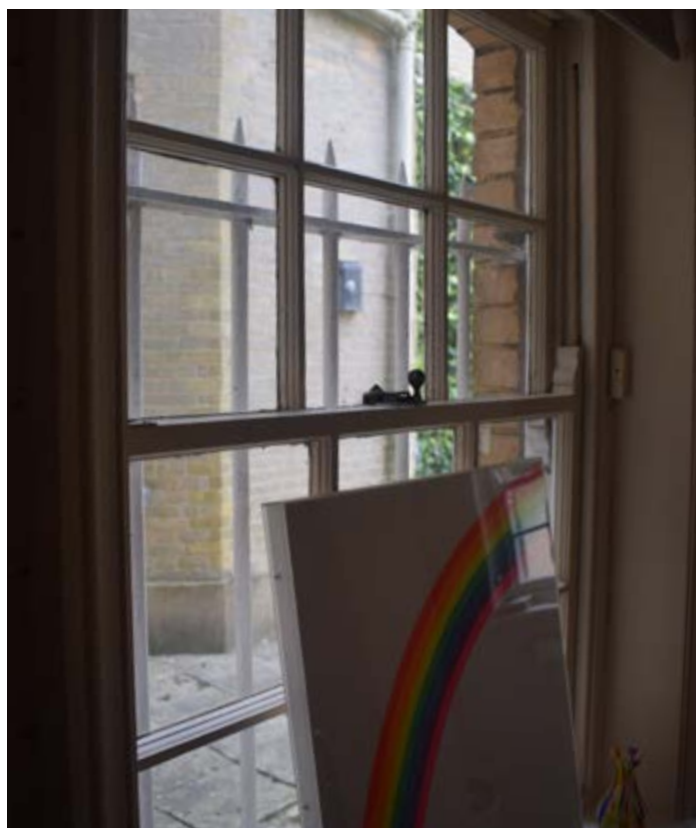
DESCRIPTION

Late nineteenth century six over six sash with horns to both upper and lower sashes, dating from the Verity works.

21

**DESCRIPTION**

Late nineteenth century six over six sashes with horns to both upper and lower sashes and crude glazing bars, dating to the Verity works. The external iron bars over are constructed into the brickwork.

**DESCRIPTION**

Late nineteenth century six over six sashes with horns to both upper and lower sashes and crude glazing bars, dating to the Verity works. The external iron bars over are constructed into the brickwork.

23

**DESCRIPTION**

Early twentieth century central casesments in an arts and crafts style with fixed lights each side. Twentieth century leaded light glazing.

**DESCRIPTION**

Late nineteenth century sash window dating to the Verity era construction. The sashes have been reglazed in the early twentieth century with leaded lights. The shutters fold to form a reveal that sits flush with the wall.

25

**DESCRIPTION**

Late nineteenth century sash window dating to the Verity era construction. The sashes have been reglazed in the early twentieth century with leaded lights. The shutters fold to form a reveal that sits flush with the wall.

**DESCRIPTION**

Late nineteenth century six over six sash window dating to the Verity era construction. The shutters fold to form a reveal that sits flush with the wall.

27

**DESCRIPTION**

Late nineteenth century six over six sash window dating to the Verity era construction. The shutters fold to form a reveal that sits flush with the wall.

**DESCRIPTION**

Late nineteenth century six over six sash window dating to the Verity era construction. The shutters fold to form a reveal that sits flush with the wall.

29

**DESCRIPTION**

Late nineteenth century six over six sash window dating to the Verity era construction. The shutters fold to form a reveal that sits flush with the wall. Entirely twentieth century glazing.

FIRST FLOOR



First Floor Plan Existing
Scale: 1:75



KEY

- C18
- Early C19
- Mid C19
- C19 Replacement
- Late C19 Early C20 Verity Works
- Verity Works with C20 Glazing
- Late C20
- Windows and doors with extant approval to removed, refurbished or replaced

30

**DESCRIPTION**

Mid to late nineteenth century six over six sash window with simply detailed horns to upper sash.

31

**DESCRIPTION**

Mid to late nineteenth century six over six sash window with simply detailed horns to upper sash.

32

**DESCRIPTION**

Mid to late nineteenth century six over six sash window with simply detailed horns to upper sash.

33

**DESCRIPTION**

Mid to late nineteenth century six over six sash window with simply detailed horns to upper sash.

**DESCRIPTION**

Six light arch headed window over the first floor landing of the main stairs, central pair of casements with fixed lights either side. Late nineteenth or early twentieth century in date the joinery details match that of the Verity works elsewhere in the house.

35

**DESCRIPTION**

Mid to late nineteenth century six over six sash window with simply detailed horns to upper sash.

36

**DESCRIPTION**

Mid to late nineteenth century six over six sash window with simply detailed horns to upper sash.

37

**DESCRIPTION**

Mid to late nineteenth century six over six sash window with simply detailed horns to upper sash.

38

**DESCRIPTION**

Mid to late nineteenth century six over six sash window with simply detailed horns to upper sash.

39

**DESCRIPTION**

Mid nineteenth century two over two sash with late twentieth century glazing.

40



DESCRIPTION

Early nineteenth century eight over eight sashes with no horns.

**DESCRIPTION**

Early nineteenth century eight over eight sash, the lower is a later replacement although effort has been made to reflect the detail of that it replaced.

42

**DESCRIPTION**

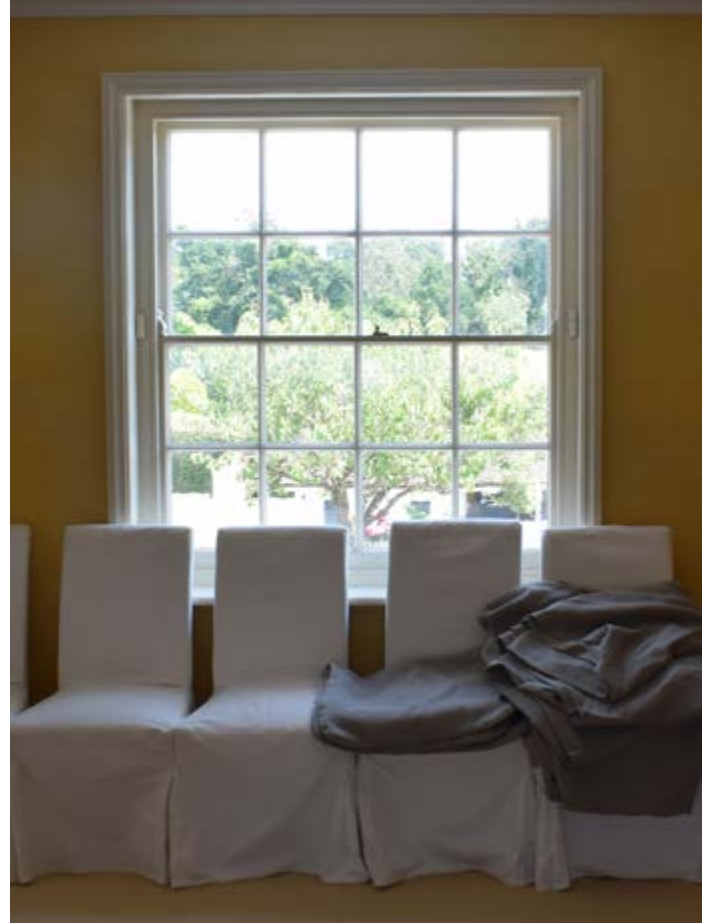
Mid to late nineteenth century eight over eight sash window with simply detailed horns to upper sash.

**DESCRIPTION**

Roundel window of the late nineteenth century Verity works construction.

**DESCRIPTION**

Eight over eight sash from the late nineteenth century Verity works construction. Horns to both sashes.



DESCRIPTION

Eight over eight sash from the late nineteenth century Verity works construction. Horns to both sashes.

**DESCRIPTION**

One over one sash from the late nineteenth century Verity works construction. Horns to both sashes.

**DESCRIPTION**

Eight over eight sash from the late nineteenth century Verity works construction. Horns to both sashes.

**DESCRIPTION**

Late twentieth century eight over eight sash with horns. The joinery detail and lack of queen closer brickwork show that this was a later inserted window, following the demolition of the Verity service range in the mid twentieth century.



**DESCRIPTION**

Early nineteenth century ten over ten sash window, reused in the rear of the late nineteenth century Verity coach house. Queen closer brick work and finer segmental arch brickwork showing it was in the original construction phase of this range.

**DESCRIPTION**

Late twentieth century eight over eight sash with horns. The joinery detail and lack of queen closer brickwork show that this was a later inserted window, following the demolition of the Verity service range in the mid twentieth century.

51

**DESCRIPTION**

Late nineteenth century eight over eight sash with horns to both sashes. Part of the Verity era works.

52

**DESCRIPTION**

Early nineteenth century three over three sash.

**DESCRIPTION**

Late nineteenth century roundel from the Verity works.

**DESCRIPTION**

One over one sash from the late nineteenth century Verity works. Late twentieth century glazing.

**DESCRIPTION**

One over one sash from the late nineteenth century Verity works. Late twentieth century glazing.

56

**DESCRIPTION**

Late nineteenth century six over six sash with horns to both sashes. Part of the Verity era works.

57

**DESCRIPTION**

Late nineteenth century six over six sash with horns to both sashes. Part of the Verity era works. Lower sash has later twentieth century privacy glazing.

**DESCRIPTION**

Late nineteenth century six over six sash with horns to both sashes. Part of the Verity era works. Modern glazing throughout.

**DESCRIPTION**

Late nineteenth century eight over eight sash with horns to both sashes. Part of the Verity era works. Modern glazing throughout.

**DESCRIPTION**

Late nineteenth century six over six sash with horns to both sashes. Part of the Verity era works. Modern glazing throughout, the lower sash with privacy glass.

**DESCRIPTION**

Late nineteenth century six light casement window. Part of the Verity era works. Modern glazing throughout.

**DESCRIPTION**

Late nineteenth century eight over eight sash with horns to both sashes. Part of the Verity era works.

63



DESCRIPTION

Late nineteenth century six over six sash with horns to both sashes. Part of the Verity era works. Modern glazing throughout.

**DESCRIPTION**

Late nineteenth century six over six sash with horns to both sashes. Part of the Verity era works. Modern glazing throughout.

65

**DESCRIPTION**

Late nineteenth century six over six sash with horns to both sashes. Part of the Verity era works. Modern glazing throughout.

66

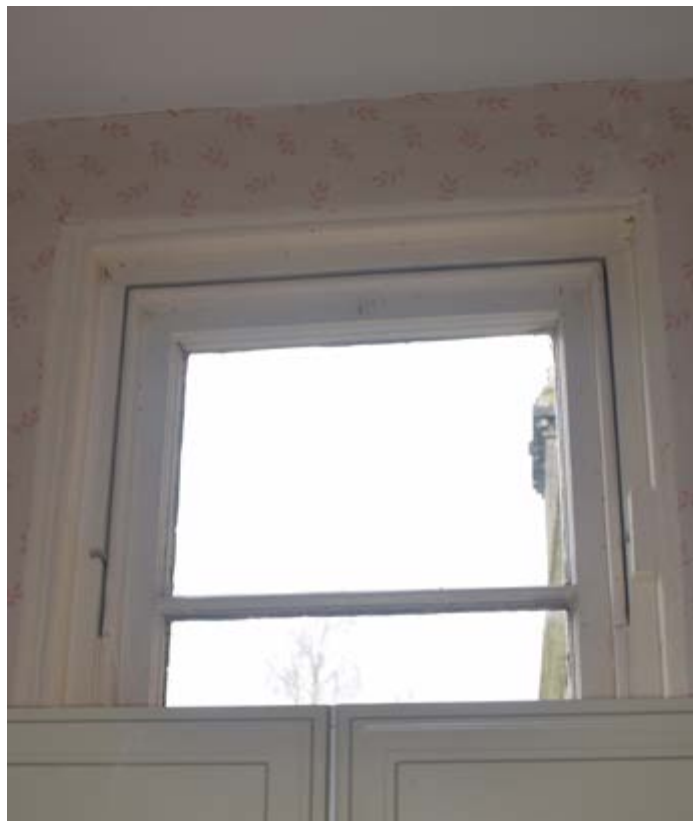
**DESCRIPTION**

Late nineteenth century six over six sash with horns to both sashes. Part of the Verity era works. Modern glazing throughout.

67

**DESCRIPTION**

Late nineteenth century roundel window, part of the Verity works.

**DESCRIPTION**

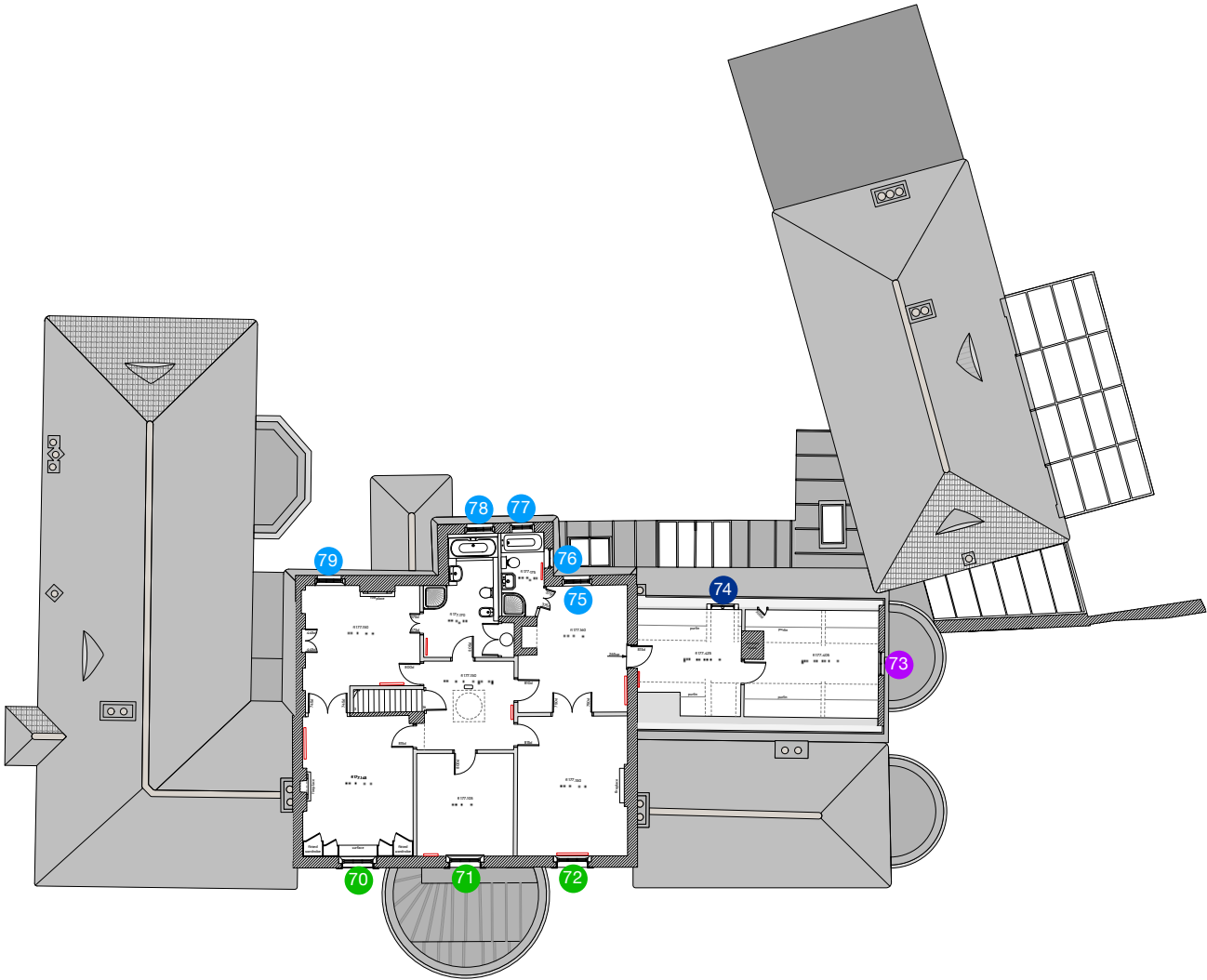
One over one pivot window. Late nineteenth or perhaps twentieth century construction. Modern glazing to both lights.

69

**DESCRIPTION**

Mid to late nineteenth century six over six sash window with simply detailed horns to upper sash.

SECOND FLOOR



Second Floor Plan Existing
Scale: 1/75



KEY

-  C18
-  Early C19
-  Mid C19
-  C19 Replacement
-  Late C19 Early C20 Verity Works
-  Verity Works with C20 Glazing
-  Late C20

**DESCRIPTION**

Mid to late nineteenth century six over six sash window with simply detailed horns to upper sash.

71

**DESCRIPTION**

Mid to late nineteenth century six over six sash window with simply detailed horns to upper sash. The lower sash is a twentieth century replacement although the detailing of the joinery has been copied from that it replaced.

72

**DESCRIPTION**

Mid to late nineteenth century six over six sash window with simply detailed horns to upper sash.

**DESCRIPTION**

Twentieth century uPVC roundel window

**DESCRIPTION**

Late nineteenth or early twentieth century pair of three light casements. Twentieth century glazing throughout.

75

**DESCRIPTION**

Mid to late nineteenth century three over six sash window with simply detailed horns to upper sash.

**DESCRIPTION**

Late nineteenth century roundel window, part of the Verity works.

77

**DESCRIPTION**

Late nineteenth century roundel window, part of the Verity works.

78

**DESCRIPTION**

Mid to late nineteenth century three over six sash window with simply detailed horns to upper sash.

79



DESCRIPTION

Mid to late nineteenth century three over six sash window with simply detailed horns to upper sash.