



Donald Insall Associates
Chartered Architects and Historic Building Consultants

Leonardslee House and Gardens

Conservation Management Plan 2023

Revision 2 - 13th March 2023

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Contents

1.0	Introduction	1
2.0	Understanding the Asset	8
3.0	Assessment of Significance	23
4.0	Issues and Policies	32
5.0	Adoption and Implementation	51
6.0	Gazetteer	53
7.0	Bibliography	138
Appendix		140
Appendix 1: Leonardslee Garden Management Plan		



1.0 Introduction

1.1 Background to the Conservation Management Plan

This document has been commissioned by the Leonardslee Estate to support their ongoing development of the site, which will review the overall management and presentation of Leonardslee Park and Gardens.

In the process of this study, much of the detailed history of the house and gardens has been comprehensively explored. This report, undertaken on behalf of the Leonardslee Estate, provides the evidence base for recommended policies written with the aim of preserving and enhancing the character, appearance and special architectural and historic interest of the site.

Donald Insall were appointed in August 2022. Initial research was undertaken in September and October 2022, and site visits to prepare the Gazetteer were made during October and November 2022. Key members of the client team, including the head Gardener were consulted during November 2022, to support understanding of the management of the site.



Plate 1 Leonardslee House

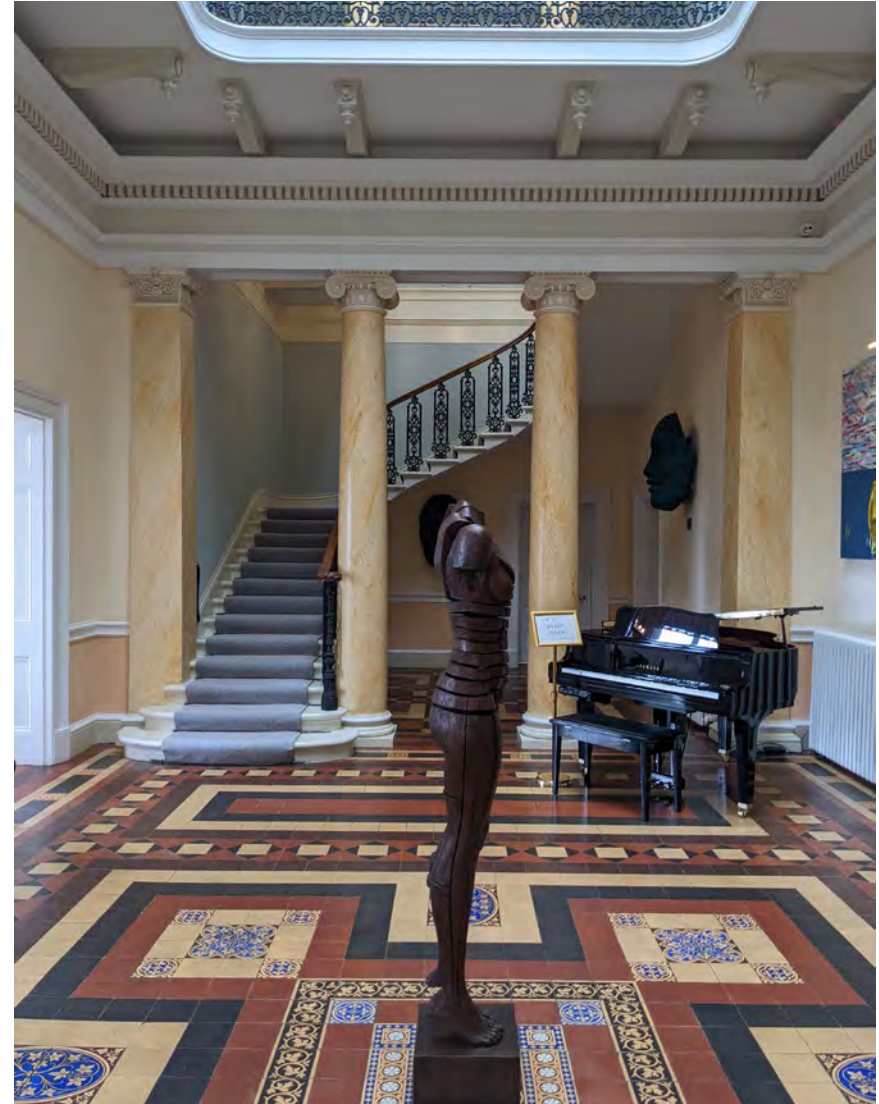


Plate 2 Leonardslee House hall

1.2 Purpose, Scope and Content of the Conservation Management Plan (CMP)

This document was commissioned to assist the Leonardslee Estate in their tasks of maintaining and conserving Leonardslee House and Gardens and to ensure that what is significant about it – its history, design, use, planting and materials – survives for future generations to use and enjoy. The Leonardslee Estate is responsible for works undertaken to the buildings, landscape and planting on the Leonardslee Estate.

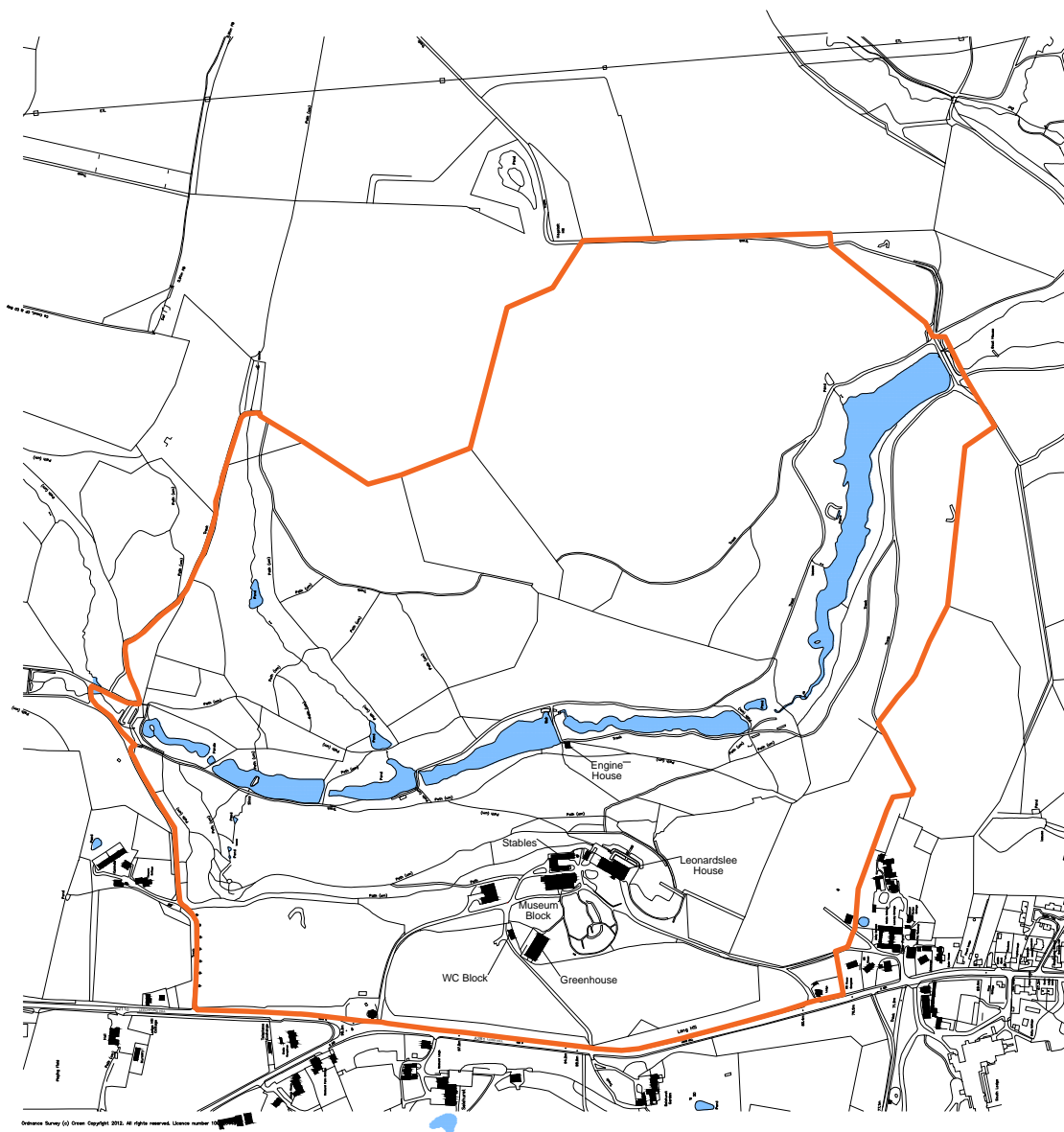
The intention of this document is that as and when works are proposed to the buildings or landscape, those planning and/or preparing to carry out the works should refer to the CMP. The CMP provides key information on the history and significance of the house, estate buildings and gardens, and adopted conservation policies for all these elements that can be used to guide their future maintenance and conservation. It also provides guidance on where more detailed sources of information might be found.

It is expected that the CMP should be reviewed on a five yearly basis. At this time, consideration of any new issues, changes in legislation and the nature of opportunities, or developments in approach to conservation should be addressed and policies revised to suit. It is less likely that significance statements should require updating; however, this should remain under review. Previous versions of the document should be retained as historical reference documents.

The CMP covers the entirety of the area outlined in blue on **Map 1**, including Leonardslee House (Grade II), estate buildings and surrounding gardens. The Entrance Greenhouse (unlisted), Stables (unlisted), Dolls House Museum (unlisted) and Engine House (unlisted) are assessed in the CMP. There are a number of buildings which have not been included in the gazetteer as no access was available. These include The Red House (unlisted) and The Round House (Grade II).

The CMP document contains the following:

- A description and history of the House and Gardens.
- An assessment of the significance of the site, with regards to Architectural and Artistic Interest, Historical Interest and Archaeological Interest, noting also the overall designs, the designers/architects, and the occupants of the site.
- An assessment of the Issues and Opportunities which the site faces, prevent loss of significance through decay or neglect, enhance it through measured change and improve understanding of significance via presentation and interpretation.
- Policies to address the Issues and Opportunities, which will ensure a consistent framework for the management and conservation of the site and accord with current best-practice for conservation
- Agreed statements for the Implementation of the Policies contained in the CMP. These are not included in the first draft, as they are developed through consultation over the first draft with the stakeholder
- The Gazetteer for the House, estate buildings and gardens. The intention is that, at completion of any project in a particular area, the Gazetteer will be updated with a brief description of the works and a reference to where any relevant drawings reports or other material relating to them archived. In the first instance, this can be as an additional file note stored with the main document. It can then be collated with the main document at the recommended 5 yearly review.



Map 1 Site Plan, the area cover by this document is outlined in orange (not to scale)

1.3 Location and Ownership of the Site

Leonardslee House and Gardens is owned by Penny Streeter OBE and is located in Lower Beeding on the outskirts of Horsham, West Sussex. The Gardens are contained by Brighton Road (A281) to the west. Estate fencing marks to boundary of the gardens to the north, east and south sides.

Leonardslee lies within the historic St Leonard's Forest, which had generally comprised open heath and woodland. The Forest originally belonged to the Crown and was let to various gentry from the 16th century. Charles II granted the forest to his physician, Sir Edward Greaves and the property later passed to the Aldridge family.

Most of the area remained as woodland and heath, with limited enclosure near the road. In 1801, a thousand acres of the St Leonard's Forest estate were sold to Charles George Beauclerk. A house, St Leonard's Lodge, was built shortly afterwards to the designs of John Johnson. At the same time, the layout of the gardens and some landscaping of the ponds began, and by the 1840s, an "American" garden was well established.

In 1852, the estate was bought by William Egerton Hubbard, who soon thereafter built the current house, renamed Leonardslee, to the designs of T.L. Donaldson, demolishing the 1800s house in the process. The house was built in an Italianate style, on two floors, with the main rooms arranged round a central atrium (which in the Italian original would have been open to the sky), and a service wing to the north.

The estate (and the house) was sold in 1888 to Sir Edmund Loder, 2nd baronet, who had married William Hubbard's daughter Marion some ten years earlier. He had lately inherited a large fortune from his father, Sir Giles. He set about making considerable improvements to the gardens, and constructed the "Pulhamite" rockery. Sir Edmund was a noted plantsman, and developed new hybrids of rhododendron. The gardens were widely published in *Country Life* and other journals. The rhododendron *Loderi* was named in his honour.

Following the death of Sir Edmund's only son, Robert, in the First World War, and his own death in 1920, the house passed directly to Sir Edmund's grandson, Sir Giles Loder (3rd Baronet, 1917-99). The house was occupied by Canadian troops during

the war, and returned to the family in 1947. Sir Giles being, like his grandfather, an enthusiastic gardener, focussed attention on the garden more than the house until he passed management of Leonardslee to his younger son, Robert (known as Robin), in 1981; by this time, the gardens were about 98 acres in extent and had become listed as Grade I on the Register of Parks and Gardens.

The gardens were closed in 2010 and the house and gardens put up for sale. Between July 2010 – 2017 they were owned by Leonardslee Estates Ltd. These new owners undertook a variety of works to the buildings, however the gardens were left to become overgrown. The house and gardens were kept closed to the public during this time.

In 2017 Leonardslee was again put up for sale when the existing owners went into receivership. It was bought by Penny Streeter OBE. Between 2017 and 2019 a huge amount of work was undertaken to restore the overgrown gardens and the main house to enable Leonardslee Gardens to reopen to the public in its former glory, which they did in 2019.

1.4 Legal Status of Site

Leonardslee House is a Grade II listed mansion, of early 19th century origin, almost entirely rebuilt in the mid 19th century to the designs of T L Donaldson, and reduced in c1965-66 with the removal of the major part of the north wing. It lies within the Grade I listed Registered Park.

The Crabtree conservation area is to the south.

Leonardslee lies at the western edge of the High Weald Area of Outstanding Natural Beauty (AONB). Leonardslee is within Horsham District Council area, and subject to the Horsham District Planning Framework (HDPF).



Plate 3 Leonardslee House east (rear) elevation



Plate 4 Leonardslee House entrance hall

1.5 Authorship of the CMP

This CMP has been written by a team of experienced specialists in the field of building conservation from Donald Insall Associates, Conservation Architects. The Practice has authored CMPs for some of the UK's most prestigious buildings, including the Palace of Westminster, the Westminster World Heritage Site, The Mansion House in the City of London, Keats House at Highgate, Osterley House and Park and many others.

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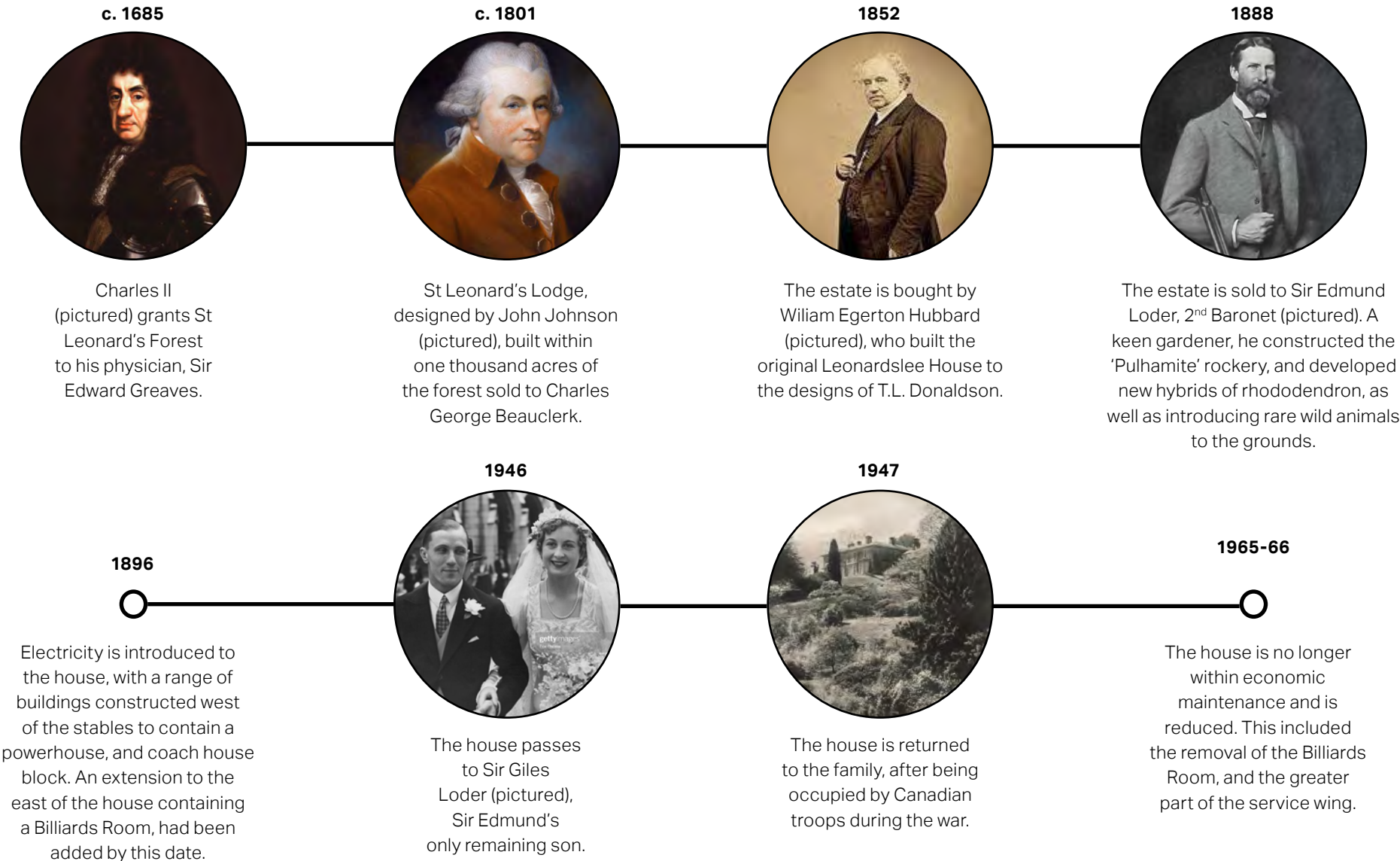


Plate 5 view across the lake from the engine house



2.0 Understanding the Asset

2.1 Illustrated Timeline



1981



Robin Loder (pictured) inherits management of the house, and the family move out. The building is converted into offices by Eurotherm. The gardens remain in the possession of the Loder family.

1984



Leonardslee is recognised as a Grade-I Registered Park and Garden.

1986

The Red House is built by Robin Loder beside the entrance drive.

2011

The gardens are sold by the Loder family to Leonardslee Estate Ltd, they are closed to the public in June 2010. Proposals were made for partial re-landscaping and alterations to the buildings in the gardens, which were not implemented and the gardens left to grow wild.

2017



The estate is sold to entrepreneur Penny Streeter OBE, and an extensive schedule of restoration commences. The House and Gardens are reunited in single ownership.

2019

The gardens reopen to the public.

2.2 Description of the House

Leonardslee House is listed Grade II, and is of early 19th century origin, almost entirely rebuilt in the mid-19th century to the designs of Thomas Leverton Donaldson, and reduced c.1965-66 with the removal of a major part of the north wing.

The house is faced in Wealden sandstone, and is two stories high, under a shallow pitched slate roof, with wide projecting eaves supported on stone brackets for the main part of the house – there are only boxed eaves for the wing. The main rooms to the garden elevations are fitted with mullioned windows, with large panes, whereas the service wing rooms have more standard 6 on 6 pane sliding sashes, all painted white.

Internally, the ground floor is dedicated to the Interlude Restaurant and Tea Rooms, with opulent dining rooms and furnishings, paired with modern sculpture and other artworks. There is a double-height main hall incorporating the principal stairs, leading to the guest rooms on the first floor. Numbering ten in total, these are a combination of suites and individual rooms of varying quality, a number adapted from the former service wing.

The basement was adapted in the 1980s to incorporate storage for a commercial kitchen on the ground floor servicing the restaurant. Other basement rooms house boilers and electrical equipment for the house. Also accessible from the basement are the crawl spaces and tunnels forming the hypocaust running underneath the house, now fitted with pipes, wiring, and automatic lights.



Plate 6 Leonardslee House front elevation

2.3 History and Development of the House

19th century

The origins of a house at Leonardslee can be traced back to the beginning of the nineteenth century, when a St Leonard's Lodge was built. The woodland itself was granted by Charles II to his physician, Sir Edward Greaves, in the late seventeenth century. The house was built to the designs of John Johnson (1932-1814) within the one thousand acres of land purchased by Member of Parliament Charles George Beauclerk (1774-1845). Little is known about the original house, but the Victoria County History lists it as being built 'by 1808'.¹

Thomas Leverton Donaldson

The house seen today was built after the estate was purchased in 1852 by William Egerton Hubbard (1812-1883). It was constructed between 1853 and 1856, to designs by Thomas Leverton Donaldson [Plate] and in an Italianate style, perhaps reusing foundations from the earlier St Leonard's Lodge. Donaldson was notable as a pioneer in architectural education, as a co-founder (1834) and President (1863-64) of the RIBA and winner of the RIBA Royal Gold Medal (1851). His father was also an architect, and after a few years working abroad, he trained in his father's office, before visiting Italy and Greece. His first significant work was the church of Holy Trinity, in South Kensington, built 1826-29; this was followed by other churches, and he also remodelled sections of the Wilkins building at University College, London, and was involved with the Great Exhibition in 1851. His principal interest, however, was architectural education, and the academic study of architecture. In 1841 he was appointed as the first professor of architecture at University College, London, a post he retained until 1865.

The estate was known as 'Leonardslee' by 1878.² The house is reported (conversation with Robin Loder, 30 October 2017) to have been constructed with careful consideration to make it fireproof. The upper floor construction is said to contain 6" of concrete. This would explain the curious floor construction with heavy

mortar placed above split supporting laths, and a separate layer of ceiling plaster below. Likewise, the main walls around the central atrium hall project through the full height of the attic, as do many of the walls between rooms. Iron hatches are fitted to allow communication from one compartment to another. The house also contained an early form of central heating on the ground floor. A void under the floorboards was heated by a network of pipes run off a boiler in the basement. The air within the void was intended to rise through vents in the floor and the walls to give heat to the rooms. The system is not reported as having been efficient in warming the occupants of Leonardslee. Contemporary with the building of the house was the construction of a Stable Block to the north of the house.

Under Sir Edmund Loder

*'At Leonardslee, Nature lent herself in every direction to Loder's taste, his humour and his art'*³

William Egerton Hubbard sold the estate to his future son-in-law, Sir Edmund Loder, 2nd baronet, around 1889.⁴ Loder was an avid plant collector, breeder, and grower, and it was under him that the gardens at Leonardslee began to flourish. His interests and knowledge on such topics were vast, and in an obituary notice one friend said: 'He was indefatigable in entertaining his friends, and no one could pay a visit to Leonardslee without coming away feeling that they had acquired a vast amount of knowledge from his inexhaustible store'.⁵ Although the bulk of his attention was spent on the surrounding gardens, by 1896 a number of alterations had been made to the house. Electricity was introduced to the house that year, and a range of buildings are constructed west of the stable block to contain a powerhouse. As can be seen in the

1 'Lower Beeding: Manors and other estates', in *A History of the County of Sussex: Volume 6 Part 3, Bramber Rape (North-Eastern Part) Including Crawley New Town*, ed. T P Hudson, 1987, pp. 16-21.

2 *Post Office Directory of Sussex*, ed. by E. R. Kelly, 1878, p.39

3 *Edmund Loder, Naturalist, Horticulturist, Traveller and Sportsman: A Memoir*, Alfred E. Pease, 1923, p.66

4 'Lower Beeding: Manors and other estates', in *A History of the County of Sussex: Volume 6 Part 3, Bramber Rape (North-Eastern Part) Including Crawley New Town*, ed. T P Hudson, 1987, pp. 16-21.

5 *Edmund Loder, Naturalist, Horticulturist, Traveller and Sportsman: A Memoir*, Alfred E. Pease, 1923, p.5

1896 map, an extension had been added to the east of the service wing, accessed by a staircase from the junction between the main house and the wing, which contained a billiards room; there was also a conservatory built to the south of the house. The

conservatory is seen in many undated early images of the building, but the roof form with multiple valleys must always have been hard to maintain and keep free from blockages, and it had already been removed by the time Sir Giles Loder took over running the house in 1945.

The Twentieth Century

After Sir Edmund's death in 1920, and following the death of his only son Robert in the First World War, the estate passed to his grandson, Sir Giles Loder. During the war the house was occupied by Canadian troops, and the house returned to the family in 1947. Like his grandfather, Sir Giles' primary focus was on the gardens at Leonardslee. By the 1960s it was apparent that the house was too large and beyond economic maintenance. The Billiards room extension was removed in 1965-66, along with the greater part of the service wing, which had barely been touched throughout the twentieth century. However, the greater extent of the basement was retained, and in due course a flat roof was placed across the top to form a terrace at ground floor level.

In 1966, as shown in planning permission documents, consent was obtained for the construction of a lightweight-framed tea room structure, placed at the northern end of the surviving basement of the service wing. The area is currently used for informal garaging of vehicles and equipment.

In 1981 the business had been taken over by Robin Loder. By this stage the house was deemed impractical for modern family living, and the Loders moved out. Leonardslee House was in need of substantial repair, and its new occupiers, Eurotherm, spent some £2million converting the building for use as offices, with new lavatories, windows in the north wall, and new heating systems.

In 2011 it was announced that the estate was to be sold to an international businessperson, and the house and grounds closed to the public. The resulting years were ones of neglect for Leonardslee, and in July 2017 it was acquired by Penny Streeter OBE who owns the Benguela Collection. After a plan was developed to restore the site, the gardens reopened to the public in April 2019.

The Interlude Restaurant, which won a Michelin Star in August 2019, operates out of the ground floor of the house, the service wing and basement being used as its kitchens. During this time the upper floor of the house had been converted into offices. In 2021 ten suites and bedrooms were created from the office space, with the interiors completed by a range of designers.

2.4 Description of the Park Buildings and Grounds

Please refer to the accompanying Section 2.5 Understanding the Asset for an overview of the history and development of the garden and park.

The existing park buildings that are included in the scope of this document are as follows: The Stable Block, the Museum Block, the Engine House, and the Greenhouse.

The Stable Block (Unlisted)

The Stable Block, also incorporating a carriage house, was constructed in 1856, contemporary to the main house. Situated directly north of the main house, the structure is U-shaped, and surmounted by a clock tower.

In 1988 it was converted to a restaurant, and in the 2017 redevelopment of the estate became the Clocktower Café. The eastern wing of the block is used as indoor seating for the café, and there is a private residence adjoined to the southern end.

On the eastern side of the eastern wing are two areas accessed via individual external stairs. One is a two-bedroom cottage currently occupied by restaurant staff. The second forms two office spaces for site staff.

The Museum Block (Unlisted)

The Museum Block is again to the north of the main house, directly to the west of the stable block. Constructed in stages, beginning in the late 19th century, the museum block originally housed Sir Edmund Loder's collection of stuffed heads of deer, antelopes and gazelles, as well as a number of prehistoric human remains.

The building has since gone through various stages of redevelopment, showcasing a variety of exhibitions. The 2003 Leonardslee Guidebook details the building containing a Bonsai Exhibition (set up in 1991), the Loder family collection of Victorian motor cars, a gift shop (opened in 1992), a doll's house museum, and the Alpine House (since demolished).

The doll's house exhibition – 'Behind the Dolls House' – is still in situ, originally set out in the Museum Block in 1998. The collection was made by Loder family friend Helen Holland, and as enthusiasm grew items were added – an extension to the exhibition was added in 2003.

The Engine House (Unlisted)

East of Leonardslee House, and located at the lower end of a pond, is the engine house, built to pump water from the lake up to the house.

The 1896 map shows two buildings, one of which survives to this day. The equipment within it was removed, and the building remained empty for some years, before being repurposed as the Engine House Café as part of the post-2017 redevelopments.

It is built in red/brown brick under a peg tile roof, which incorporates skylights, with another small window in the east gable.

The Red House (Unlisted)

The Red House is located to the centre of the site, to the north of the Stable and Museum Block. The building is a detached house which was granted planning permission in the 1980s (References LB/25/83 and LB/10/84). Through this permission the house also included a tea room/cafeteria, although these have now been removed.

The Greenhouse (Unlisted)

A large greenhouse was added northwest of the house in the 1970s. It now serves as the visitor entrance to the house and gardens, as well as still containing a plant shop.

2.5 History and Development of Park Buildings and Gardens

The forest within which the estate is set was passed from King Charles II to his physician Sir Edward Greaves between 1660 and 1672. The soil was too acidic for agriculture, and thus remained untended, something later taken advantage of in Leonardslee's development as an extensive and exotic garden. Charles George Beauclerk **[Plate 7]** first began to lay out the gardens, including an 'American' garden with rhododendrons, azaleas, and magnolias. This area is now known as the 'Upper Dell', but within it remains some of the oldest plants in the gardens, including the *Rh. Arboretum* 'Cornish arboreum', dating from before 1810.⁶ In this garden is also one of the largest examples of *Magnolia campbellii* in the country.



Plate 7 - Charles Beauclerk

6 A Walk Around the Garden, R. Loder, 2003.

However, it was under Sir Edmund Loder from 1889 that the gardens flourished. A keen plant breeder, collector, and grower, it was during his time at Leonardslee that Sir Edmund developed a number of hybrid rhododendrons from crosses between *Rh. fortunei* and *Rh. griffithianum*. This group eventually came to be known as the Loderi hybrids in his honour, and three have received the Award of Garden Merit from the Royal Horticultural Society. A huge number of rhododendrons, both those bred by Sir Edmund and those not, can be found throughout the gardens at Leonardslee, enjoying the area's acidic soil and humid, mild climate.

Sales particulars show that only the New Pond (a former hammer pond) was in existence by 1852, the other three largest ponds were created under Sir Edmund. The New Pond was formed from two ponds, by raising the dam of the lower until the upper dam became submerged, and two ponds combined.⁷

A small brick engine house was built at the lower end of what is known as the Engine Pond, to pump water up to the house before it was added to the mains. The 1896 map shows two buildings here, only one of which survives today. Southwards below its dam is Waterfall Pond, with water entering over a rocky fall in its north-east corner. This lake was created in its present, enlarged form in the late twentieth century, and incorporates the former Beaver Pond which was fenced off and housed beavers from 1899 to 1947, when the last breeding pair was given to London Zoo, in the hopes of replenishing their colony after World War II.⁸

Over the course of the nineteenth century a Museum Block was developed to the west of the stable block. It was originally built to house Sir Edmund's extensive collection of big-game trophies – the result of some fifty years of hunting and collecting **[Plate 8]**. The results were of a high quality and quantity, one hundred and seventy-four of the specimens housed at Leonardslee were featured in Rowland Ward's 1914 edition of *Records of Big Game*.⁹ Whilst these formed the main bulk of the collection, on display were also 'some human skulls of living races, and casts of

7 Leonardslee Gardens Guidebook, 2003, p.24.

8 Leonardslee Gardens Guidebook, 1993

9 Edmund Loder, *Naturalist, Horticulturist, Traveller and Sportsman: A Memoir*, E. A. Pease, 1923. p.311

the roof of the skulls of the famous Pithecanthropus and Neanderthal man'.¹⁰ No floor plans have been found for the original layout of the museum, but written descriptions have noted a large outer room and an annexe (the latter used to house specimens sensitive to light).¹¹



Plate 8 - The Museum Block with Sir Edmund's hunting collections, image sourced from the estate.

South of the Clapperbridge pond are the Top Ponds, which, as seen on the relevant OS maps, were constructed between 1874-5, and 1909 **[Plates 9 and 10]**. Mossy Ghyll Pond was also established in this period, but later enlarged in the late twentieth century. Sir Edmund Leonard also introduced a number of animal species to the grounds. By 1892 there was mention of 'Indian antelopes, kangaroos, and unusual species of deer were mentioned there, and later also gazelles, ibex, springboks, coypus, capybara, prairie dogs, wallabies, and emu, besides a colony of beavers' **[Plate 11]**.¹² Most of these animals were sold after Sir Edmund's death, but wallabies and deer remain in the park today. By the end of the nineteenth century the Rock Garden had been laid out by James Pullham and Son, combining large natural rocks with manmade ones. The latter are formed from a facing material of concrete-like Pulhamite, about 10cm thick, behind which lies a planting pocket **[Plate 12]**. A wide array of azeleas are planted amongst the rocks, as well as a number of Rh. 'Ameonum'.



Plate 9 - (NLS) OS Six-Inch, Surveyed 1874-1875, Published 1879.

10 Ibid. 319

11 Ibid. 320

12 'Lower Beeding: Manors and other estates', in *A History of the County of Sussex: Volume 6 Part 3, Bramber Rape (North-Eastern Part) Including Crawley New Town*, ed. T.P. Hudson, 1987, pp. 16-21.



Plate 10 - (NLS) OS 25-Inch, Revised 1909, Published 1911.



Plate 11- Capybaras in the Gardens, image sourced from the estate.



Plate 12 - The Pulhamite Rock Garden, image sourced from Country Life July 10 1909.

Sir Edmund dies in 1920 and the estate passed directly to his grandson, Sir Giles Loder, who at the time was only 3 years old. After some years of neglect (during which time the park was open to the public) Sir Giles Loder finally gained control in 1946.. Sir Giles was also a keen horticulturalist, serving as Vice-President of The Royal Horticultural Society and receiving the Victoria Medal of Honour for his services to horticulture in 1968. Under him the expansion of Leonardslee gardens continued, with the addition of a great number more plants and garden areas.

The Camellia Grove, added in 1957-1958, is to the far south of the grounds, with planting arranged around zig zag paths. It contains several hundred varieties of camellia, mostly *Camellia japonica*. A large greenhouse was added in 1970 on the site of an old tennis court. This now forms the entrance to the house and gardens, as well as acting as a garden centre [Plate 13].



Plate 13 - The Greenhouse, c.1989, sourced from WSCC archives.

The Great Storm of 1987 did some damage to the gardens, toppling a large number of elderly trees in the estate [Plate 14]. This included the toppling of what was once the garden's tallest Fletcher cypress, *Chamaecyparis lawsoniana* 'Fletcheri'. This now forms a natural arch over the estate's Falling Walk path.¹³ However, this had the added benefit of opening up new vistas, with reports of improvements to sites across the valley, and increased flowering of the shrubs now afforded more sunlight. This also resulted in the wallabies being allowed to roam over a greater area in the park – to combat increased weed growth stemming from removal of trees.



Plate 14 - The aftermath of the Great Storm of 1987, image sourced from the WSCC Archives.

The lake surrounds were extensively cleared and remodelled between 1992 and 1993, during which time large areas of rhododendron were cleared, and over one hundred species of oak, and a similar number of maple species were planted.

The Gardens form an important part of the site's history and development, and areas of them pre-date the house. In the interests of completeness and to provide background information, they are laid out in summary below. The various character areas are taken from those included in the 2003 edition of the guidebook, prepared by Robin Loder, and should be read in conjunction with the Gardens Layout [Plate 15].

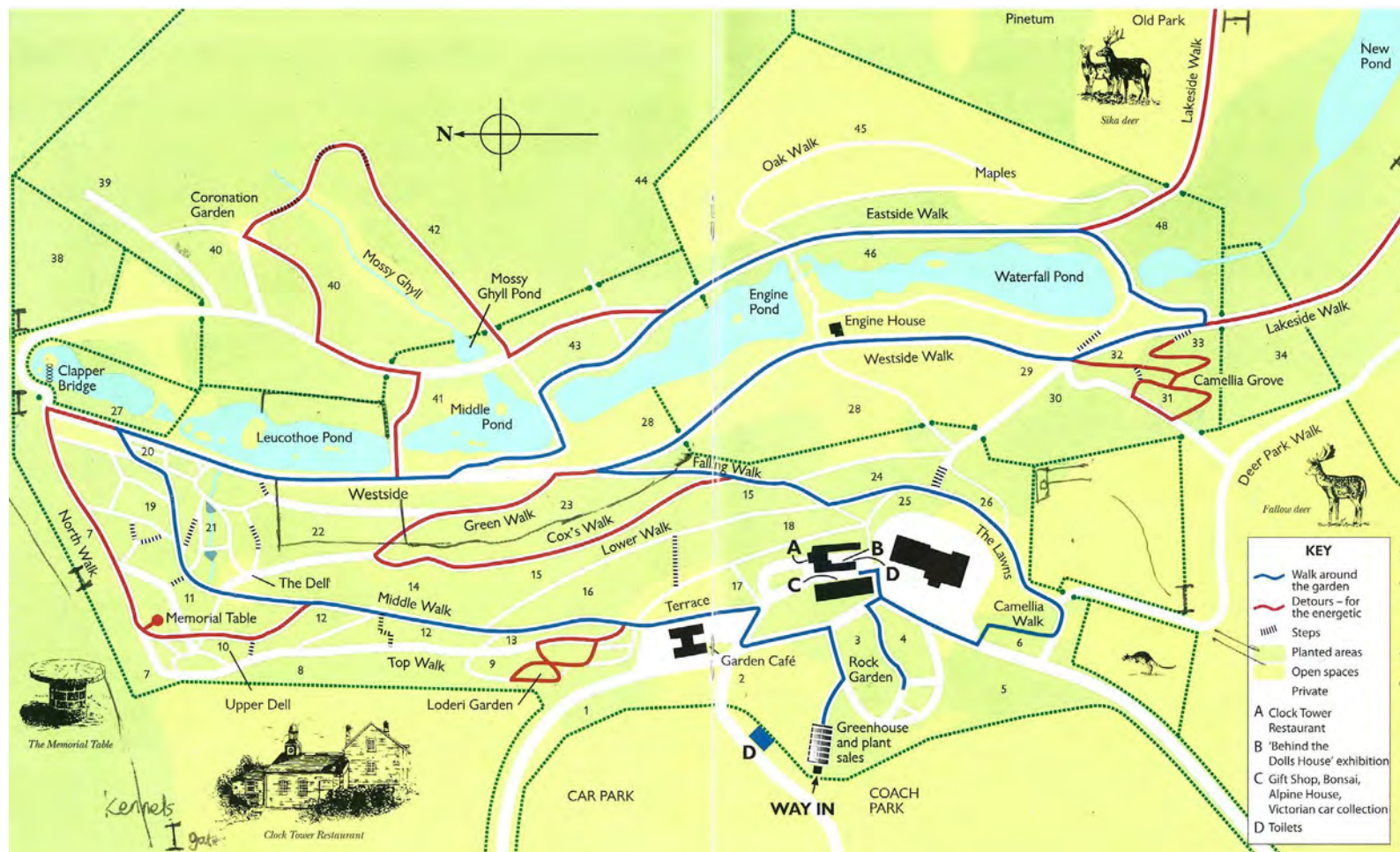


Plate 15 - The Garden Layout

The Loderi Garden

Dominated by hybrid rhododendron Loderi which were first grown by Sir Edmund Loder in 1901; this area has been opened up following the Great Storm of 1987. Varieties include Pink Diamond, White Diamond, Sir Joseph Hooker, Pink Coral and King George. These are of particular significance, as some of the plants are original and all are in the location where they were first raised.

The Middle Walk

An attractive gravelled path runs towards the north. Further rhododendrons, *Rh yakushimanum*, *sitchuense*, *cinnabarinum* and others; some are original plantings from 1901, others were added in 1989.

- *Ginkgo biloba*
- Chinese tulip trees, *Liriodendron tulipifera* and *L. chinensis*
- Redwood, *Sequoia sempervirens*, dating from 1890, The route from the Greenhouse to the Terrace.
- A gigantic Wellingtonia, over 145 ft tall, *sequoia giganteum*

The Upper Dell

Has narrower paths, recently opened up again, gravelled, and due to the presence of springs nearby, sometimes slippery. There are a number of ancient rhododendrons, many of which are over 160 years old, and the Cornish Arboreum, *Rh, arboreum*, dating from before 1810 and probably the oldest in the garden. This area was once known as the American Garden, and contains the oldest plants.

Highly Significant:

- Australian Tree Fern, *dicksonia Antarctica*
- Dawn Redwood, *Metasequoia glyptostroboides*, discovered in China in 1947 and brought to Leonardslee in 1948.
- A huge magnolia, *magnolia campbellii*.

The Memorial Table

At the top of the garden and made from an old millstone, this is "In Memory of Edward Loder who made and loved these gardens 1889-1920". There is an excellent view down the valley over the middle lakes. In addition to further rhododendrons, magnolias and azaleas, there is a plantation of *Gunnera manicata*.

The Dell

A protected beauty spot surrounded by rhododendrons and azaleas of all sizes. Columnar oak and beech, planted in 1982 are growing well, with further examples of:

- Dawn Redwood, *Metasequoia glyptostroboides*, already over 30m tall
- *Gunnera manicata*.
- Cornish Arboreum, *Rh, arboreum*, over 160 years old.

The Top Ponds, Clapper Bridge and Leucothoe Pond

The walk runs along the west side of the lakes, which are dotted with small islands and offer a refuge from foxes for wildfowl.

- Skunk Cabbages, *Lysichiton camtschatcensis* and *L. americanus*
- Swamp cypress, *taxodium distichum*
- *Leucothoe fontanensis*
- *Enkianthus perulatus*

Coronation Garden and Mossy Ghyll

Reached via a causeway across the water and up the east bank; planted with young Rh Loderi in 1952 to mark the coronation. A small stream flows in winter down the Ghyll.

- *Cryptomeria japonica*
- Monkey puzzle, *araucaria araucana*

-
- Pinus armandii, P. pinaster,
 - Oriental spruce, picea orientalis
 - Purple maple, acer palmatum
 - Hungarian oak, quercus frainetto, Macedonian oak, Q. trojana

Middle Pond

Contains large grass carp and rudd. The grass was historically cut but once a year, to allow the wildflowers to prosper. There are fine views from here. A dam divides the middle pond from the Engine House Pond. The habitat is particularly suitable for dragonflies, of which many are to be seen in season.

Engine Pond Walk

Many deciduous azaleas were planted around the lake in 1992, now well grown and cut back; the lake is fringed with Scots pines *pinus sylvestris*, and there are wellingtonia too. A gated enclosure confines the wallabies, introduced in 1889, to this part of the garden, and the present group are descendants of the original and do good work in mowing the grass.

Waterfall Pond

Extensively remodelled and replanted in 1992-93, when large areas of wild *Rh. ponticum* were removed, and over a hundred different species of oak and a similar number of maples (planted 1999) have been laid out. The path layout was modified at the time of re-planting. Planting in 1950s included 'Strawberry Ice' deciduous azaleas, and there are also wild species here:

- Bog myrtle, myrica gale
- Bog pimpernel, anagallis tenella
- Ivy leafed bellflower, wahlenbergia hederacea.
- Also, a sweet gum tree, liquidambar styraciflua

There are also wildfowl and some large carp in this pond.

Lakeside Walk, Old Park and Pinetum

This is a long walk, some ¾ of a mile in length, round the New Pond at the southern end of the gardens. Not fully part of the plantsman's garden which forms the heart of Leonardslee, it still contains species of interest such as hornbeams, Japanese

maples, and bamboo, previously much used in the estate. Old iron park gates remain, as well as kissing gates at the entrance to the former nineteenth century deer park, in which Sika and fallow deer as well as wallabies roam at large. On the eastern side is the Old Pinetum, planted 1901-05, and much damaged in the 1987 great storm; new shelterbelts have grown up, and a new Pinetum has been planted during the centenary years of the original planting. This contains examples of most of the conifers that can be grown in Sussex, and illustrates well how the devastating storm has been used to advantage in rejuvenating the gardens.

The New Pond is the largest of the Leonardslee lakes, and was created around 1750 from two older ponds; the dam of the lower pond was raised until the dam of the upper pond was submerged, and is still visible in the line of waterlilies in the shallow water. The original intention had been to increase the reservoir of water available to power the water wheel of the Furnace Pond beyond.

Camellia Grove

Laid out in 1957-58 by Sir Giles Loder, with zig zag paths, and several hundred varieties of camellia (mostly camellia japonica). There are fine specimens of *camellia williamsii*.

Bluebell Bank

The path leads back up the lake to the Engine House, at the bottom of the bank. Maple and sorbus trees are evident, as well as North American *tupelo nyssa sylvatica* and sorrel *oxydendrum arboretum*. There is a good view to the waterfall.

Green Walk and Cox's Walk

This is the slope west of the middle pond and opposite the Mossy Ghyll. There are good views over the multi-coloured deciduous azaleas to the Mossy Ghyll. As well as further oak trees including an Algerian Oak, redwood, magnolias, maples, and rhododendrons, note:

- Canoe Birch, *betula papyrifera*
- Arolla Pine, *pinus cembra*
- Japanese Cedar, *cryptomeria japonica*,
- Rh. 'Leonardslee Giles' named after Sir Giles Loder who looked after the gardens from 1945 to 1981.
- Fletcher cypress *chamaecyparis lawsonia*

Falling Walk

This is the area round the path rising back up to the House. A large Fletcher cypress blew down in 1987. There has been much recent cutting back following a disease outbreak in the rhododendrons.

- Manna Ash, *fraxinus ornus*,
- Rh. *Auriculatum*
- Foxglove Tree *Paulownia tomentosa*

Lower Walk

On sloping ground between the Terrace and the Falling Walk, characterised by large sessile oak and beech trees, a weeping silver lime, a holm oak and heathers and junipers.

The Lawns

Again on sloping ground, but more open, below and to the east and south of the House. The Falling walk path continues to rise back up to the bottom of the Lawns, where there are steps up to the front of the house. There are clumps of rhododendron

and specimen trees, some old. A Rh. *Pride of Leonardslee* is at the south end of the Lawns. The western edge of the Lawns is bordered by a plantation of Camellias, through which the Camellia walk threads its way.

The Rock Garden

This spectacular creation was laid out at the end of the nineteenth century (as shown by the 1896 OS plan, and by the Country Life article with photograph of 1900) by the firm of James Pulham and Son. They combined large natural rocks with artificial ones in Pulhamite, which contained planting pockets to accommodate the dwarf rhododendrons, evergreen azaleas, palm trees *trachycarpus fortunei* and the Chusan Palm *Tr. F. var surculosa*, and a Chinese lantern tree, *Crinodendron hokkerianum*. There are numerous side paths around the artificial dell which allow the plants to be seen up close.

This completes the tour of the gardens; more information may be had from the guidebook

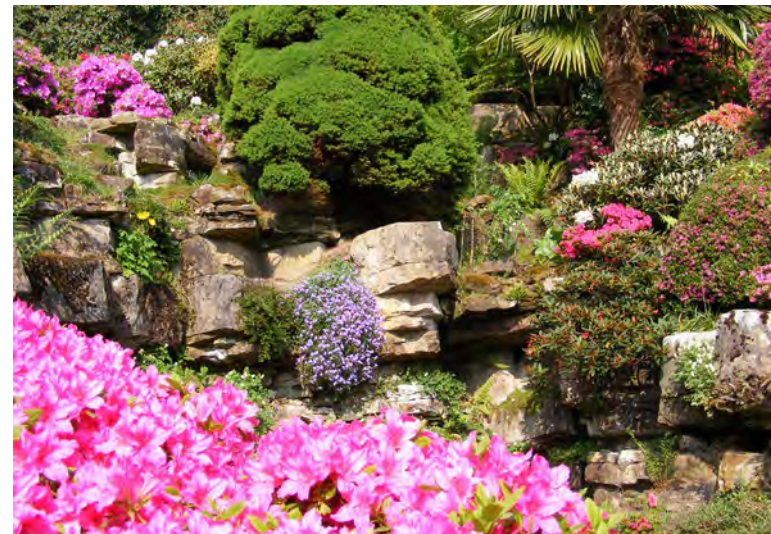


Plate 16 - Leonardslee Rock Garden.



3.0 Assessment of Significance

3.1 Summary of Significance

The following assessment Leonardslee House and Gardens refers to a hierarchy of significance that can be summarised as follows:

Outstanding Significance: elements whose value is recognised in a national and international context – most notably the vistas and contents of the gardens, and that are of higher significance than those elements identified as of:

Highest Significance: which is generally warranted for those elements which contribute to the exceptional interest of the House and Gardens. Other parts of Leonardslee House and the Grade-I registered Park and Gardens are noted to be of:

High Significance: which applies to elements with values which, on their own, still justify statutory protection through listing.

Moderate Significance: is applied to those elements whose values make a positive contribution to the way the House and Gardens are understood and perceived, primarily in a local context.

Neutral Significance: is assigned to elements which neither add to, nor detract from, the significance of the House and Gardens. Lastly;

Detrimental Significance: is assigned to elements of no historic interest or aesthetic or architectural merit that detract from the appearance of Leonardslee House and Gardens, or mask the understanding of significant elements.

Leonardslee House is a Grade II-listed building set within a Grade I-listed Registered Park. It was built to the designs of Thomas Leverton Donaldson in 1856 and includes within its listing the curtilage structures of the Stables (same date) and Museum Block, constructed in stages from the late nineteenth up to the late 20th century. The establishment of the gardens pre-dates the construction of the present house, and the design, construction and continuing use of the buildings must be seen in the context of the gardens.

The comparative importance of the Gardens and the House are summarised as far back as 1900:

Of all country places there is perhaps none that is more calculated to arouse in the heart of the averagely well-disposed man the feelings of covetousness and envy. It is not that the house is remarkably beautiful – that indeed cannot be truly averred, though it is of ample size and exceeding comfort, but it is not a “show house” in virtue of any charm or historical association. It is solid, modern, comfortable, prosaic. ... The glory of the house is in its situation, at the head of a great glen which stretches away down south before the windows, widening as it goes, forming itself into a funnel for the focusing of sunbeams, deeply wooded on either side, with sylvan glades intersecting, and in the bottom a stream and lakes, most glorious.¹

The garden surrounds of the house are of the highest significance, being a key part of the history and development of the site. Their fashioning by the resident Loder family, several whom held Royal Horticultural Society positions and awards, partially predate the construction of the house itself, and the development of their associated buildings well illustrate the changing use of the gardens over the centuries.

1

¹ ‘Notable Gardens: Leonardslee’, *Country Life Illustrated*, September 1st 1900, p.282.

3.2 The Criteria for Assessment

The illustrated history compiled in Section 2 provides the background information required for understanding the overall significance of Leonardslee House Gardens and of its park buildings, including the Museum Block, the Stable Block, the Engine House, Red House, and Green House. The purpose of this section is to provide an overview of the significance of Leonardslee House and the garden and associated park buildings to inform the proposals for maintenance, restoration or change, which are set out in the Management Policies in Section 4, and so that the effect of the policies on that significance can be evaluated and managed.

What is 'significance' and why is it important?

Building conservation has evolved markedly since the first legislation was put in place to protect historic sites in England and Wales in the late-19th century. At first, the aim was 'preservation', which meant keeping a building or place in a relatively fixed state such that its beauty or any evidence of the past it might yield was left undisturbed. The Manifesto of the Society for the Protection of Ancient Buildings, drafted by William Morris in 1877, encouraged regular maintenance and careful repair of historic buildings, but cautioned against restoration or adaptation to meet changing needs.

The great number of buildings now listed or protected through conservation area designation has resulted in a shift in emphasis in the 20th century away from 'preservation' and towards 'conservation', although the Town and Country Planning (Listed Buildings and Conservation Areas) Act 1990 still places a duty on local authorities to 'preserve' the 'special interest' of listed buildings and to 'preserve or enhance' conservation areas. *The Venice Charter* of 1964 and the *Burra Charter* of 1979 have developed an approach to 'managing change' and have introduced internationally-recognised standards of conservation.

The *Burra Charter* defines conservation as the process of looking after a place so as to retain its significance. Conservation means regular maintenance to support continued use. It may also involve repairs, refurbishment, and – more unusually and only with robust justification – removal of one layer of fabric to reveal another, the restoration of lost fabric, or wholesale replacement or reconstruction of a historic building.

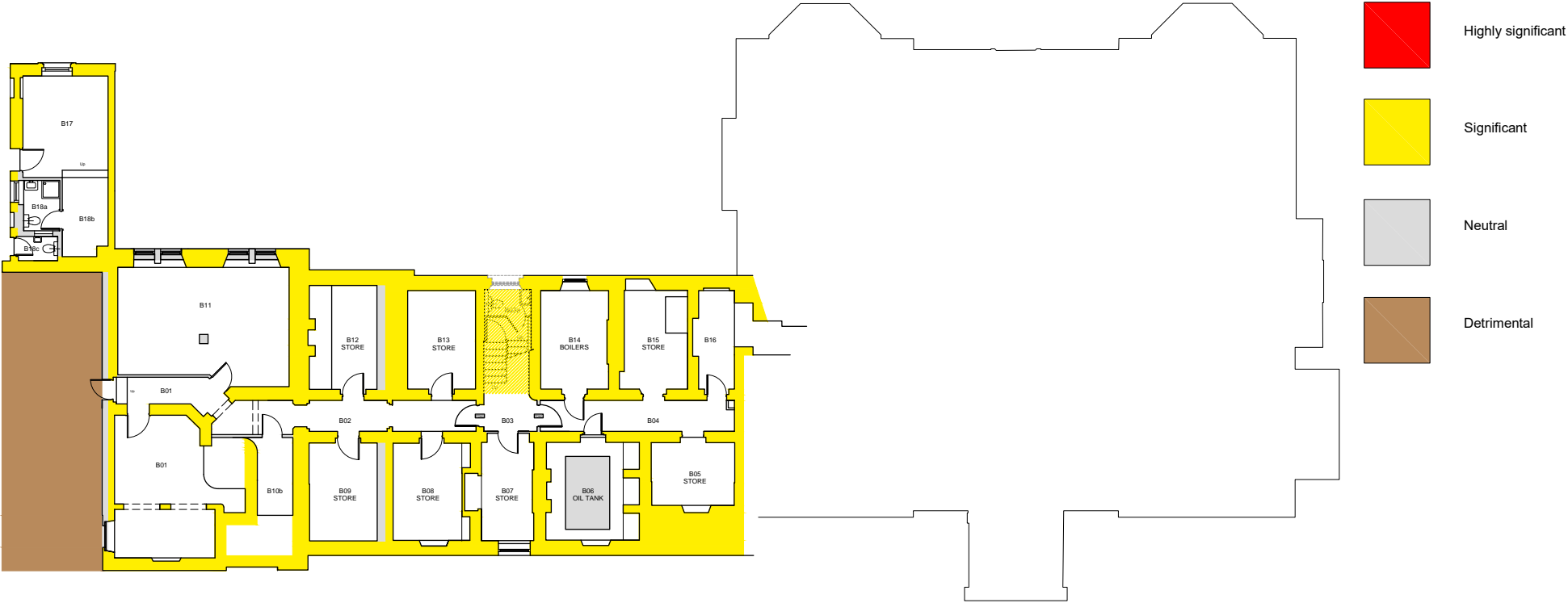
Understanding the significance of a place is a fundamental part of conservation, because it is necessary to making decisions about the most appropriate approach in proposing change. In addition, establishing an outline hierarchy of significance can be helpful when major changes are proposed, as more intrusive alterations can be focused on areas of lesser interest and greater care can be taken in areas of high importance. The aim of any project which affects a place of heritage significance, however, should be the preservation of as much fabric as is possible, given that understanding of what is significant is bound to change over time.

Heritage Values

Historic England's *Statement of Heritage Significance: Analysing Significance in Heritage Assets* of 2019 sets out current good practice for assessing the significance of historic buildings in England and is derived from the 1979 *Burra Charter*. It states that the following values should be considered in order to fully understand the significance of a place:

- **Architectural and artistic interest** These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.
- **Historic Interest** An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.
- **Archaeological interest:** There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.

The synopsis of significance below addresses the categories set out in the 2019 edition of *Analysing Significance*, but as the values identified by Historic England overlap in many areas they are grouped together where this assists in explaining with clarity, and without repetition, the overall significance of Leonardslee House, garden, and the park buildings.



Basement Plan

3.3 Significance of Leonardslee House and Gardens, and Associated Park Buildings

3.3.1 Historic Interest

The significance and special interest of the Leonardslee site lies primarily in its extensive and historic gardens, and is recognised in their Grade I-listed status. This places them in the top 10% of listed parks, being of international importance. The House is of 'special interest', and was Grade II listed in 1973. It includes within its curtilage listing the Stable Block, built at the same time as the house, and the Museum Block, completed in stages.

The gardens at Leonardslee are an exceptional example of a type of woodland gardening popularised in the 19th century. The successive ownership of the Loder family, who were keen horticulturalists and involved in the development of other Sussex gardens, aided in the creation of the extensive collection of plants seen at Leonardslee, and creates links to a horticultural dynasty. Their excellent maintenance over many years, including an impressive rejuvenation after a period of neglect, means that a number of historic specimens remain in situ.

The origins of the gardens as they are seen today lie with Charles George Beauclerk, who bought one thousand acres of the forest in the early 1800s, and constructed the rockery in the area now known as the 'Upper Dell'. Here remain some of the oldest plants in the garden, notably one Rhododendron 'Cornish Arboreum' planted before 1810. The ecological rarity of the garden bolsters the site's significance. The steep terrain of the majority of the site has created sheltered growing conditions that allow normally semi-hardy plants to flourish. Additionally the several millenia of leaf mould provided by the historic forest has created relatively acidic soil – providing the perfect conditions for Rhododendrons and other species, and making the garden a rarity in an otherwise alkaline southern England. The incremental development of the Gardens, through the planting of further areas, the intermittent cutting back and re-planting of zones, and the creation of additional lake features over nearly 200 years, is noteworthy.

The survival and quality of the plant specimens themselves hold significant historic value. Of particular note are the Rh. Loderi, hybridised by Sir Edmund, and described below:

'This splendid hybrid which has no rival amongst modern shrubs to those possessing gardens of cold temperature, was raised in 1901 in three batches; twice Rh. Griffithianum was the male parent, and once Rh. Fortunei. Sixty to seventy per cent were successful when the pollen of the former was used, and about twelve percent when the latter was the father. At least six other hybridisers have made the same cross without obtaining the grand size and quality of the flowers in Sir E. Loder's hybrid. The plant is now so well known, it requires no description'.²

After the acquisition of the garden by the Loder family in 1888, the extents of the current garden were achieved. Sir Edmund Loder had a fascination with plant hybridisation, and developed the acclaimed group of rhododendrons which came to be known as the Loderi hybrids. The three generations of Loder who held possession of Leonardslee were closely involved with other successful gardens in Sussex. Sir Robert Loder, Sir Edmund's Father, owned High Beeches, and his brother Gerald owned Wakehurst Place, which is now part of the Royal Botanic Gardens, Kew. The sheer dedication to the gardens given by the Loders has resulted in it being world renowned for its type, the style of woodland gardening becoming popularised in the early 1900s with an influx of plant species from abroad, including China. So unusual is the garden's type in England that in 1947 it was used to film exterior shots of the film *Black Narcissus*, set in the northern borders of India.

The house has retained its original character of an Italianate villa, a space for entertaining sitting atop lush gardens and vistas. The architect of the house, T L Donaldson, is a figure of significance in architectural education, the establishment of the Royal Institute of British Architects and the development of the profession.

² *Rhododendrons*, J G Millais, 1917.

The house was completed in 1856, but the greater attention paid to the Gardens than to the house has ensured that few alterations other than those necessary by insufficient maintenance have been made. Significant changes to the houses interior were made during the redevelopment in 2019, but these were sympathetic to the original fabric, and necessary to reverse damage made by the house lying empty after the previous owners went into receivership.

The layout of the principal rooms is largely intact, the exceptions being the ground floor toilets, which have been altered to serve the restaurant, and the former service wing to the north of the first floor, which has been converted into guest bedrooms. An amount of original furniture and fittings remain in the house, including fireplaces in many rooms. Contributing to the historic and social significance of the house are a number of dressers on the ground floor, one with a mirror damaged during Leonardslee's occupation by Canadian soldiers during World War II.

Some damage was obtained from the 1980s onwards, when the house was converted into use as office spaces. The detriment that this caused to the house has now mostly been redressed by the recent developments.

3.3.2 Architectural and Artistic Interest

Of the highest aesthetic significance are the Garden's numerous vistas. These were created by the artistry of careful planting and management of trees and plants in accordance with the site's natural landscape. The co-ordinating feature of the gardens within their landscape is the chain of lakes, all manmade, down the centre of the natural ravine in which the gardens are planted. While in origin a series of ponds to provide a continuous water supply to supply a forge a little further down the valley, they were progressively developed from the mid nineteenth century (Upper ponds) until the late twentieth century (Mossy Ghyll and Waterfall ponds) to create the vistas and larger bodies of water we see today. The long walks laid out through the Gardens contribute to their aesthetic, guiding the visitor and separating the foliage into thematically interesting areas.

As noted in the summary above, Leonardslee House was fashioned as an Italianate villa and designed for entertaining, and its overriding significance lies in its built form and surroundings, with large windows and terraces displaying the exquisite surrounding vistas. T L Donaldson is known more for his development of the architectural profession than his designs, but the principal rooms in the house are handsomely proportioned and serve their purpose well, particularly with the high-level maintenance achieved under current management of the building.

The removal of the conservatory from the south side of the house has been detrimental to the aesthetic value of the house, both by causing external scarring, and the resultant garden room's underutilisation for access to the lawns. Whilst it is aesthetically significant that the Main Hall of the House has remains largely untouched as seen in plate 2, the faux marble facings on the pillars are now in poor shape and detract from the overall effect.

Of artistic significance is the temporary exhibition by South African sculptor Anton Smit, providing an additional level of interest for visitors, but is rather monolithic and the site would perhaps benefit from a more varied selection of artworks.

3.3.3 Archaeological Interest

There is nothing of archaeological significance on the site.



4.0 Issues and Policies

4.1 The Context for Assessment

This section provides an assessment of the issues and opportunities which affect the buildings and gardens on the site within the scope of this CMP, together with the recommendations as to how they may be addressed. The buildings covered here are: Leonardslee House, the Stable Block, the Museum Block, the Greenhouse, and the Engine House. Other built structures such as garden walls, fences and lake features are covered in the Conservation Management Plan, relating to the Gardens prepared in 2021. At the heart of these matters is the retention of significance, the long-term sustainability of the house and gardens at Leonardslee, and ensuring that the site continues to be an accessible area of beauty, to be enjoyed by the community.

The document as a whole outlines the best conservation approach for the site as it currently exists, and includes advice on how to maintain the house and other site buildings in the future. The site is well visited after a period of closure for 9 years between 2010 – 2019 and continues to play a role in the life of the people living nearby, and those who visit from further afield. The need to better connect all visitors to the park and gardens and other key buildings is a key goal.

The process for identifying and addressing issues and opportunities is set out below:



Conservation Principles have been considered throughout the process and will guide the implementation of the agreed Policies.

4.2 The Use of Leonardslee House, Gardens, and Park Buildings

4.2.1 Generally

Leonardslee House and Gardens, and its park buildings should not be considered in isolation of each other. They were constructed historically and then repurposed and altered at different periods to act as supporting entities. Since reopening in 2019 there has been pressure to improve the income that can be gained from the beneficial use of the buildings and gardens at Leonardslee. The current owners have started to look at the master planning of the estate and where the opportunities may lie to further enhance the visitor experience and offering. These need to be reviewed within the context of the estate as a whole to understand the impact these will have.

Policies: Use - Generally

1. The use of the buildings across the site should be considered as a whole across all buildings. This should include buildings outside the scope of this report, such as the lodges.

4.2.2 Leonardslee House

Regarding the present uses of the Grade-II listed house, the following are noted and shown for reference on the accompanying room use plans:

The ground floor is predominantly given over to the Interlude Restaurant, which opened in 2018 and gained a Michelin Star the following year. Such occupation is beneficial as it ensures the internal fabric remains well maintained, and that the majority of areas are, to a certain extent, accessible to the public. The largest rooms on this floor serve as the dining and bar areas. Whilst they are now lavishly decorated, a number of historic furnishings have been maintained. These help form an historic 'anchor' in the house, amongst the modern redecoration and cuisine.

The entrance and main hall happily retain their original decorative scheme. These serve well as reception areas for the restaurant and rooms. The main hall is at present somewhat cluttered with sculpture and artwork, particularly one directly in the centre of the room, which somewhat limits movement in the space. The painted render of the pilasters, whilst original, are in bad shape and display signs of cracking.

The WCs, accessed through the entrance hall, make good use of awkwardly shaped spaces. They are well equipped, but it is unfortunate that the baby changing area can be accessed only through the Women's WC.

It is a pity that the garden room to the east of the house is currently underused as a storage space, leaving it vulnerable to lack of maintenance. This room once led out to an attached conservatory, and benefits from a generously glazed door, and views of the adjacent lawns.

The ground floor of the former service wing has been converted into the restaurant kitchens, making good use of the otherwise narrow corridors and comparatively small rooms. This unfortunately renders the terrace to the west of the building unusable, and vulnerable to storage clutter which can be seen from other vantage points about the house and grounds.

The first floor now almost entirely comprises of the ten suites and bedrooms for visitors to the house. Again, this use of space ensures the continual maintenance of the space, which was not seen in the house's previous use as office space. Whilst the furniture and decoration of the rooms is modern, it is of a high quality, and each space has individual character.

The upper portion of the main hall has been left to match the floor below, again maintaining a sense of historic continuity in the house.

The darker and narrow corridors of the former service wing have been sympathetically decorated and turned over to the smaller rooms of the house. The largest amount of internal remodelling was done in these areas, but the resultant rooms make good use of awkward space, and those on the north side afford impressive views of the gardens.

The basement has largely escaped remodelling or redecoration, as it is rightfully not accessible to the public. Comprised of a single corridor with small rooms leading off, the space is dank and narrow and best suited to the equipment it currently houses. The external storage space accessed to the rear appears too small for the amount it currently holds.

Polices: Use - Leonardslee House

1. The toilets which serve the restaurant and bars on the ground floor are in a good location making use of smaller rooms and corridor, which should be retained. However the baby changing room should be replanned to permit direct access from the corridor and thus be equally accessible to parents of either sex.
2. The garden room should cease to be used for storage, and become part of the public suite of rooms, offering views of the lawns and access to the terrace.
3. The north wing of the house was removed in 1970's with some of the plinth remaining. This could possibly provide an opportunity for future extension subject to permission to increase the ground floor of the house.

4.2.3 Park Buildings

The present uses of the park buildings assessed as part of the CMP can be summarised as follows:

- **The Stable Block** has been recently refurbished for use as a café, residences, and office spaces.
- **The Museum Block** serves a variety of uses, including the Doll's House exhibition, a wine bar, and the Courtyard Café.
- **The Engine House** is upkeep well as a further café, but would benefit from toilet facilities.
- The once underutilised **Green House** now serves the dual purpose of an entrance to the site, and as a plant shop.
- **The Red House** is private residential.
- **The Round House** is private residential.
- **The Gardens** has a variety of different character areas which make up the gardens at Leonardslee are the reason it is Registered Grade I. These character areas include open parkland, formal gardens, woodlands, grassland and lakes.

Polices: Use - Park Buildings

1. The Engine House located by the lake is used as a seasonal café during the summer, however more could be made of this. Its location by the lake makes it idea for visitors to stop for a warm drink in the winter months to grab a take-away for their walk round the gardens. Being located further away from the main estate buildings would give the opportunity for visitors to make a stop without having to return back up to the stables café.
2. The future development of the Engine House could be reviewed to include a toilet. The only toilet provision currently is at the Stables, and with such extensive gardens it would be beneficial to have one within the gardens to avoid visitors having to walk back up the hill to the Stables.
3. The Greenhouse is in a good location as the entrance and shop and should remain in this use, however it does currently feel rather cramped and with limited space to display. There may be an opportunity to further develop this to provide a more diverse range of items for sale along side the possibility of a small café area.
4. The museum block which currently houses the dolls house museum, gardeners greenhouse and courtyard café, feels like a rather underused area. The possibility to expand the catering provision within the block to supplement that in the adjacent stables could be considered.
5. The stables currently offers drinks and a limited range of cold snacks, a limited amount of seating is arranged inside and out. There is no hot food available to visitors to the gardens (excluding Interlude) this should be considered along with a larger quantity of seating to give visitors the ability to prolong their visit to the gardens.
6. The gardens are well maintained and comprise a range of character areas. These character areas set together are what create the significance of the landscape at Leonardslee to be a Grade I registered park. Each of the

character areas eg. Open grassland, formal gardens, woodland should be treated with the same care when considering any changes which may affect its character and the setting of those around it.

7. A range one off events are held throughout the year to supplement the income from the gardens, including Illuminated at Christmas and Enchanted in the Summer. These should continue to be held to open the gardens up to more visitors, however care should be taken not to oversaturate the gardens with events.
8. The red house and Round House are currently private residential. This use works well for these two buildings as it ensures they are well maintained.

4.2.4 The Gardens

The gardens are predominantly used as a place for visitors to enjoy and explore the variety of different character areas, landscapes and planting. At certain times of the year the gardens host a variety of visitor experiences of differing scales. These include children's activities and trails alongside the large events such as Illuminated. It is understood that the Estate wish to look at increasing the number of events held within the gardens to diversify the offering at Leonardslee. There is currently little provision for young children who visit the gardens and the addition of a children's play area is proposed to fill this gap and appeal to a wider range of visitors.

The new infrastructure and their proposed locations within the gardens needs to be carefully considered so as not to change the character of the area. The additional of too many large structures within a specific character area will cumulatively cause harm to the landscape.

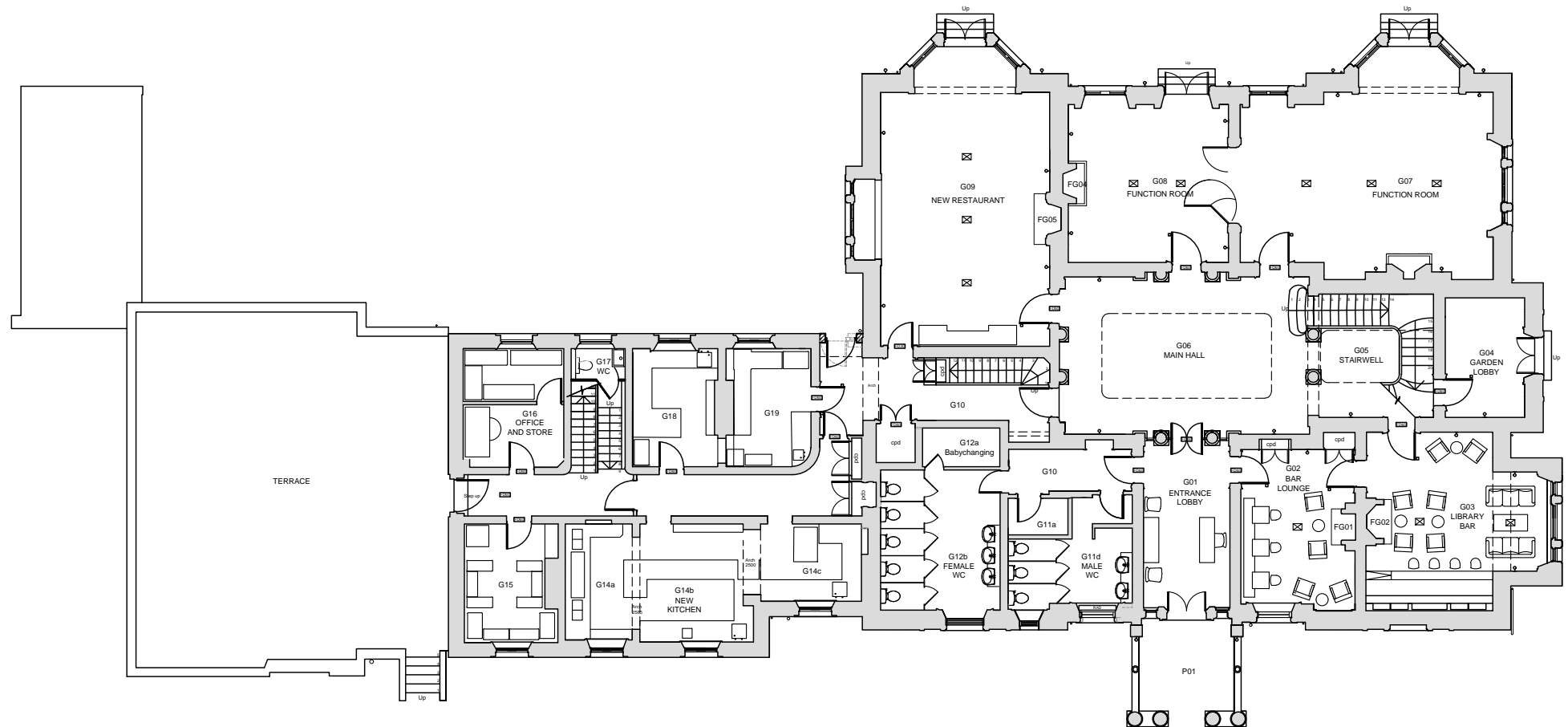
The additional events proposed within the gardens is a potential risk. This needs to be carefully managed to ensure that a large increase in visitor numbers, especially when concentrated at certain times of the year, does not have a detrimental impact on the condition of the gardens.

Policies: Use - The Gardens

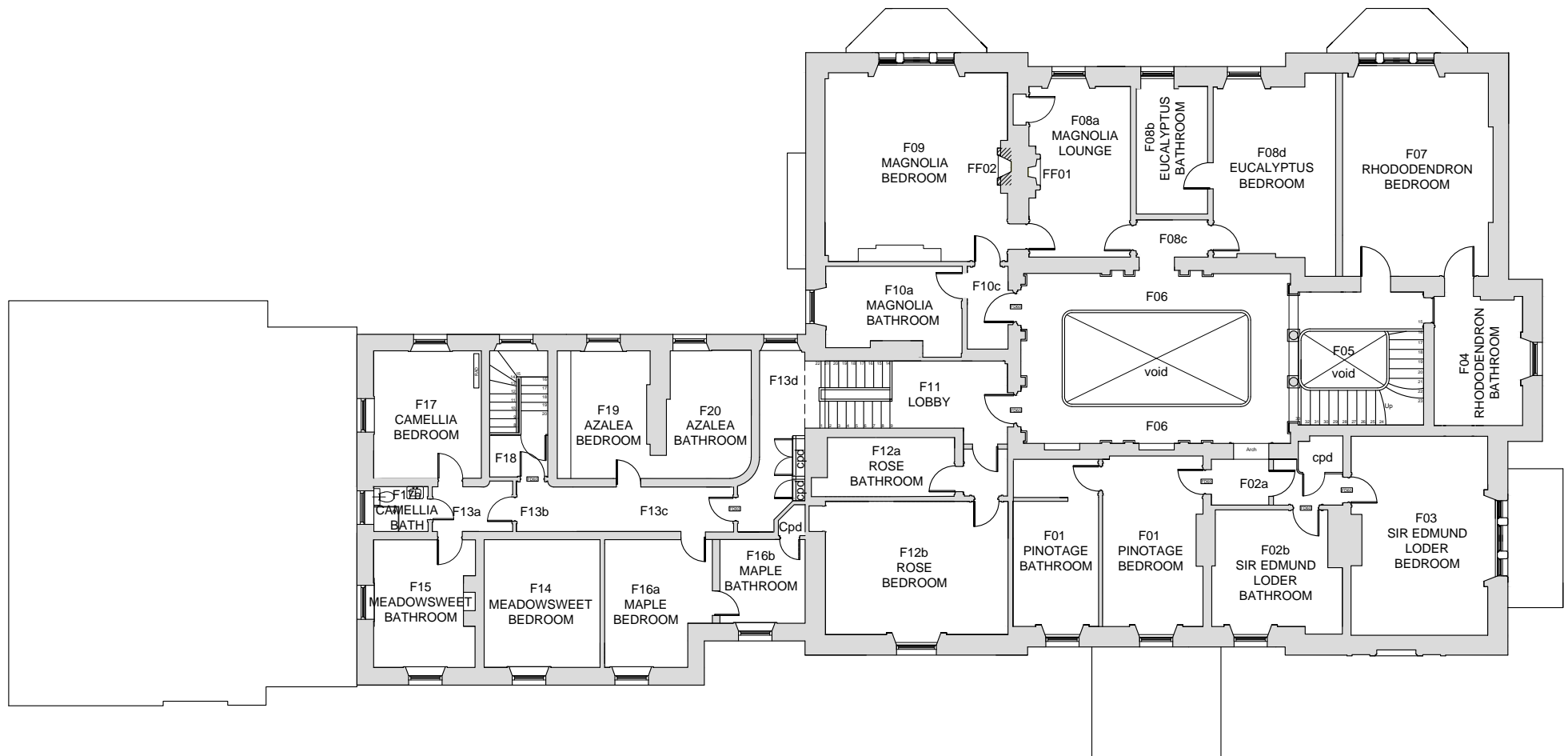
1. The special character of the gardens at Leonardslee should be carefully managed to ensure any proposed developments will not detract from the significance of the designated heritage asset.
2. Each individual character area has significance in its own right as well as part of the overall gardens and these areas should be looked at as part of the whole estate when identifying new uses for each area.
3. Garden Infrastructure The location of proposed new infrastructure, including children's play area, and other large structures, within the gardens needs to be carefully considered. The clustering of new infrastructure within one area of the gardens should be discouraged so as to not permanently change the character of any one area. New infrastructure and buildings should be carefully considered as to the most appropriate location based on the appearance and scale. There is potential to encourage visitors to the outer reaches of the parkland with new visitor infrastructure in these locations. This will encourage more of a spread of visitors across the site rather than staying within the paths close to the lake and house, minimising any potential harm caused.
4. Overflow car parks: The use of the overflow carpark should be limited per year to minimise the impact of use on the grass and allow time between events for it to recover. This will ensure the parkland views and the condition of the landscape are maintained. It would be beneficial to reassess the road layout within the carparks to rationalise these and reinstate as grassland areas which are not primary routes. This would further assist in returning this area back to parkland.



Basement Plan



Ground Floor Plan



First Floor Plan

4.3 The Management of Leonardslee House, Gardens and Park Buildings

The current management maintains Leonardslee well, keeping it open and accessible for a variety of purposes from garden viewing to luxury dining. The estate is managed by the General Manager with the day to day running delegated to the Estates and Facilities Manager who are responsible for the site and staff. The Head Gardener leads a team of gardeners and volunteers who tend to the gardens.

Policies: Management

1. The overall current management structure for the management of the Estate should be retained as it appears to be working well.
2. The gardens have been beautifully transformed back to their previous splendour and the management of these should be carefully considered by the Head Gardener and his team. Records of the planting should be kept, especially those relating to the Loder Family.
3. Visitor Numbers: The increase in visitor numbers shall be carefully managed by the Estates Manager with close coordination with the Garden team. The increase in visitor numbers using the paths and tracks within the gardens will need to be regularly monitored and a plan in place to keep these maintained to a high level to ensure no harm is done.
4. Car Parks: The existing carpark area, including the overflow area needs to be managed to ensure that the trees, both new and existing, planted within it are suitably maintained. There has in the past been unfortunate instances resulting in the loss of trees in this area. The soil around them should be decompacted to assist in the health of the trees.



Plate 17 Rhododendron's at Leonardslee

4.4 Planning and Legislation

In addition to the Grade II-listed Leonardslee House, there are numerous other statutorily listed and curtilage listed buildings at Leonardslee Park and Gardens. Curtilage listed buildings are subject to the same protection as individually listed buildings. The listed buildings at Leonardslee Park and Gardens, and other relevant designations are shown on Map 1 in Section 1.0.

The whole of Leonardslee Park and Gardens is designated at Grade I on the Historic England register of Historic Parks and Gardens. The Park also forms the south-eastern border of the High Weald Area of Outstanding Natural Beauty.

Statutory listing is designed to recognise the importance and significance of buildings and to offer statutory protection against their unsympathetic alteration or demolition. Proposals to develop a listed building normally require listed building consent and may also require planning permission, and proposals to develop buildings or land within a conservation area or within a registered park and garden may also require planning permission. Listed building consent and planning permission must be acquired from Horsham District Council.

Historic England (HE) must be consulted by Horsham District Council on listed building consent applications relating to the Grade I or II buildings at Leonardslee Park and Gardens, or demolition of any of the Grade II listed buildings and on applications for planning permission for development which affects the Grade I or I* listed buildings or their setting and/or the Grade I registered park or garden. HE are also consulted on any proposals for large-scale development in a conservation area (application sites over 1,000 square metres).

All proposals for development on the site must accord with Sections 16, 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990, the legislative basis for decision-making on applications that relate to the historic environment, and with the relevant policies of the National Planning Policy Framework (NPPF) 2021.

Policies: Planning

1. Before any work is carried out to the buildings or landscape at Leonardslee Park and Gardens advice should be sought on the necessary consents required, and these consents should then be properly obtained from Horsham District Council to facilitate the lawful development of the site.
2. Early, pre-application, consultation with the Conservation Officer at Horsham District Council and where applicable with the regional Inspector of Historic Buildings at Historic England, regarding proposals that require listed building consent and/or planning permission is strongly recommended.

4.5 Conservation, Maintenance and Repair

Appropriate policies and processes for the continuing care and maintenance, as well as conservation and repair, of historic buildings are well established in the UK and suitably qualified design professionals are registered with either the Architects Accredited in Building Conservation (AABC) register or the RIBA scheme as SCA registered. There are also qualifications for structural engineers (CARE accredited), Building surveyors (the RICS Conservation Accreditation scheme) and for the builders and conservators who are engaged in the day-to-day care of important historic sites such as Leonardslee.

To ensure the timely undertaking of maintenance and repairs on a preventative principle, it is useful for regular condition surveys to be undertaken, and for their recommendations to be acted upon.

There is concern that important historic fabric can be lost in undertaking repairs and alterations, and that the fabric can be lost through carelessly detailed, poorly specified and inexpertly executed work; also that such work can damage adjoining fabric, e.g. through the use of over-hard mortars, or insensitively designed fittings. Conservation best practice is expected throughout.

4.5.1 General Policies relating to conservation, maintenance and repair are:

1. All works of conservation, maintenance and repair should be undertaken in accordance with current best conservation practice by suitably qualified craftspeople and conservators under the supervision of suitably qualified professionals.
2. To guard against loss of information or collective loss of memory, as far as possible, consultants and conservators should be retained for long periods of time.
3. For all works, the existing arrangement of the fabric is to be recorded prior to commencement, and a written scheme of investigation should be prepared and approved to allow for anything uncovered to be recorded. This should include such seemingly minor interventions as;
 - Repointing
 - Lifting and refixing floorboards, paving and other floor finishes (which may reveal information about the supporting structures, as well as historic artefact material).
 - Service trenches and penetrations
4. A maintenance plan should be introduced and condition survey should be undertaken for all buildings at intervals of not more than 5 years, with prioritised recommendations and its findings should be acted upon.
5. External repairs should be undertaken in a timely manner to guard against water and weather penetration.

Elements of Leonardslee House which appear particularly vulnerable include:

4.5.2 Roof, roof coverings and high level elements

- Roof coverings, some of which are old, are slate to the main roof of house.
- High level portico and bay window leadwork, some of which is old and fatigued and can allow water penetration.

Policies:

1. Roof coverings, where renewal is required, to use matching materials to the current arrangement; second hand slates or salvaged slates with enlarged nail holes are not to be used.
2. Roof leadwork, to be undertaken in accordance with the Lead Sheet association's guidance. Careful redesign may be necessary where falls no longer meet current standards.

4.5.3 Rainwater drainage

- It is likely that externally routed rainwater downpipes will prove undersized in the context of increased rainfall.

Policies:

1. The external rainwater pipes should be assessed for their capacity to carry away water and if undersized should be renewed as part of a programme of improvements.

4.5.4 Elevations

- External stone to the house with some loss of pointing and bad cracking in places indicating some structural movement.
- External cornices to the house require regular redecoration if in timber.

Policies:

1. External stonework to be repointed to match the historic pointing to include joint shape and width and mortar mix.

2. Replacement of defective stone should be carried out using a specification of stone that matches the existing in terms of colour, dressing, size and coursing pattern.
3. Samples of replacement stone should be obtained to ensure a like for like match prior to carrying out the works on site.
4. External cornices and metalwork to be redecorated regularly.

4.5.5 Ceilings

- The ceilings are in a good condition having recently undergone refurbishment.

Policies:

1. Ceilings should be carefully monitored for any deterioration and proposals for repairs should be developed which retain the maximum extent of historic fabric. Matching mouldings, plaster types and specifications should be used in any repairs. Work is to be undertaken by specialist plasterers used to working on historic buildings.

4.5.6 Internal Walls

- The walls, including plasterwork, wall coverings, skirtings and dado rails are in a good condition having recently been refurbished.
- The decorative paint effect to the columns in the hall and first floor landing are starting to crack and chip.
- The painted brick walls in some of the basement rooms are in a poor condition, failing paint and damp to the external walls at low level.

Policies:

1. The decorative paint effect to the columns in the hall and first floor landing are to be repaired to match the existing decorative finish.
2. Brickwork affected by damp should have the paint removed. Any bricks damaged through salt crystallisation should be cut out and renewed.
3. Walls should be carefully monitored for any deterioration and proposals for repairs should be developed which retain the maximum extent of historic fabric.

4.5.7 Floors

- The encaustic floor tiles in the entrance and hall are in a fair condition. Some of the pointing between the tiles may need redoing in the not too distant future.
- The modern laminate floors in the back of house areas at ground floor appear in good condition.
- The modern carpets are in a good condition to the ground and first floors.
- The basement corridor has a concrete finish, with stone slabs still present within some of the rooms off this.

Policies:

1. The encaustic tiled floors should be repointed in mortar to match the existing colour. Any repairs to individual tiles should match the design of the one being replaced.
2. The stone slabs in the basement should be retained as part of the historic fabric of the house. Any repairs needed should be carefully carried out using matching stone slabs.

4.5.8 Joinery

- Edges of doors and architraves are vulnerable to impact damage. Likewise skirting boards
- Window frames externally require redecoration, including cills.

Policies:

1. Damage to edges of doors, architraves and skirting boards should be made good and redecorated. A cycle of redecoration of these items should be scheduled to maintain the upkeep of them.
2. Windows externally should be redecorated to ensure they do not deteriorate. Repairs to the windows and cills should be undertaken carefully to retain as much of the existing windows as possible.

4.5.9 Fixtures and fittings

- All the first floor fireplaces have been removed when the house was converted to offices.
- The ground floor chimneypieces are a mix of white and coloured marble.

- The ornamental sideboard the restaurant G09 was relocated to Leonardslee after the war from Flore before it was sold.

Policies:

1. The remaining chimneypieces should be maintained to their current condition and regularly monitored for any deterioration and proposals for repairs should be developed.
2. The sideboard should be maintained to its current condition.

The Garden Buildings

4.5.10 The Stable Block

- The stables have recently been refurbished internally to provide a café with seating, storage and office spaces and a residence.
- Externally there are areas of missing pointing and other areas which have been pointed in cement mortar.
- There is a large amount of cracking and damp areas to the ceiling of the offices and residential property on the first floor.

Policies:

1. The exterior of the stable block needs to be reviewed and repointed. All repointing should be undertaken in a lime mortar.
2. The roof coverings should be reviewed and regularly monitored for any deterioration and proposals for repairs should be developed.

4.5.11 The Museum Block

- The museum block comprises the dolls house museum, the gardeners greenhouse and the courtyard café/wine garden.
- The building has recently been refurbished internally to provide the additional café, the gardeners greenhouse and dolls house museum were not included in this.

Policies:

1. The external fabric of the building should be reviewed and regularly monitored for any deterioration and proposals for repairs should be developed.

4.5.12 The Greenhouse Entrance

- The greenhouse has recently been refurbished to create a new entrance into the gardens and shop.

Policies:

1. The greenhouse needs to be reviewed for deterioration and the proposals for repairs should be developed.
2. The current poor condition of the glazing to the greenhouse could potentially provide an opportunity to redesign and expand this area.

4.5.13 The Engine House

- The engine house is in a good condition and is used as a seasonal café.
- The engine house underwent major repair works to the roof, brickwork and internal fabric prior to the reopening of Leonardslee.

Policies:

1. The external fabric of the building should be reviewed and regularly monitored for any deterioration and proposals for repair developed. The internal fabric should be checked regularly, especially during the winter months when the cafe is closed, to ensure no deterioration is occurring.

4.5.14 The Red House and Round House

- These two residences are currently occupied are believed to be in a good condition.

Policies

1. The buildings should as far as possible remain in residential use as this is ensuring the fabric of the building is well maintained. The fabric of the buildings should be routinely reviewed for any deterioration and proposals for their repair should be sought.

4.6 Sustainability and the Environment

4.6.1 Services Generally

- The site needs to be considered holistically to arrive at the best solution to deliver a carbon neutral footprint in future years.
- The majority of the services were updated in 2018 when the refurbishment by the new owners was undertaken, however, the service installations are at risk of failure to work effectively and efficiently if there is a lack of maintenance.
- The ducts remain for the hot air convection system which was part of the original house construction.

Policies:

1. A site wide survey needs to be undertaken across the Estate to inform the development of site wide energy strategy.
2. Redundant services should be striped out (unless they are of historic interest in themselves) and the underlying surfaces made good. Special care should be taken to retain the grills for the original heating system.
3. Operational and new service installations should, wherever possible, be concealed within existing voids, or otherwise integrated into their surroundings to retain the character of the spaces in which they are placed.
4. Functioning services installations should be regularly inspected and maintained. This should include water, electrical, IT, gas and drainage services, in accordance with the suppliers or installers recommendations.

4.6.2 Drainage

- It is understood that both the below ground and rainwater drawing systems work satisfactorily at present.

Policies:

1. The drainage system must continue to be inspected regularly to prevent blockages accumulating.
2. Redundant drainage systems which remain in sound condition should be mapped to allow for their future re-connection should changing uses of the house request it. Meanwhile they should be capped off to prevent contamination.

4.6.3 Hot and Cold water systems and sanitary installations

- The restaurant WCs are located on the ground floor of the house and have recently been refitted. These are in a good condition. The baby changing facilities however are only accessible through the ladies WC which is inequitable. Access to this room from the main corridor should be made.
- The staff WC is on the half landing of the stairs down to the basement in the house. This is in a fair condition.
- Each bedroom suite has a bathroom which has been relatively recently refitted.
- The kitchens in the house were newly fitted when the restaurant opened in 2018.
- The stables has visitor WCs and a small kitchen attached to the café. The WCs are in a poor condition and would benefit from a refresh.

Policies:

1. Access to the baby changing room should be addressed to give access from the corridor to allow all parents to use.
2. Consideration could be given to representing the visitor WCs in the stables as part of the enlarging of the catering provision on the site.
3. Additional WC facilities could be considered as part of the café in the engine house.

4.6.4 Heating

- Leonardslee House originally had an early form of central heating on the ground floor. A void under the floor boards was heated by a network of pipes run off a boiler in the basement, and the air rose through vents in the floor and walls. However this was not hugely efficient.
- Leonardslee House is heated by a oil heating radiator system. It is anticipated that a move away from gas boilers is imminent and consideration should be made for other means of providing heating and hot water to the estate.
- The greenhouse entrance building is heated by LPG Gas.
- Consideration should be made for the introduction of some cooling to the house especially during summer months for the comfort of guests both to the restaurant and staying in the guest suites.

Policies:

1. The existing radiators should be maintained as the primary heat source in the house.
2. If changes are to be considered to the greenhouse entrance, the heating in this building may be upgraded.

4.6.5 Electrical Services and Power Supply

- The electrical switch room is in the basement.
- The services were replanned as part of the works to refurbish the house for bedrooms and the Interlude restaurant.

Policies:

1. If additional power sockets and other fittings are required they should try to use existing service routes for wires and cables as much as possible.

4.6.6 Internal Lighting

- The bedrooms in the house, having recently been refurbished have a mixture of spots and chandeliers to allow the room to be lit to different levels depending on the guests preference.
- The ground floor restaurant/ bar areas in the house have central chandeliers in keeping with the décor of the house. These are modern fittings.
- The kitchens are lit with modern flush panel ceiling lights within the suspended ceiling.
- All the other garden buildings are lit by modern pendants and spot lights which were fitted as part of the 2018 refurbishment.

Policies:

1. The lighting within the refurbished house is sympathetic and tastefully done. Any new lighting introduced should follow this.

4.6.7 External Lighting

- The gardens close at dusk except for specific events therefore there is no need to permanently light the gardens.

- There is some external lighting to the stable block and museum block with wall mounted sconces.
- The path from the entrance greenhouse to the house is lit with lights fitted to short timber posts.
- The carpark has newly installed floodlighting to the main area.

Policies:

1. The present policy of non illumination in the gardens and minimally to the garden buildings should be maintained. The temporary lighting erected for evening events should be enough to cover any evening use. If a more permanent installation is desirable then a specialist lighting designer should be employed and proposals reviewed to minimise the impact on the landscape.

4.6.8 Fire detection and management

- Smoke detectors linked to an alarm system have been installed throughout the estate.

Policies:

1. The fire detection and alarm system should be tested regularly.

4.7 Presentation, Education and Interpretation

The history of Leonardslee is intrinsic to the interest of a visit, particularly that relating to the extensive gardens. Information on the site is provided online, and in brochures available at the site's visitor entrance, and an illustrated timeline is affixed to the wall in the courtyard to the Museum Block.

The Gardens, naturally, change from season to season, and there is an ongoing effort to ensure there are areas of interest year-round. The Rhododendrons, Leonardslee's most iconic plants, make Spring (from March to June), the most spectacular season. This is common with most woodland gardens in the UK and bolstered by the appearance of daffodils and bluebells amongst the trees at this time of year. There are ongoing efforts to extend the season of interest at Leonardslee, without changing the overall style of the garden. This has been addressed by the planting of the Maple Walk to bring autumn colour to the garden, and there are further plans to incorporate an Autumn fruit or berry garden to further peak visitor interest and attract wildlife.

There are also opportunities to increase the attractiveness of the gardens during the summer, a season in which visitor numbers peak but the garden is mostly green. The 2020-2021 Gardens Conservation Management Plan indicated plans to plant summer trees throughout the gardens and house. Another issue which has been flagged by online reviews of the site is lack of labelling on plants throughout the site. If this were rectified it would help with conveying the site's history to the visitor. The site's year-round interest has been diversifying through the putting on of events such as 'Leonardslee Illuminated', a festive walk through the gardens accompanied by a light show and various entertainments. This is particularly important to bring visitors to the site during the winter months, when the natural garden is mostly dormant. The temporary sculpture exhibition by South African artist Anton Smit adds further evergreen interest to the garden, but some visitors in online reviews have suggested a more diverse display of artworks would be preferable.

The gardens as they are currently presented do not appeal to children and young families. The element of intrigue for young visitors could be enhanced throughout the gardens opening them up for a wider audience to enjoy.

Whilst the utilisation of the Gardens and House are largely separate, there is an unfortunate disconnect between the two, with the history of the House largely ignored. Whilst the Gardens hold more historic importance than the House, it would be beneficial to provide information for interested visitors, particularly of the role the House played during the Second World War, and the opportunities provided by the survival of many furnishings from that period.

Policies: Presentation, Education and Interpretation

1. There is the opportunity for the reinterpretation of the area to the west of the house where the wing was previously removed. This would create more space within the house and potentially allow a link out to the gardens which is currently missing.
2. As many of the visitors come to Leonardslee to enjoy the gardens it could be advantageous as part of the information available to provide plant species information.
3. It is believed that the diversification of the gardens to make them attractive to visitors all year, and bring back repeat visitors for different seasons is working well. Focusing on the presentation of the gardens with different interpretation during the summer months should be considered as Spring, Autumn and Winter are successfully being explored. New interpretation within the gardens though must not impose too heavily and change the landscape of the gardens.
4. There are opportunities within the gardens and unused areas close to the Red House to create areas for children to explore and enjoy the gardens. When looking at options care must be taken to not overload the gardens with large unsympathetic installations.

4.8 Accessibility and Wayfinding

Intellectual access has been addressed in the previous section. Physical access is covered here.

The Park and Gardens

By nature of its setting within rolling hills and valleys, much of the extensive gardens and parkland is hard to access for less able walkers, and impossible for wheelchair users and parents with buggies. This is mitigated by the availability of regular buggies to transport visitors to various locations in the grounds, and some signage marking difficult terrain.

The lack of WC facilities deeper within the park is of concern, as visitors to the lakes and beyond must navigate a steep upward slope to access those in the Museum and Stable blocks. An obvious solution to this would be to install WCs in the Engine House, which would in turn better promote its use as a summer café.

To the able bodied, there are few difficulties in finding one's way around the site, through a combination of maps, pocket plans and signs. Any more signage risks detracting from the surrounding vistas. The use of signwriting in a script suitable to the setting reinforces the site's cohesive character. However, no provision has been made for relief plans or braille/raised text inscriptions to assist visually impaired visitors.

The House

The ground floor benefits from being fully accessible, allowing for complete access to the Interlude restaurant, WCs (including one gender-neutral accessible one), and the large terrace to the rear of the house.

However, there is currently no lift within the building. This both discriminates against less mobile visitors, who cannot move between floors to the rooms upstairs, and makes moving larger items about the house difficult. A number of steps and narrow passages must be navigated to access the bedrooms in the former service wing of the house, making the first floor of the building even less accessible.

A baby changing area is provided in the house, but it is unfortunately only accessible through the ladies' WCs. This failure to provide sufficient facilities discriminates against a range of potential visitors to the house.

Policies: Accessibility and Wayfinding

1. The possibility of creating step-free access to bring visitors to the first floor of the house should be thoroughly investigated. An alternative to this would be to create an accessible bedroom suite at ground floor level allowing step free access.
2. Information regarding the additional navigation required to access the bedrooms in the former service rooms should be made available on the house's website
3. Gender-neutral and accessible changing facilities should be provided
4. Relief plans or braille/ raised text inscriptions to assist visually impaired visitors should be considered as part of the wayfinding within the gardens. These should ideally be combined with the existing signs within the gardens so as not to detract from the vistas with more signs.

4.9 Security

- The site is bounded by estate style fencing to the perimeter with large gates at the entrance and exit points of the car park.
- To gain access into the gardens you have to pass through a staffed ticket pay barrier.
- The house has a front desk which is staffed at all times meaning entry to the house is tightly controlled.
- The stables café and museum block are open to the public during opening hours and except for the dolls house museum are staffed at all times.
- All buildings and the entrance gates are locked when the estate is closed. Several members of staff live within the estate in private residences.

Policies: Security

1. A review should be undertaken of the current security measures for the house and other buildings to consider.
 - a) The security of the buildings against intruders
 - b) The security of the buildings against arson or other attempted destruction.
 - c) The security of the staff against attack injury or robbery.



5.0 Adoption and Implementation

5.1 Review

The draft Conservation Management Plan (CMP) was issued in January 2023 and reviewed by the client team. Feedback was collated by Donald Insall Associates on 1 February 2023.

The comments received were incorporated where they offered corrections or additional relevant detail into the final document. The process was completed during February 2023.

5.2 Adoption

It was agreed to adopt the Conservation Management Plan, following the inclusion of the comments and corrections noted above. In summary, these cover:

5.2.1 Corrections

- Policies – Section 4.6 Sustainability and the Environment & Section 4.7 Presentation, Education and Interpretation
- Gazetteer
- Appendix – inclusion of the Garden Management Plan

5.3 Implementation

The Estate Manager will be responsible for the overall management of the site, and the Estate and Facilities Manager the day to day running of the site. The Head Gardener is responsible for the gardens. Specific tasks will be delegated as these senior office holders see fit. Major decisions of expenditure and policy will, as now, continue to be reviewed by the Estate Manager.

It has been agreed, as set out in the CMP policies, that works undertaken at Leonardslee should be recorded by the Estate Management team. These records will be retained at Leonardslee, in files attached to the main CMP document.

5.4 Cyclical Updating

At intervals of five years, it would be beneficial to update the CMP document as a whole, collating the records of works undertaken into the main text (Gazetteer), and if relevant to other sections as well.

At the same time, the opportunity would be taken to tour the site as a whole and to update the Gazetteer. The Condition survey would usefully be updated at the same time, to support the continuing maintenance of Leonardslee.



6.0 Gazetteer

6.1 Exterior of Main House

General Description:

Externally the house is faced in Wealden sandstone, two stories high, under a shallow pitched slate roof, with wide projecting eaves supported on stone brackets for the main part of the house – there are only boxed eaves for the wing. The front (west) elevation is five bays wide, the outer bays being wider and projecting slightly. There are blank windows to the south bay, and to the outer lights of the north bay tripartite windows. **[Plates 6.1 & 6.2]**

Roof:

The roofs of the house and wing are pitched slate with stone chimney stacks to the main house and perimeter gutters. The roof of the porch is a lead covered flat roof.

Elevations:

The elevations are faced in Wealden sandstone over two floors, and a basement below the wing.

The front (west) elevation is five bays wide, with projecting bays at either end. These projecting bays have rusticated quoins to the corners. To the north the wing elevation is three bays wide with keystones above each window.

The north elevation faces onto the terrace which is the remains of the wing which once extended the full width of this. As the west elevation of the wing this has three upper floor windows with keystones above. This elevation was rebuilt in 1965 when the wing was removed. The basement rooms remain below this terrace.

The east elevation faces onto the gardens and is similar to the front elevation but with chamfered bay windows at ground floor to the two projecting bays.

The south elevation is three bays wide with a central projecting bay with further projecting window to the west end. The conservatory which used to sit against this elevation has been lost, however the scaring of where it once sat is visible on the brickwork below the first floor window.

To all elevations black painted downpipes drain the water from the perimeter roof gutters.



Plate 6.1 - The House exterior viewed from the south-west.



Plate 6.2 - The east elevation.

Porch:

The large porch on the central ground floor bay is supported on four rusticated and banded Tuscan columns, now significantly eroded. The open sides shown in early twentieth century pictures have been infilled, and narrow columns have been added to each side to support the over-long lintel stones forming the entablature. **[Plate 6.3]**

Terrace:

On the north side of the house is a large, currently unused, terrace. Walls are faced with render inner face and scored to give appearance of stonework matching the house. **[Plate 6.4]**

Atop the walls are chamfered caps, now discoloured and cracked in places. The walls are footed with lead guttering around the perimeter of the terrace, which is paved with concrete tiles.

The area could do with attention, including weeding, as although it remains hidden from view from the grounds, it can be seen from a number of the rooms. **[Plate 6.5]**

Windows:

The main rooms to the garden elevations are fitted with mullioned windows, with large panes, whereas the service wing rooms have more standard 6 on 6 pane sliding sashes, all painted white. **[Plates 6.6 & 6.7]**

Statutory Protection:

Grade II listed

Significance:

The elevations of the house are highly significant except for the north terrace and elevation, both which are non original (neutral) and the infill to the porch (moderate)

Opportunity for change:

The loss of the wing to the north elevation, the ballroom to the east and the conservatory to the south elevation. These areas could present an opportunity subject to the necessary approvals.



Plate 6.3 - The porch.



Plate 6.4 - The terrace walls.



Plate 6.6 - The east elevation windows.



Plate 6.5 - A view of the terrace from the Meadowsweet bathroom.



Plate 6.7 - The north elevation (service wing) windows.

6.2 Interior of Main House

Leonardslee House Interior

Ground Floor Plan

Ground Floor: refer to 1920s plan [Plate 6.8] and Plan as Existing [Plate 6.9]. P01, porch, is largely described above. Additionally, to note are the raised floor within the porch, which never-the-less leaves a step up to the front door.

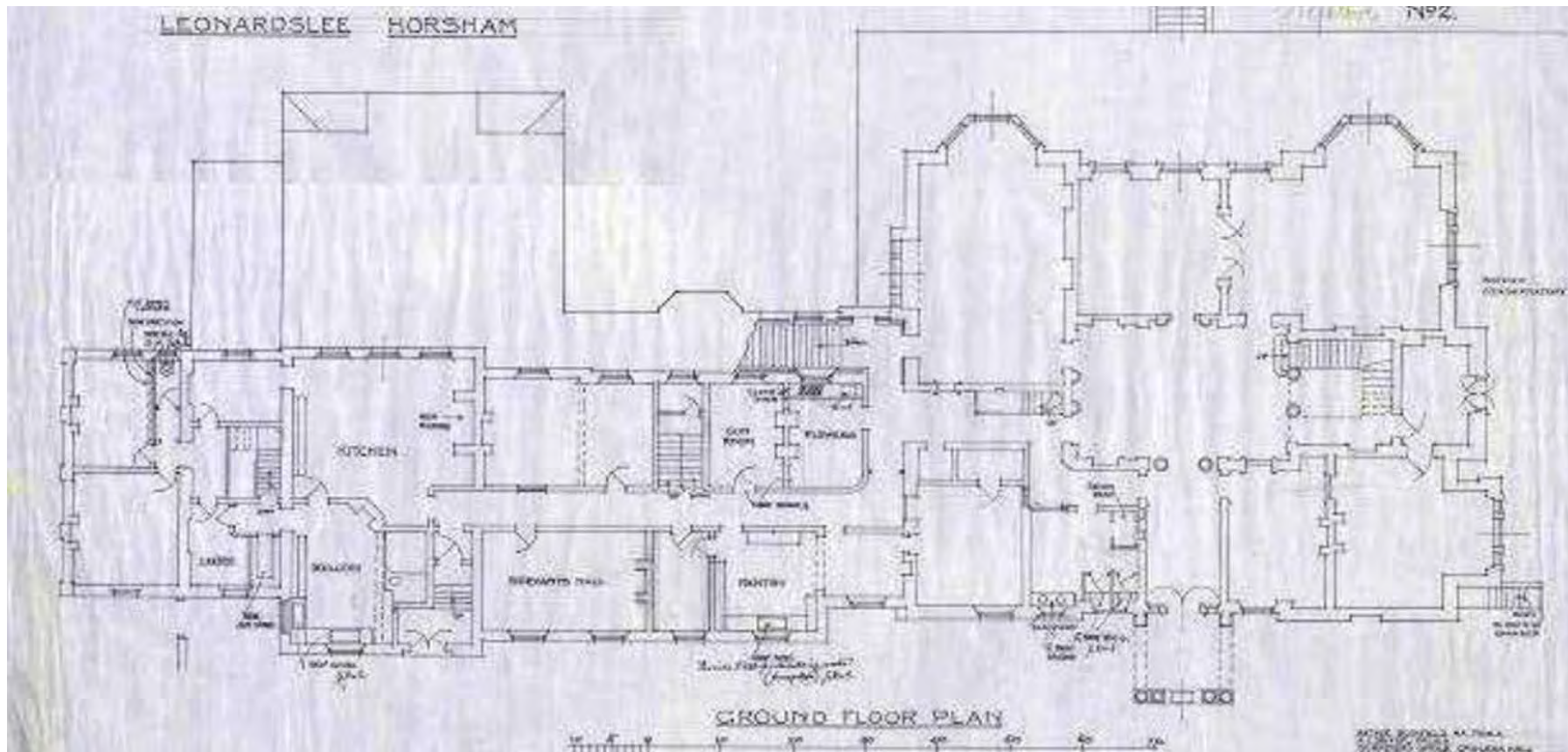


Plate 6.8 - 1920s plan.

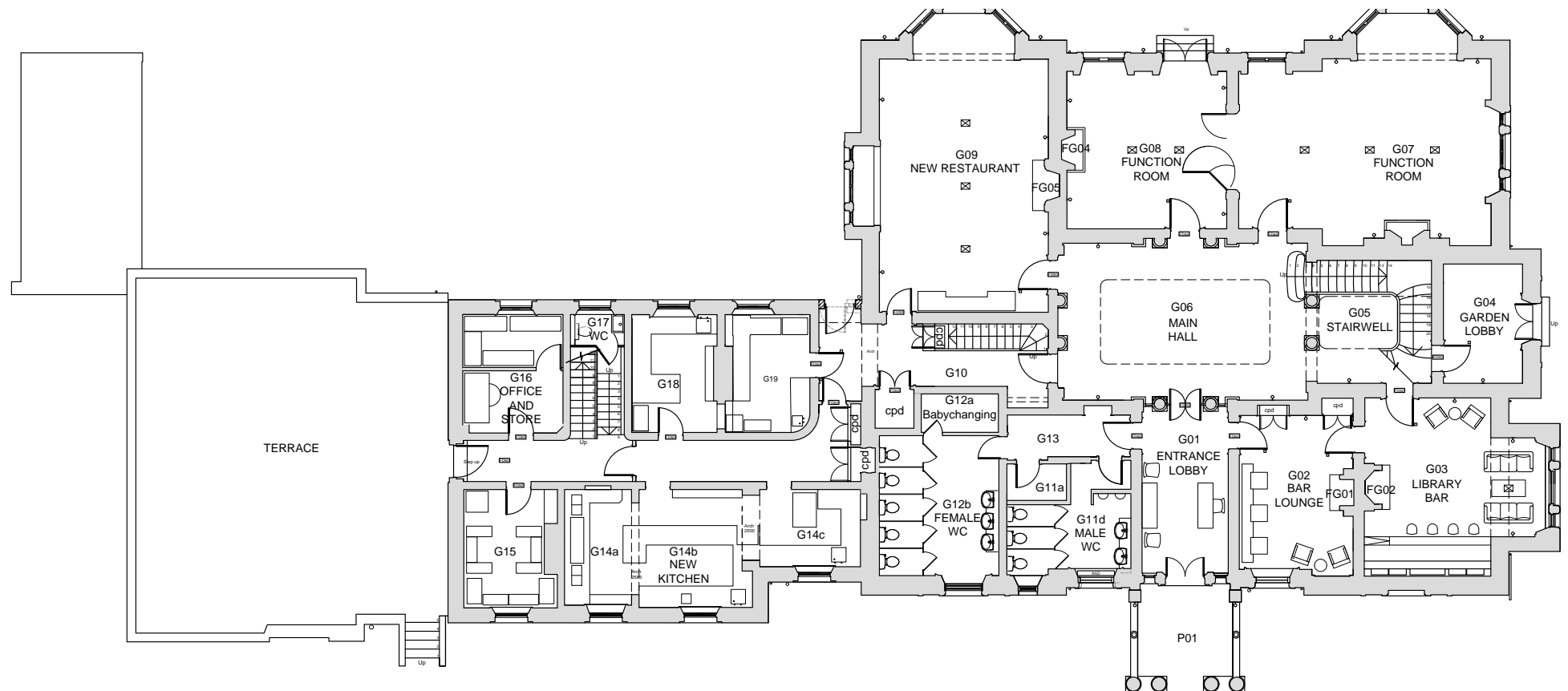


Plate 6.9 Plan as existing

Room G01 - Entrance Lobby [Plate 6.10]

- **Use:**
The room is in use as the reception area for the Interlude Restaurant and Leonardslee House accommodation.
- **Ceiling:**
The ceiling is plastered and painted white and has a long fillet cornice with dentils and beaded moulding. It is lit by a reproduction of a traditional Hall lantern, in a hexagonal glass casing. The high-level vents in the north wall are part of the original heating system.
- **Walls:**
The room appears to have been recently redecorated and has beige patterned wallpaper. There is a moulded dado rail, timber and painted white, with the wall painted a salmon pink below. The skirting is similarly painted white, with beaded moulding. The dado and skirting are original to the room.
- **Windows:**
There are two narrow rectangular glazed openings on either side of the main door, with simple timber surrounds. A 1980s glazed screen and timber double doors lead through to the Main Hall between the pillars, with additional thin glazed panels to either side.
- **Doors:**
The main door is original to the house, and is two-leaf and four panel, the upper two glazed. The lower two have beaded moulding surrounds. The door has brass furniture, including fingerplates and multiple sliding bolts. Above is a plain glazed rectangular fanlight. A rather obtrusive Fire Exit sign hangs down above.
- **Fittings:**
A large reception desk takes up a large part of the south side of the room. Modern, but sympathetically styled, it is a dark varnished timber, with beaded panelling matching that of the front door. On the north wall is a 1980s timber radiator cabinet, painted white with a pierced front panel and pink marble top. A large modern mirror hangs above this.
- **Floor:**
The flooring is encaustic tiles, laid in a geometric pattern and matching those seen in the Main Hall. These are original to the house.
- **Condition:**
The entrance lobby is in a good condition with no notable defects, it appears to have been recently redecorated.
- **Significance:**
This room is of high significance, retaining its original plan form and joinery.
- **Opportunity for change:**
The fitting and fixtures within the space are high quality modern pieces. These although within keeping with the space hold no significance.



Plate 6.10 - The Entrance Lobby as viewed from the Main Hall.

Room G02 - Bar Lounge [Plates 6.11 & 6.12]

- **Use:**
A small room with round tables and armchairs, formally used as the Bar Lounge.
- **Ceiling:**
The ceiling is plastered and painted white. There is a heavy cornice around the perimeter of the room, enriched with floral medallions and egg-and-dart moulding, which is original to this room.
- **Walls:**
The walls are painted a muted grey, and the skirting, which runs around the entirety of the room including the niches in the east wall, is timber and painted white.
- **Windows:**
There is one, slim, sliding sash window in the west wall, which is original. The joinery surrounding the upper pane has rounded corners, and the lower sash has recessed finger holds. The window is dressed with a heavy plaid curtain.
- **Doors:**
The door through to G01 is six panelled, with a deep doorframe and simple brass knob. The opposite doorframe, through to G03, has had its door removed, but retains a deep, panelled return, original to the room.
- **Fittings:**
The original fireplace has been retained on the south wall. This is mid-victorian cast-iron fire basket in a grey marble surround, with tiled slips to the sides and a slate hearth.
- **Floor:**
Modern blue carpet
- **Condition:**
The lounge area has recently been redecorated and is in a good condition.
- **Significance:**
This room is of high significance due to its retained plan form and original fireplace and joinery remain.
- **Opportunity for change:**
There is limited scope for change in this room as it retains much of its original features.



Plate 6.11 - The Bar Lounge viewed from the east

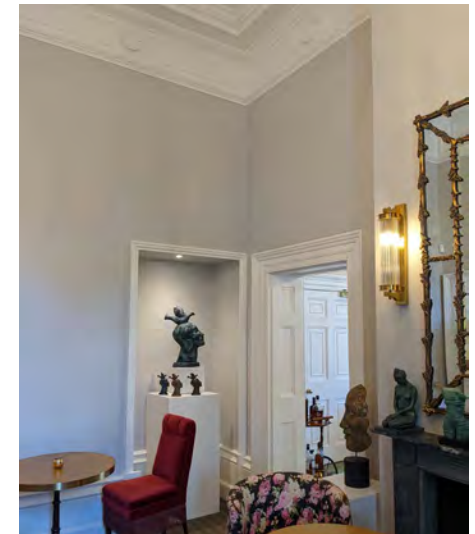


Plate 6.12 - The Bar Lounge viewed from the north-west

Room G03 – Library Bar [Plates 6.13 & 6.14]

- **Use:**
This space was originally the Library, but now forms the Interlude Restaurant's bar area.
- **Ceiling:**
The cornice here is identical to that seen in G02 and is believed to be original to this room. There is an extravagant modern crystal chandelier above the bar, and a simpler, older looking brass and crystal pendant to the east, affixed to the ceiling with a brass bracket.
- **Walls:**
The walls are painted a muted grey, with a simple moulded and white-painted timber skirting.
- **Windows:**
In the east wall is the original sliding sash window flanked by two narrower lights. This is set within timber panel surrounds, all painted white, the surrounds of the upper panes rounded.
- **Doors:**
The original door through to G02 has been removed, but retains its deep panelled lining. Other doors are as standard on this floor, timber and painted white, with six moulded panels. The original brown marble chimney piece remains on the north wall. The fire basket has been removed and the back boarded up and painted black.
- **Fittings:**
The library shelves have been retained on the west wall but repurposed as a bar display.
- **Floor:**
Modern blue carpet throughout.
- **Condition:**
The library bar is in a good condition having recently been redecorated.
- **Significance:**
This room is highly significant with the original library shelves and chimney piece retained.
- **Opportunity for change:**
The door on the east wall was originally located further to the south providing access into G04. If room G04 was to be brought back into use, the reinstatement of the door in its original position could be considered.



Plate 6.13 - The Library Bar viewed from the east

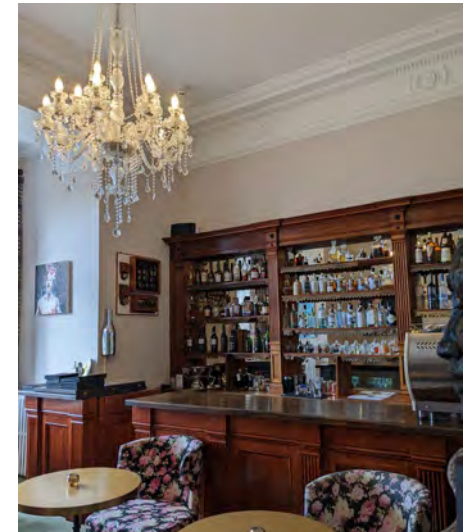


Plate 6.14 - The Bar

G04 - Garden Lobby [Plate 6.15]

- **Use:**
Formally known as the Garden Room, this used to lead into the Conservatory but unfortunately is now underutilised as storage space.
- **Ceiling:**
The room has a rather small cornice compared to those elsewhere on the ground floor, with simple mouldings. The ceiling is otherwise plain, white painted plaster, with a modern crystal chandelier.
- **Walls:**
The walls are painted a muted beige, with a moulded timber skirting around the perimeter of the room.
- **Doors:**
The room benefits from French doors facing the main lawn to the south, and the largest and most magnificent of Anton Smit's sculptures. Hinged shutters in the reveals, much shorter than the door's current dimensions, suggest that this may once have been a window. The doors are timber, with large upper glazing panels and beaded moulding on the square lower panels. The door furniture is simple and metal, with a long silver sliding bolt and gold knob. Above the doors is a very large single glazed panel, with rounded corners to the timber surrounds. The door into this room is a 6 paneled door painted white. This door like others on the ground floor is of high quality and does not appear to be original, possibly contemporary with the french doors.
- **Fittings:**
The room is overfilled with general storage, including veneer timber glassware and crockery cabinets, and a number of stacked chairs. On the south wall is a white column radiator.
- **Floor:**
The floor is a modern timber-effect linoleum.
- **Condition:**
The garden lobby is in a fair condition. The door to the terrace has cracked and peeling paint. The linoleum flooring does not run all the way to the door and below the door the floor boards are in need of refinishing. The skirtings and plinth blocks to the architraves are scuffed. The wall paper appears to be lifting at the edges at high level.
- **Significance:**
This room is significant, however there have been alterations to the door locations.
- **Opportunity for change:**
There is opportunity here for this room to take on a more front of house use. With the potential for an extension where the conservatory once stood to the south, and the opening up of the now blocked door from G03.



Plate 6.15 - The Garden Lobby and its views of the lawn.

Rooms G05-06 - Principal Stair and Main Hall [Plate 6.16]

- **Use:**
The Principal Stair and Main Hall. These spaces are conjoined and form a double height space. This space is largely original.
- **Ceiling:**
This space is double height. On this level is the original dentilled cornice, the upper balcony supported on moulded consoles.
- **Walls:**
The walls are painted off-white, with a low dado rail, beneath which they are painted orange. There is a timber skirting, painted white. Pilasters, both square and rounded, line the walls. Those which are rounded are topped with Ionic capitals, with what appears to be a Modern Composite capital on the squared pilasters. All are plastered and painted to resemble marble. The walls surrounding the stair are painted blue, with a moulded timber skirting painted white. The joinery and plasterwork in this space is all original.
- **Fittings:**
There is a grand piano in the southwest corner, and a number of modern artworks in place, mostly by Anton Smit. The stairs are cantilevered, with white painted timber treads and risers. They have a varnished timber handrail cast iron balusters. There is a modern blue carpet runner, with simple brass rods. The space is heated with modern white column radiators.
- **Floor:**
The space has retained its original encaustic tiling.
- **Condition:**
The space is generally in a good condition, the painted plaster to the columns is chipped and cracking in places.
- **Significance:**
This space is highly significant retaining its original plan form and decorative plasterwork and joinery. The lantern over the hall is a later replacement and is of historic interest.
- **Opportunity for change:**
There is limited opportunity to change this space as it functions well as the main hall and principal staircase giving access to the many rooms leading off it.

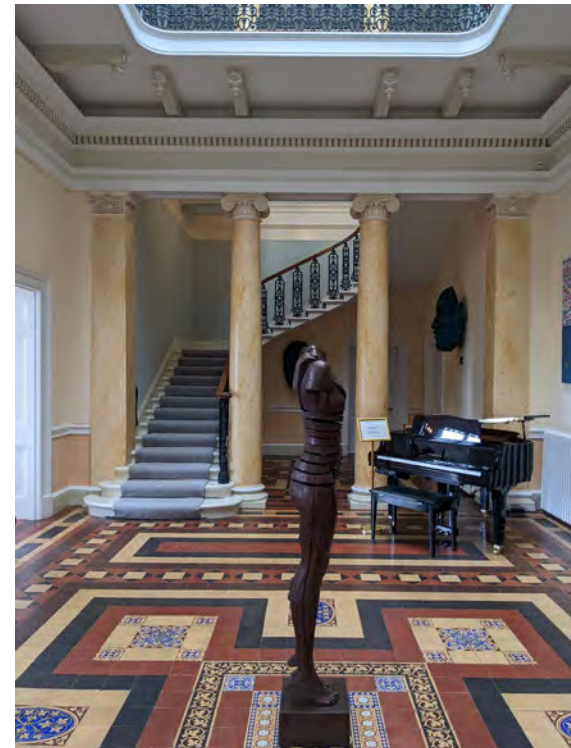


Plate 6.16 - The Main Hall from the North

Rooms G07-08 – Function Room [Plate 6.17]

- **Use:**
What was once the Main Drawing Room of the House, now forms a dining area for the Interlude Restaurant. Folding doors allow the two halves of the room to be separated, now kept open.
- **Ceiling:**
 - The ceiling retains the original elaborate cornice around its perimeter, the upper register ogee and decorated with interspersed leaf motifs, and the lower register lined with dentils.
 - The room is lit by three modern, high quality crystal chandeliers, each hung within a ceiling rose.
- **Walls:**
The walls are plastered and painted a rose-pink. An ogee and chamfered white-painted timber skirting runs around the perimeter of the room.
- **Windows:**
In each section of the room, on the east wall, is a set of French doors opening on to the gardens. The northernmost door is within a bay window, with large glazing panels flanking it, and above. The window to the south wall has modern white painted timber louvers fitted on the inside.
- **Doors:**
The space can be separated by folding doors. These are surrounded by a square-headed doorframe. The lintel is simple, with subtle moulding, and the jambs decorated with repeated rosette motifs. The doors located on the west wall are white painted 6 panel doors with applied beads. These doors match the others at ground floor and are believed to be of a later date.
- **Fittings:**
To the south of the room is a rather baroque marble fireplace, elaborately decorated with scrolled leaves and embellished ogees, below a mantlesheaf. The wall lights fitted either side of the chimneybreast are modern brass uplighters. There is a matching chimneypiece and uplighters on the north wall.
- **Floor:**
The floor is laid with a modern green carpet.
- **Condition:**
The function room is in a good condition having recently been redecorated.
- **Significance:**
This room is highly significant due to its original form and decorative joinery and plasterwork.
- **Opportunity for change:**
This room functions well as the exclusive restaurant. Access onto the terrace is currently obstructed with tables and consideration could be given to having these operable.



Plate 6.17 - The Function Room, viewed from the north

Room G09 – New Restaurant [Plate 6.18 and 6.19]

- Use:
This space is used as a Dining Room for the Interlude Restaurant. The door at the north-west corner previously led down to the Billiards Room after its insertion in 1896. This door was blocked when that part of the wing was later removed.
- Ceiling:
The ceiling is white painted and plastered, with a simple but deep modillioned cornice. Two modern good quality crystal chandeliers are mounted in the centre of plaster ceiling roses.
- Walls:
The walls are papered with a deep blue flock wallpaper, and have a low beaded dado, beneath which the wall is painted navy. A simple timber skirting lines the perimeter of the room.
- Doors:
The doors into the room are white painted 6 panel doors with applied beads. They match those elsewhere on the ground floor, they are of good quality and appear to be of a later date.
- Windows:
 - The space has two sets of French doors, those to the east being set within a bay. The doors to the west have a projecting bay, the splays being fitted with full-height windows, separated from them by plaster pilasters decorated with floral medallions.
 - Both sets of doors are surrounded by full height doorcases, with the same floral medallions embellishing their lintels and jambs. They are furnished with green velvet curtains.
- Fittings:
 - The very large ornamental sideboard on the west wall was brought to Leonardslee from Flore in Northamptonshire, from which it was removed when that house was sold after the Second World War. Rumour has it, the chip in sideboard mirror was caused by Canadian soldier throwing a badly aimed dart.
 - On the south wall is a heavy marble fireplace with a cast iron backplate, with a large timber-framed mirror sitting atop the mantel shelf. Other furnishings in the room are modern, including white painted timber radiator casings and several small round dining tables.
- Floor:
The floor is covered with a modern green carpet with a blue border.
- Condition:
The restaurant is in a good condition, having recently been redecorated.
- Significance:
This room is highly significant due to its decorative joinery and plasterwork and largely original layout. The only major change has been to the door arrangement in the north west corner during the period when the billiard room was in existence.
- Opportunity for change:
If an extension to the house was considered where the billiard room once was, there is the potential opportunity for rearranging the doors to the north west end of the room to allow for this.



Plate 6.18 - The New Restaurant, viewed from the west



Plate 6.19 - The New Restaurant, viewed from the east

G10 – Corridor [Plate 6.20]

- **Use:**
The corridor to the kitchens and basement. The space extends through the arched opening into the service wing, where a modern door opens to the lawns outside. At the northmost end of the corridor there is what used to be a lobby. The handsome original door is now largely redundant, with the terrace beyond seemingly little utilised.
- **Ceiling:**
The ceiling in this corridor has been lowered to allow for the new walk in storage cupboard on the half landing above. It is plain plaster, painted white, with recessed modern spotlight bulbs.
- **Walls:**
The previous stairs have been infilled with joinery, now forming open cupboards on the east wall. Otherwise, the upper walls are plain white painted plaster. There is a timber dado rail, below which the wall has a historic anaglypta covering and a simple timber skirting.
- **Doors:**
The door is modern. It is six panelled and timber, the central panels with frosted glass. It has a simple brass knob. There is a short two-leaf timber door to the cupboard under the stairs, also modern.
- **Fittings:**
The cupboards beneath the old staircase are simple, unmoulded timber. At the far south end of the corridor, adjacent to G10, is further shelving, built into a niche. These shelves are heavier, with slots to hang glassware.
- **Floor:**
The flooring here is modern wood-grain linoleum.
- **Condition:**
The corridor is in a good condition and appears to have been redecorated recently as part of the restaurant works.
- **Significance:**
This room has some significance with some remaining historic features, including the anaglypta wall paper below dado level. There have been changes to the layout and proportions of the space, including new and blocked up openings, cupboards created within the niches and more recently the removal of the lower part of the staircase and the lowering of the ceiling.
- **Opportunity for change:**
This room has been much changed and as a result retains little of historic significance.

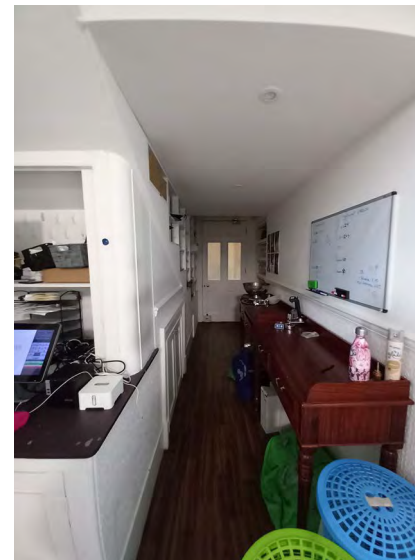


Plate 6.20 - The corridor viewed from the north

Room G11a – Accessible WC [Plate 6.21]

- Use:
This is the Accessible WC, a small space with interior decoration matching that of the other WCs on this floors, but with a considerably lower ceiling and no windows.
- Ceiling:
This space has a low, white painted plaster ceiling with recessed spotlight bulbs.
- Walls:
There is a bright floral wallpaper, with the lower walls timber panelled beneath a dado rail.
- Doors:
The door is modern, matching others seen on this corridor. It is four-panelled white-painted timber, with simple brass furnishings.
- Fittings:
All modern fittings, including a WC with steel handrails, and a modern vanity unit.
- Floor:
Polished parquet flooring.
- Condition:
This room is in a good condition.
- Significance:
This room is completely modern fit out and of neutral significance.
- Opportunity for change:
This room is entirely modern.



Plate 6.21 - The accessible WC.

Room G11b – Gentlemen's WC [Plate 6.22 and 6.23]

- **Use:**
The Gentlemen's WC and lobby. A half-height partition wall houses three cubicles, and a further partition wall opposite the door conceals the urinals from view.
- **Ceiling:**
Plain, white-painted plaster ceiling.
- **Walls:**
 - The upper walls are painted white, above a picture rail. Below is busy floral wallpaper on a light blue background. Beneath a dado rail is simple timber panelling, and skirting, both painted white.
 - The half-height walls forming the cubicles are similarly papered and panelled, with a moulded timber cap atop the wall, painted white.
- **Windows:**
The window is curious, appearing to have once been a tall, recessed sash window, with the lower half now replaced by frosted mullion and transom window. The two halves are separated by a peculiar shelf.
- **Doors:**
 - As with the other rooms off this corridor, the door is modern four-panelled timber, painted white, with a brass knob.
 - The cubicle doors are similar, but with silver handles and locks.
- **Fittings:**
All fittings are modern, with high tank pull chain WCs and urinal, and vanity units with timber joinery and a black marble top.
- **Floor:**
Polished parquet flooring throughout the space, except below the urinal, which has a grey tile finish.
- **Condition:**
Apart from some minor scuffing to the door it is in a good condition generally.
- **Significance:**
This room is significant, however there are modern interventions of neutral significance including the partitions and sanitaryware. The changes to the window are detrimental.
- **Opportunity for change:**
This room has had many different uses and as such some of the historic features have been altered. Consideration should be made to put back the window to its original proportions. The modern fit out is of neutral significance and changes to this will have no detrimental impact.



Plate 6.22 - The Gentlemen's WC

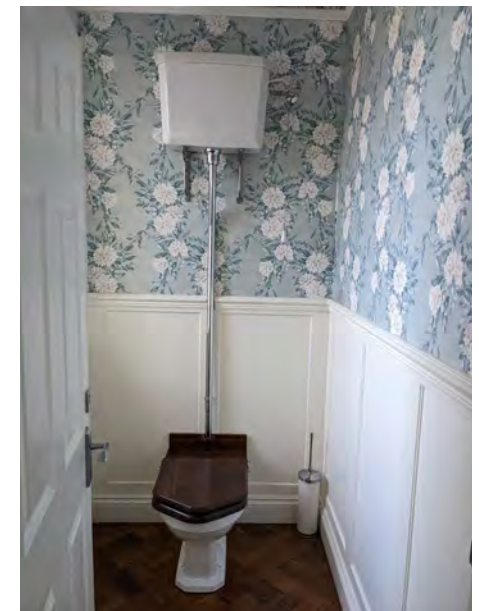


Plate 6.23 - The Gentlemen's WC cubicle.

Room G12a – Baby Changing Area *[Plate 6.24]*

- Use:
The baby changing area, only accessible via the Ladies WC. This room is plain, small, and a little oppressive.
- Ceiling:
This appears to be the underside of a large riven stone slab, painted white.
- Walls:
The north and west walls are plain, white painted plaster, and the east with quaint Paddington Bear paper. The south wall is faced with timber planks, also painted white.
- Floor:
The flooring is a continuation of the timber parquet seen in G12b
- Condition:
This room has been decorated at the same time as the adjacent WCs and is in a good condition generally.
- Significance:
This room is significant due to its original form. The curious stone ceiling is of high significance, possibly relating to previous use. The fit out is modern and of neutral significance.
- Opportunity for change:
Although this room retains its original layout. There may be an opportunity to relocate the door to allow access from the corridor into the space.



Plate 6.24 - The ceiling of the Baby Changing Area

Room G12b – Lady's WC [Plates 6.25 and 6.26]

- **Use:**
The Ladies WC. A room with a modern fit out, with half-height partition walls creating three stalls on the southwest wall.
- **Ceiling:**
The ceiling is simple, white-painted plaster. This room has a large modern brass chandelier.
- **Walls:**
As in 11d, the upper walls are painted white with floral wallpaper, this time on a dark blue background, below. Again, there is a dado rail, with modern white painted timber panels underneath it.
- **Windows:**
In the west wall is a large sliding sash window. The upper pane has an inset mechanical vent, and the lower is frosted for privacy.
- **Doors:**
 - As with the other rooms off this corridor, the door is modern four-panelled timber, painted white, with a brass knob.
 - The cubicle doors are similar, but with silver handles and locks.
- **Fittings:**
All fittings are modern, with high tank pull chain WCs, and vanity units with timber joinery and a white plastic top.
- **Floor:**
Polished parquet flooring throughout the space.
- **Condition:**
The ladies is WC is in a good condition.
- **Significance:**
This room is significant as it retains its original plan form, except for the now blocked door to the north wall.
- **Opportunity for change:**
There is the opportunity for the previous door in the north wall to be reopened if this room was to be used for a different purpose.
The fit out within the room is all modern and can be altered with no impact on the significance.



Plate 6.25 - The Lady's WC.



Plate 6.26 - The Lady's WC cubicles.

Rooms G14a-c - New Kitchen [Plate 6.27]

- **Use:**
These spaces form the main kitchen for the Interlude Restaurant. G14b and c were merged into a single room by 1920, and are described on the plan of that date as pantries, with sinks under the windows and ranges of built-in cupboards and shelves.
- **Ceiling:**
Throughout these spaces is a modern suspended ceiling with lay in lighting panels and PVC facings. Additional lighting is provided by copper coloured pendant lights over the workspaces.
- **Walls:**
The walls have the same plastic-faced treatment as the ceiling, except for the far north wall in G14a, which has dark blue rectangular tiles.
- **Windows:**
3 no. 6 over 6 sliding sash windows in the west wall. These are fitted with shutters and modern roller blinds for privacy.
- **Fittings:**
The fittings are all modern, predominantly stainless-steel workstations, with built in sink and hobs. On the north wall of G14a are industrial extractor fans.
- **Floor:**
The floors throughout are non-slip blue non-slip Altro vinyl.
- **Condition:**
The kitchens are in a good condition and very clean. However most of the historic fabric of the room is hidden behind the kitchen fit out and could not be commented on.

- **Significance:**
These spaces are of neutral significance. these once comprised a series of individual rooms they have been merged to create a large open plan kitchen. The only remaining significant features are the windows and their shutters.
- **Opportunity for change:**
These rooms have been much rearranged and as such opportunities for alterations to them are possible.



Plate 6.27 - The New Kitchen viewed from the south

Room G15 – Office

- **Use:**
This space is used for an office and once formed the southern part of the Servants Hall. The room has all modern finishes but no access was possible during our visit.

Room G16 – Office and Store [Plate 6.28 and 6.29]

- **Use:**
What was once one room is now split by a modern partition, with an office to the east and store to the west.
- **Ceiling:**
The ceiling in both halves of the space is plain, white painted plaster. The rooms are lit by fluorescent tube lights in plastic cases, affixed to the ceilings.
- **Walls:**
Similarly, the walls are plain, painted off-white. Pipe ducts, now plastered over, are built in to both of the west side corners.
- **Windows:**
In the storage space is a six-over-six sliding sash window, in timber surrounds.
- **Doors:**
The door to this room is a modern flush painted white.
- **Fittings:**
Both spaces have an entirely modern fit-out, with metal shelving units in the storage area, and a desk in the office space. The office space also has heavy timber shelves built into the north wall.
- **Floor:**
Both spaces have blue non-slip linoleum flooring.
- **Condition:**
These interconnecting rooms appear to be in a good condition, there is a small hairline crack above the doorway into the office. The walls have been lined with storage racking and could not be closely inspected.

- **Significance:**
This room is significant as part of the remaining wing, however, the only remaining significant fabric is the window and its joinery. The modern fit out and partition wall are of neutral significance.
- **Opportunity for change:**
The modern fit out and partition in this room present options for its change of use.

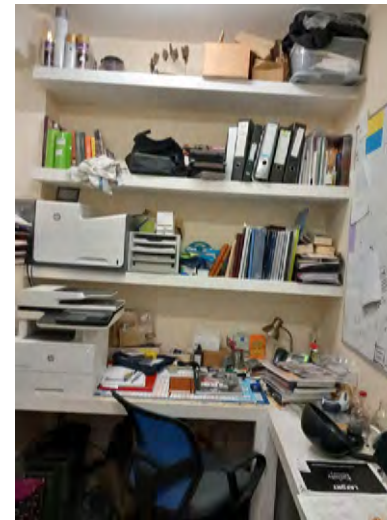


Plate 6.28 - The office space to the west.

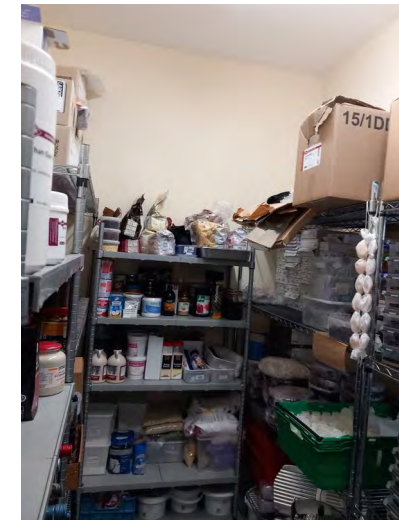


Plate 6.29 - The storage space to the east.

G17 – Service Staircase [Plate 6.30 and 6.31]

- Use:
G17 is the service staircase which remains intact, as originally built, rising from basement to first floor. The sole alterations, inserted for fire separation purposes in 1980s, are doors at basement and first floor levels. There is a WC built into the half landing going down to the basement which is from 1896. The obscured cast glass ceiling light is an unlikely, if fragile, survivor.
- Stairs:
The stairs are well worn stone, with no handrail. There is white painted timber panelling to the inner wall.
- Windows:
On the west wall is a sash window, partially obscured by the landing above.
- Fittings:
The WC built into the half landing has a modern fit out, with wood-effect linoleum floor, the original cast glass and an original obscured cast.
- Condition:
The staircase appears to be in a good condition. The window behind the WC is showing signs of water penetration to the bottom rail. There is some chipped paint to the panelling on the staircase. The rooflight above the half landing WC would benefit from a good clean.
- Significance:
The staircase is significant due to its original form, including the half landing WC. The sanitaryware fittings are of neutral significance.
- Opportunity for change:
This staircase is intact and any changes should be carefully considered.

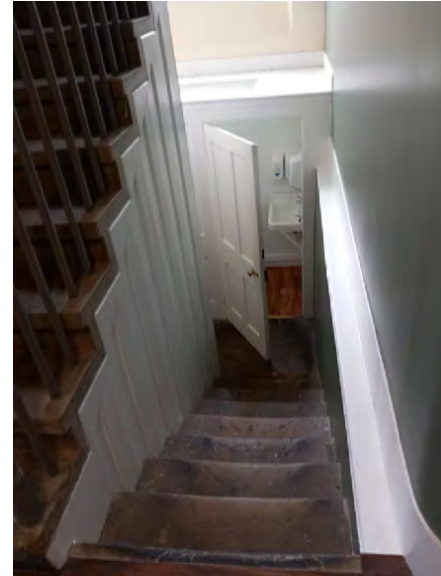


Plate 6.30 - The Service Staircase looking west

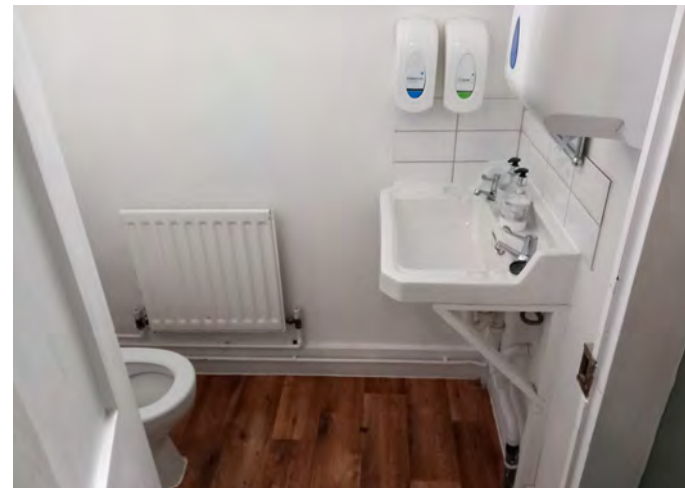


Plate 6.31 - The WC built into the half-landing

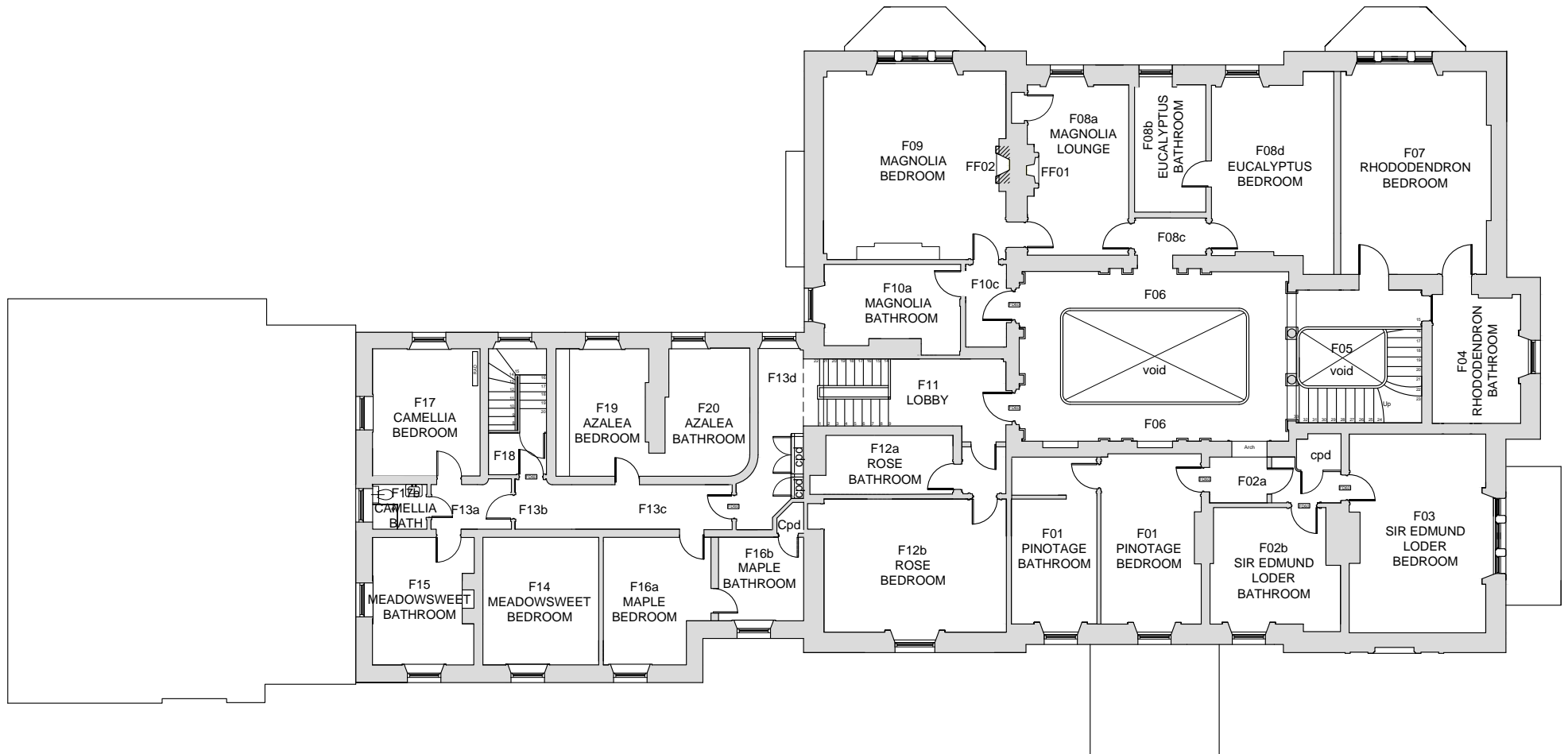
Room G19 - Kitchen *[Plate 6.32]*

- **Use:**
This is additional kitchen space, used by the Interlude Restaurant. Divided into two distinct spaces until the 2021 refurbishment, the 1920s plans reveal them as being a lower room and a gun room. The wall between them west of the chimney breast has now been removed.
- **Ceiling:**
As in G14, the other kitchen space for the Interlude Restaurant, there is a suspended ceiling with PVC covering. Here, lay-in grid lighting panels light the spaces.
- **Walls:**
The walls have the same PVC covering as the ceiling and are otherwise plain.
- **Windows:**
On the east wall of both spaces are large, six-over-six sliding sash windows. The timber surrounds are painted but peeling rather badly.
- **Doors:**
The doors to these spaces have been removed, leaving a timber frame with a wired glass fanlight above.
- **Fittings:**
The fittings are all modern, generally freestanding, stainless steel kitchen equipment.
- **Floor:**
Non-slip blue non-slip Altro vinyl flooring throughout.
- **Condition:**
The kitchens are in good condition. the rooms are lined with modern kitchen fit out so the fabric behind could not be reviewed. The window in G19 has signs of rot externally.
- **Significance:**
This space is of neutral significance, apart from the retained windows are of significance.
- **Opportunity for change:**
The spaces have been combined and fitted out with modern kitchen fit out. There are therefore opportunities to reinstate the original layouts to best suit any further use.



Plate 6.32 - G19 Kitchen

6.2.1 First Floor



First Floor Plan

Major alterations occurred here in 2021 when most rooms on the first floor became ten guest rooms with en suite bathrooms. Previously, the first-floor plan has been altered during the 20th century, but with no earlier drawings than the current layout available, any full understanding of the plan development must await opening up. Nevertheless, it is clear that there has been some re-planning of the partitions around F01 and F12, F07 and 08, and F10 as well as throughout the service wing room F13-F20.

Room F01a – Pinotage Bedroom [Plate 6.33]

- **Use:**
The Pinotage Bedroom. Converted from an office during the 2021 renovations, the fireplace has been removed from the south wall chimneybreast and is now covered. There doesn't appear to be a vent to the flue to prevent condensation. An alcove, slightly off centre, fills the east wall and suggests the planned bed position, although this would not work with the current door positions.
- **Ceiling:**
The cornice is small compared to others on this floor, and surrounds a plain ceiling with recessed spotlight bulbs. The room is lit further by a modern glass pendant in the centre of the room.
- **Walls:**
The walls are papered, and a modern moulded timber dado, with panelling below, painted dark blue, runs around the perimeter of the room. A pair of modern wall lights are located on the east wall either side of a modern mirror.
- **Windows:**
The window and architrave are historic, sliding horned sash with large panes. The lower sash has recessed finger grips. The window is dressed with a net and a fabric curtain, topped with a pelmet.

- **Doors:**
The doors are modern, timber and four-panel, but here painted the same dark blue as the dado and panelling.
- **Fittings:**
All fittings are modern. In front of the window is a short white column radiator.
- **Floor:**
Beige modern carpet throughout.
- **Condition:**
The room is generally in a good condition, there are some small cracks in the paintwork to the entrance door.
- **Significance:**
The room has significance, however, apart from the windows no historic features remain. The modern partition dividing the bedroom from the bathroom is of neutral significance.
- **Opportunity for change:**
The fire place was removed and boxed in when the house was converted to offices in 1980's. There is the opportunity to reinstate this with an appropriate chimneypiece. The wall between the bathroom and bedroom is modern and this could be removed if an alternative layout for the room was proposed.



Plate 6.33 - The Pinotage Bedroom

Room F01b – Pinotage Bathroom [Plates 6.34 and 6.35]

- Use:
The Pinotage bathroom, and its adjacent lobby connecting to the bedroom.
- Ceiling:
Both spaces have the same small modern cornice seen in the bedroom. The ceiling is plain plaster, with modern pendant lights on brass fixings. The light in the bathroom sits in the centre of a ceiling rose.
- Walls:
A partition wall separates the two spaces. The lobby is painted a deep red, with a similarly painted simple modern skirting. The bathroom is almost entirely modern panelling in dark blue painted timber, with the inside of the shower tiled with blue rectangular ceramic tiles.
- Windows:
As in the Pinotage bedroom, the window is a historic sliding horned sash, with a deep panelled architrave. This one has a floral patterned roman blind.
- Fittings:
 - The fittings in the bathroom are all modern, with a rolltop bath, walk in shower, WC, and vanity unit. In front of the window, and on the south wall, are column radiators.
 - The lobby has a tall timber cupboard, with rattan door panels, built against its north wall.
- Floor:
In the lobby the floor has the same beige carpet as in the bedroom. In the bathroom there is a step up, presumably concealing services, and the floor is tiled.
- Condition:
The room is in a good condition generally.
- Significance:
This room has some significance due to its position within the house, however, except for the window the room has entirely modern fit out which is of neutral significance.
- Opportunity for change:
The modern partitions, paneling and fit out are of high quality but neutral significance. This would allow for changes to this room if an alternative arrangement was proposed.



Plate 6.34 - The Pinotage Bathroom, viewed from lobby.

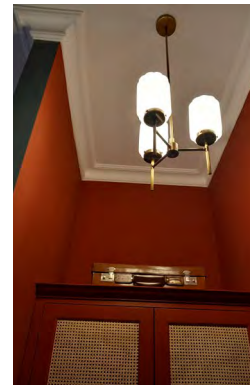


Plate 6.35 - The Pinotage Bathroom Lobby, with in built cupboard

Room F02b – Sir Edmund Loder Bedroom [Plates 6.36 and 6.37]

- Use:
The Sir Edmund Loder bedroom. One of the largest in the house.
- Ceiling:
The ceiling is painted white, with a deep but simple cornice. A modern crystal chandelier is mounted in the centre of a plaster ceiling rose.
- Walls:
The walls are papered with a botanical, green and pink pattern, and a ogee and ovolo moulded skirting runs around the perimeter of the room. The fire place has been blocked in and the chimneypiece was removed as part of the conversion to offices in 1980's.
- Windows:
The historic window is three-light, and sliding sash, the central light with recessed brass fingerholds. The window is surrounded with historic coffered panelling, and has an upholstered pelmet concealing the tops of the curtains.
- Doors:
The doors, as elsewhere on the first floor, are modern timber and four panelled, with simple metal handles. In this space they are painted white.
- Fittings:
 - The space is dominated by a large and complex cupboard installation at its southern end [plate 37]. This appears to be an 1890s alteration. The construction is of high quality, with a six-over-six glazed panel above. Its insertion may have caused the re-positioning of the door into the bedroom F03.
 - All other furniture is modern, and there is a white-painted column radiator in front of the window.
- Floor:
The flooring is plain beige carpet.
- Condition:
The bedroom appears in good condition following the recent refurbishment.
- Significance:
This room has high significant as it retains its historic layout of the rooms. The 1890s cupboard is of high significance. The modern fit out is of neutral significance.
- Opportunity for change:
The reinstatement of the fire place and appropriate chimneypiece would enhance this room.



Plate 6.36 - The Sir Edmund Loder Bedroom.



Plate 6.37 - The Sir Edmund Loder Bedroom Cupboard

Room F03 – Sir Edmund Loder Bathroom [Plate 6.38]

Room F03, Sir Edmund Loder bathroom, remodelled from an office in 2021. Tiled floor with step up into the room, and tiles continuing partway up walls. Shower and rolltop bath.

- Use:
The Sir Edmund Loder bathroom, remodelled from an office in 2021.
- Ceiling:
The ceiling is the same as in the main room, white painted plaster with a simple cornice.
- Walls:
The upper walls are plastered and painted a blush pink, the lower walls and those surrounding the shower tiled with white marble. The fireplace was removed and blocked up when the 1980's work was undertaken.
- Windows:
Historic two-over-two sliding sash windows, dressed with a net roller blind and fabric curtains.
- Doors:
The door is modern four-panel and timber, painted white and with a brass handle.
- Fittings:
All fittings are modern and include a copper rolltop bath, double sink, WC, and walk in shower. In front of the window is a white column radiator.
- Floor:
The floor is tiled in a modern white marble in a herringbone pattern, with a dark grey. It steps up inside the door, presumably concealing services.

- Condition:
The bathroom appears in good condition generally following the recent refurbishment.
- Significance:
This room is highly significance due as the historic layout remains. The modern fit out is of neutral significance.
- Opportunity for change:
The reinstatement of the fireplace with an appropriate chimneypiece should be considered.



Plate 6.38 - The Sir Edmund Loder Bathroom

Rooms F05-F06 – Main Hall and Staircase [Plates 6.39, 6.40, 6.41]

- **Use:**
These are the upper parts of G05 and G06.
- **Ceiling:**
The historic large, twelve panel rectangular skylight rests upon panelled and moulded pendentives, painted white. These sit atop a cornice and is decorated with small scrolled consoles, and is backlit.
- **Walls:**
The walls are painted a pale blue, with a white-painted timber historic dado rail and skirting. As on the floor below, this space has both rounded and square pilasters, with marble-effect scagliola. Here damage to the paintwork can be seen.
- **Doors:**
Doors to the rooms off the main hall are set within round-arch architraves, which are moulded and painted white. Doors are described as part of each room.
- **Fittings:**
Around the lightwell to the floor below runs a historic decorative cast iron balustrade topped by a varnished timber handrail. Various botanical and landscape paintings hang on the wall, lit by modern overhead sconces.
- **Floor:**
The floor is carpeted.
- **Condition:**
The main hall and staircase appear to be in good condition, however, the scagliola to the columns and pilasters is slightly chipped in places.

- **Significance:**
This space is highly significant due to the many historic features and layout.
- **Opportunity for change:**
There are limited opportunities within this space for changes.

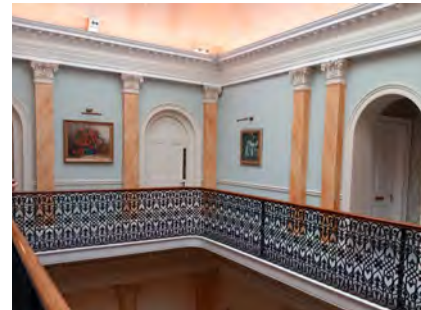


Plate 6.39 -The upper Main Hall, viewed from the southwest corner

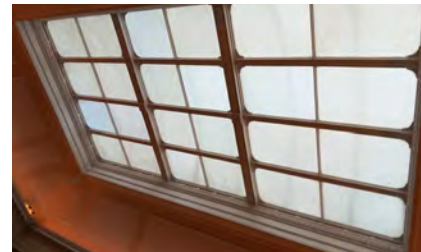


Plate 6.40 - The Main Hall skylight



Plate 6.41 - Example of damage to the paintwork on the pilasters

Room F04 – The Rhododendron Bathroom [Plate 6.42]

- **Use:**
The Rhododendron bathroom. In contrast to its corresponding bedroom, the décor in this space is busy and striking. The door to F03 has been blocked.
- **Ceiling:**
This room has a flat but wide cornice, surrounding a plain plaster ceiling. It is lit by a modern glass pendant lamp and recessed spotlight bulbs.
- **Walls:**
The upper walls are painted a muted lilac. A black and white marble veneer dado surrounds the room, with black border detailing. The tiling is raised higher around the shower on the west wall, and is stepped out behind the vanity units on the north wall, presumably concealing services.
- **Windows:**
Historic horned sliding sash window, two-over-two, with a timber panelled architrave holding redundant shutters.
- **Fittings:**
The fittings are all modern, with a roll top bath, WC, vanity unit and walk in shower. An interesting feature is a lit niche holding toiletries on the west wall.
- **Floor:**
The floor is the same black and white marble tiles as the walls, stepped up at the entrance to conceal services.
- **Condition:**
The bathroom appears in good condition. There are some small scuffs to the panelling and the window has some cracking to the bottom rail and bead.
- **Significance:**
This room is highly significant as it largely retains its original plan form. A new door opening from the F07 has been inserted. The fireplace which was originally located on the east wall has been blocked up.
- **Opportunity for change:**
The restatement of the fireplace should be considered if the room was to have a new use. The historic door opening to the west wall has been blocked and this could present an opportunity to link this room to F03. The modern bathroom fit out is of neutral significance.



Plate 6.42 - The Rhododendron Bathroom

Room F07 – The Rhododendron Bedroom [Plate 6.43]

- **Use:**
The Rhododendron bedroom. It has probably been reduced in size by moving the studwork partition to F08d. The consequent repositioning of the door from F05 towards the south would then explain the curious absence of any fireplace, for which there is no longer room. It ought to be in the centre of the west wall, and share a stack with the Room G07 downstairs.
- **Ceiling:**
The room has an egg and dart moulded cornice, surrounding a plain plastered ceiling. As with others on this floor, a modern central pendant light, in this case a glass chandelier, is assisted by several recessed spotlight bulbs.
- **Walls:**
The walls are painted a blush pink. Modern timber moulding gives the effect of panelling throughout, and there is a moulded dado rail. A large alcove on the south wall denotes the position of the bed.
- **Windows:**
Interesting historic sliding sash windows with internal chains. The lower sash is horned and the upper has curved surrounding corners. There are two windows, separated by a narrow architrave.
- **Doors:**
The doors are modern, four-panelled timber painted white.
- **Fittings:**
No historic fittings of note. All modern freestanding bedroom furniture and wall mounted lighting.
- **Floor:**
Simple beige carpet throughout.
- **Condition:**
The bedroom appears in a good condition.
- **Significance:**
This room is of significance, although it has been much altered over time with a variety of partition layouts and door positions. The fireplace which was located on the west wall has been blocked up.
- **Opportunity for change:**
There are opportunities within this room and the adjoining F08d to remove the modern partition wall and rearrange these rooms, with the possibility to reinstate the fireplace. The internal fit out of the room is modern and of neutral historic interest.



Plate 6.43 - The Rhododendron Bedroom, viewed from the entrance door

Room F08d – The Eucalyptus Bedroom [Plates 6.44 and 6.45]

- **Use:**
The Eucalyptus Bedroom has been enlarged by the repositioning of the partition as described in F07. This room along with the adjacent room to the north and the lobby to the stair hall are likely to have been built as a single room which was later subdivided. The interior design is by Penny Morrison.
- **Ceiling:**
This room has a comparatively small cornice, and a glass and metal chandelier hanging from a ceiling rose. As in other rooms, further lighting is provided through recessed spotlight bulbs and modern wall sconces.
- **Walls:**
The walls are papered with a delicate pattern on a cream background. There is a moulded timber cornice, painted white. Fireplace previously blocked in west wall.
- **Windows:**
As elsewhere on this elevation of the house, a historic two-over-two sliding sash with a timber architrave and fold-out shutters. It has net and fabric curtains and is topped with a fabric-faced pelmet.
- **Doors:**
Modern, four panelled doors painted white, with brass furniture.
- **Fittings:**
A door in the southwest shown on earlier plans has now been blocked by a timber wardrobe with glazed door panels. All other fittings are modern, including a white column radiator in front of the window.
- **Floor:**
The floor is covered with a simple beige carpet.
- **Condition:**
There is some minor cracking to the paint finish to the door into the bedroom, and it is generally in a good condition.
- **Significance:**
This room is of significance, however, has been much altered over time from the original proportions. The fireplace has been blocked up as have original door positions.
- **Opportunity for change:**
The existing subdivision of this room would allow for potential changes.



Plate 6.44 - The doorway through the partition into the Eucalyptus Bathroom

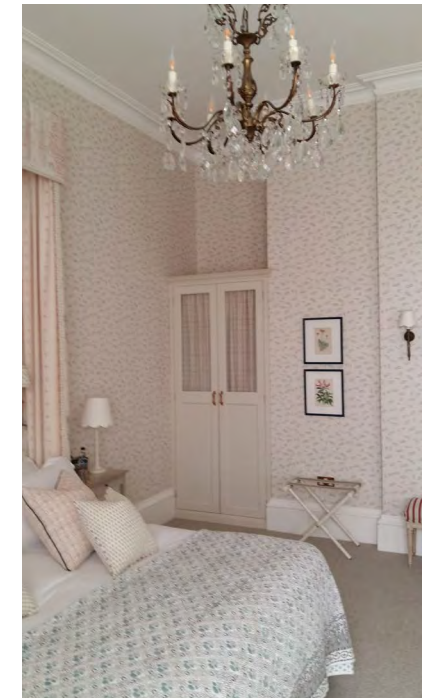


Plate 6.45 - The Eucalyptus Bedroom

Room F08b – The Eucalyptus Bathroom [Plate 6.46]

F08b, Eucalyptus Room bathroom. Transformed from office during 2021 development. Accessed, through F08d, with step up in threshold of doorway. Tiling on floor and partway up wall, shower and rolltop bath.

- Use:
This was transformed into the Eucalyptus Room bathroom from an office during the 2021 development. It is accessed from F08d with a carpeted step up in the threshold of the doorway.
- Ceiling:
A small modern ogee cornice surrounds the plain plaster ceiling. A central glass pendant, and recessed spotlight bulbs, light the room.
- Walls:
Beneath the cornice, the walls are papered in a busy floral pattern on an off-white background. Below dado-level, the walls are tiled with marble. This extends higher around the shower on the west wall.
- Windows:
Historic two-over-two sliding sash window, with hinged shutters in the architrave. On the lower sash are metal fingerhold handles. The window is dressed with a net roller blind and heavy fabric roller blind. It has retained its timber apron.
- Doors:
It has a modern four-panel timber door, painted white, with a brass handle.
- Fittings:
All fittings are modern, including a roll-top bath, walk in shower, and WC, and white column radiator.

- Floor:
The floor is tiled with white marble in a herringbone pattern.
- Condition:
The bathroom is generally in a good condition. The shutters to the bathroom window do not fit tightly into their boxes and there are some small holes to the top of the architrave where a fitting has been removed.
- Significance:
This bathroom is of neutral significance, it has been subdivided from the adjacent room with modern partitions and has a completely modern fit out.
- Opportunity for change:
As a modern room there are opportunities for change within this space. The modern partitions could be removed to open it back up to the historic layout.



Plate 6.46 Eucalyptus bathroom

Room F08a – Magnolia Lounge [Plate 6.47]

- **Use:**
The first room in the grandest suite of rooms in the house.
- **Ceiling:**
The room has an egg and dart moulded cornice surrounding a plain plaster ceiling. On a ceiling rose in the centre is hung a modern glass chandelier, and additional recessed spotlight bulbs light the room.
- **Walls:**
The room has floral wallpaper on a green background, and a white painted timber skirting.
- **Windows:**
In the east wall is a historic sliding sash window with narrow timber surrounds and hinged shutters, with recessed finger holds on the lower sash. The cill is shallow, and the window is dressed with a long curtain.
- **Doors:**
The modern four-panel timber door is painted a pale blue, and has a simple brass handle.
- **Fittings:**
A fireplace has been retained in the north wall, with marble surrounds and green geometric tiling. Also on the north wall is a niche, now containing shelving and a low cupboard.
- **Floor:**
Beige carpet throughout these spaces.
- **Condition:**
The lounge is generally in a good condition, there is some minor cracking to the door into the room.
- **Significance:**
This room is significant, however, has been subdivided from the room to the south with modern partitions. The fireplace remains on the north wall.
- **Opportunity for change:**
There is the opportunity to return this room and the adjacent room to the south to their historic layout.



Plate 6.47 - The Magnolia Lounge fireplace

Room F09 – Magnolia Bedroom [Plate 6.48 and 6.48b]

- **Use:**
This room retains its original extend and its current decorative scheme was designed by Lewis and Wood.
- **Ceiling:**
The same egg and dart moulded cornice as seen in F08a here, as well as a central glass chandelier and recessed spotlight bulbs.
- **Walls:**
The wallpaper is a botanical pattern on a pale blue background. Beneath a modern low timber dado area applied mouldings, both also painted blue.
- **Windows:**
Three modern light sliding sash windows. In between them are thin panelled architraves. The window is dressed with a shaped pelmet, and net and fabric curtains.
- **Doors:**
The south door, to F08a, has a very deep panelled reveal.
- **Fittings:**
The space has retained its particularly baroque marble fireplace.
- **Floor:**
The same beige carpet as in F08a.
- **Condition:**
The bedroom is generally in a good condition.
- **Significance:**
This room is high significance retaining its original proportions. The fit out is modern and of neutral significance.

- **Opportunity for change:**
The fittings including the low level panelling to the walls is modern and of neutral significance.



Plate 6.48 - The Magnolia Bedroom



Plate 48b - The Magnolia Bedroom
Fireplace

Room F10a – Magnolia Bathroom [Plate 6.49]

- Use:
The bathroom for the Magnolia Suite.
- Ceiling:
Plain white plaster ceiling, with a small, moulded cornice. On a central plaster ceiling rose hangs a modern glass pendant light.
- Walls:
The upper walls are painted duck egg blue. White marble tiles extend $\frac{3}{4}$ of the way up the walls, with a moulded marble skirting. The fireplace which was on the west wall has been blocked over.
- Windows:
Unusually, this room has a historic casement window. It is two light, with timber surrounds and a rectangular fanlight above. It has retained its fold out shutters, although these are now painted shut, and its apron. It is dressed with an attractive dark fabric curtain.
- Doors:
The door is standard for this floor, modern four-panel timber painted white with brass handles.
- Fittings:
All fittings in this bathroom are modern, including a rolltop bath, double vanity unit, WC, and walk-in shower. The shower has a recessed and lit niche for toiletries.
- Floor:
Geometric black and white patterned tiling, with a black and white solid border. The floor steps up behind the door, concealing services beneath.
- Condition:
The bathroom is in a good condition.
- Significance:
This room is significant and underwent changes when the wing to the north was built. The partition to the south of the room which separates it from the lobby is modern and of neutral significance. The modern bathroom fit out is of neutral significance.
- Opportunity for change:
The modern sanitaryware and partition wall to the south are of neutral significance.



Plate 6.49 - The Magnolia Bathroom

Room F10c – Corridor to Magnolia Bathroom [Plate 6.50]

- **Use:**
The corridor connecting the Magnolia Bedroom to its Bathroom. It is decorated similarly to the bedroom.
- **Walls:**
The walls are painted duck egg blue in their entirety, with a modern applied moulded timber dado rail, also painted. The timber skirting is painted white.
- **Doors:**
There is a modern arched six-panel timber door into the main hall, with an elongated brass fingerplate and handle. This door is kept locked.
- **Floor:**
Beige carpet throughout.
- **Condition:**
This area is in a good condition.
- **Significance:**
This corridor is of neutral significance as it once formed part of the adjacent bathroom.
- **Opportunity for change:**
The door to the main hall is kept locked so there is the opportunity to remove the modern partition to the adjacent bathroom to form one room.

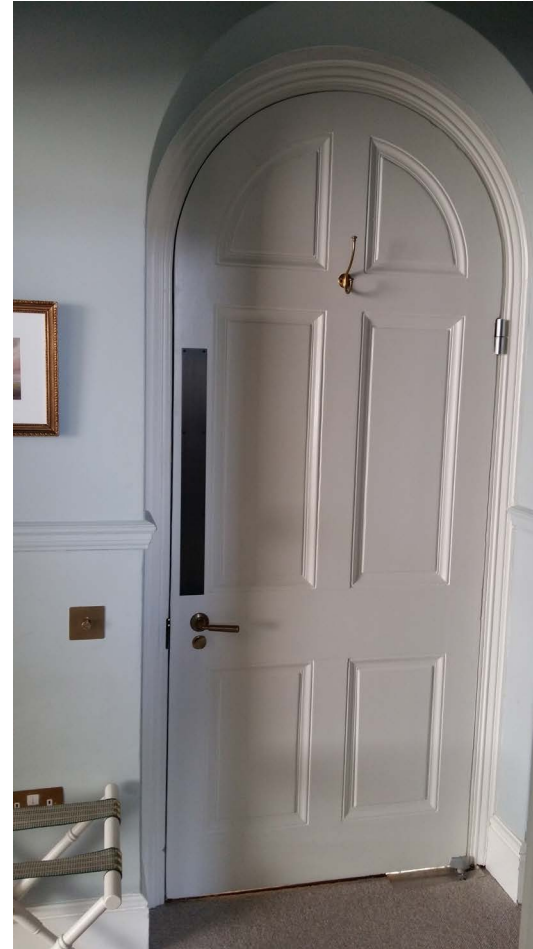


Plate 6.50 - The arched door to the Main Hall in the Magnolia Suite corridor

F11 – Lobby [Plates 6.51 and 6.52]

F11 is the upper part of the back stairs G10. The stairs themselves are sound examples of their type. At high level there is a small corbel for the flue from the historic fireplace which was once located on the west wall of F10a, this has since been remove, and a (blocked) window and access hatch to the central lightwell. There is also a large high level cupboard enclosing the water tanks.

- Use:
The upper part of the back stairs G10.
- Ceiling:
The ceiling is plastered and painted white, with a square loft access hatch. The space is lit with a modern glass pendant light.
- Walls:
The walls are painted green-grey, and beneath a dado rail are painted a darker green. At high level there is a small corbel for the flue from the fireplace in F10a, (now blocked) and a (blocked) access hatch to the central lightwell. There is also a large high level cupboard enclosing the water tanks.
- Fittings:
The space has a modern white column radiator, and a solid and wallpapered rail over the G10 stairs.
- Floor:
Beige carpet.
- Condition:
The lobby is generally in a good condition, having recently been refurbished.
- Significance:
The stairs are significant as a good example of their type. A number of historic features remain at high level in this space.

- Opportunity for change:
The opportunities for change in this space are limited due to its function.



Plate 6.51 - The lobby from the Main Hall



Plate 6.52 - The lobby ceiling, showing the water tank cupboard, flue corbel, loft hatch and skylight window

F12a – Rose Bathroom [Plates 6.53 and 6.54]

- Use:
A curiously proportioned bathroom compared to the others on this floor.
- Ceiling:
With a small cornice, the ceiling is plain plaster, with a redundant rose in its centre. It is lit by recessed spotlight bulbs. The cornice is interrupted by a high cupboard on the south wall.
- Walls:
The upper walls are painted pink, below which is white marble tiling and skirting.
- Windows:
The bathroom has a disproportionately small window set high up in the north wall. It has timber surrounds, and a rose-pattern roman blind. The room is dark as a result.
- Doors:
There is a modern six-panel timber door in the south wall, without mouldings. It has a simple brass handle.
- Fittings:
Above the door is a high cupboard, intersecting awkwardly with the adjacent wall. Otherwise, the fittings are modern, with a walk in shower, vanity unit, and high level cistern WC.
- Floor:
Geometric black and white floor tiles, with a white marble border.
- Condition:
The bathroom is generally in a good condition.
- Significance:
The room is of some significance but has been much altered and fitted out with modern bathroom fittings.
- Opportunity for change:
There are opportunities to rearrange this space and replace the fittings.

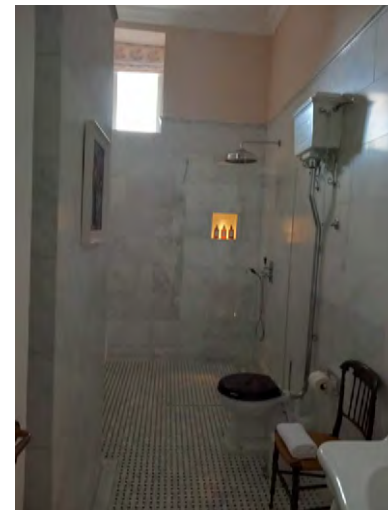


Plate 6.53 - The Rose Bedroom, with its curiously small window

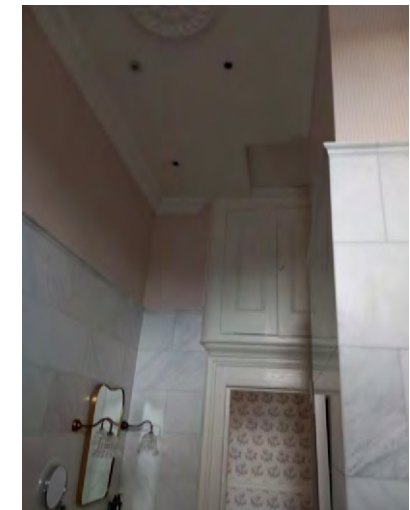


Plate 6.54 - The high cupboard over the Rose Bathroom entrance

F12b – Rose Bedroom [Plates 6.55]

- **Use:**
This bedroom maintains its original layout and many fittings.
- **Ceiling:**
The ceiling is plain plaster with a small cornice. The room is lit by recessed spotlight bulbs and a central glass chandelier on a plaster ceiling rose.
- **Walls:**
Above a picture rail, the walls are painted white. Below, they are papered with a rose pattern. There is a simple timber cornice around the perimeter of the room.
- **Windows:**
The same large sash windows seen elsewhere on this side of the house, with shuttered architraves and fingerholds on the lower sash. The window is dressed with curtains and a pelmet.
- **Doors:**
The door to the bedroom is six-panelled timber, painted white and with a simple brass handle.
- **Fittings:**
A previous door in the north east corner has been blocked and filled with timber shelving. Above the modern bed is a pelmet and rose pink curtain.
- **Floor:**
Beige carpet.
- **Condition:**
The wallpaper is peeling at the joints.
- **Significance:**
This room is significant due to its location within the house, however has been altered to provide an en suite and lobby.
- **Opportunity for change:**
The room could be reconfigured if the use was to change to retrain it back to the original proportions.



Plate 6.55 - Plate The Rose Bedroom

F16a Maple Bedroom [Plates 6.56 and 6.57]

- **Use:**
This space has undergone extensive reconstruction since the 1960s, when the northern part of the wing was removed, meaning that all the finishes are modern. This space was split in the modern redevelopments to form the Maple bedroom in its southern half. The bedroom is small, with low ceilings compared to 'upper' rooms in the house.
- **Ceiling:**
The ceiling has a small cornice, and is lit by a modern glass light. The previous location of the wall to F16b can be seen, still with its cornice, in Plate 57.
- **Walls:**
The walls are papered in a green floral pattern on an off-white background. A moulded timber skirting, painted green, lines the perimeter of the room.
- **Windows:**
In the west wall is a six-over-six sliding sash in painted green timber surrounds, and brass finger holds on the lower sash. The window is dressed with a scalloped pelmet and dark green curtains.
- **Doors:**
The door is standard for this floor, four-panel and timber, but here painted green.
- **Fittings:**
All fittings here are modern.
- **Floor:**
Beige carpet
- **Condition:**
The bedroom is generally in a good condition. There is minor scuffing the skirtings.
- **Significance:**
This room is significant as it forms part of the later wing to the north. It has been divided with the adjacent rooms to form a suit of rooms.
- **Opportunity for change:**
If these rooms could be reconfigured to reinstate their original layouts.



Plate 6.56 - The Maple Bedroom, as seen from the bathroom.



Plate 6.57 - The Maple Bedroom ceiling loft hatch

F16b Maple Bathroom [Plate 6.58]

- **Use:**
This bathroom has been reduced in size from the original proportions of the room. The original wall line can be seen in the adjacent bedroom where the cornice remains.
- **Ceiling:**
The ceiling is panelled with green-painted timber boards. It is lit by a circular lamp in a brass casing, and a number of other recessed spotlight bulbs. There is a very small cornice, also painted green.
- **Walls:**
Generally, the walls are the same green painted timber boards as seen on the ceiling, with a moulded and green painted skirting. Surrounding the walk-in shower is white tiling with black borders.
- **Windows:**
The room has a six-over-six sliding sash window, the timber surrounds painted green to match the room's joinery. It is dressed with fabric and net roman blinds.
- **Doors:**
The same four-panelled, timber door painted green as in Maple Bedroom.
- **Fittings:**
All fittings are modern, including a WC, walk in shower, sink, and black column radiator and towel rack.
- **Floor:**
The floor is covered with black and white geometric tiles. It steps up around the shower to conceal services beneath.

- **Condition:**
The bathroom is generally in a good condition.
- **Significance:**
This room is significant for being part of the wing to the north. It has been rearranged with the rooms adjacent to it to form a suit however retains its location to the west side of the corridor.
- **Opportunity for change:**
This room could be reconfigured to return it to its original proportions.



Plate 6.58 - The Maple Bathroom, viewed from the bedroom

F14 – Meadowsweet Bedroom [Plate 6.59]

- **Use:**
The Meadowsweet Bedroom. This space has undergone extensive reconstruction since the 1960s, when the northern part of the wing was removed, leaving all finishes modern. It was further split during the 2021 developments to form the Maple Bedroom in its southern half.
- **Ceiling:**
White painted plaster ceiling with ogee cornice. The cornice is interrupted on the north wall, with a step in the ceiling adjacent to a loft hatch, indicating the prior location of a wall. The lighting is simple, with a modern glass pendant light and various flush spotlights.
- **Walls:**
The walls are papered in a floral pattern on a beige background. The timber skirting around the perimeter of the room is simple, with a moulded top, and painted yellow. Various framed botanical prints hang on the walls.
- **Windows:**
The window is a four-over-four sliding sash, set within yellow painted timber surrounds. The cill and returns are also timber and painted yellow. The window is dressed with curtains and topped with a fabric faced pelmet.
- **Doors:**
The door is four-panelled, and painted yellow to match the surrounding joinery.
- **Fittings:**
No historic fittings of note. In front of the window is a white column radiator.
- **Floor:**
Beige carpet throughout.
- **Condition:**
The bedroom is generally in a good condition. There is a small hairline crack to the cornice in the bedroom.
- **Significance:**
This room is significant for its location within the north wing.
- **Opportunity for change:**
This room could be rearranged to take it back to its original proportions as can be seen by the step in the ceiling. The fit out is modern.



Plate 6.59 - The Meadowsweet Bedroom

F15 – Meadowsweet Bathroom [Plate 6.60]

F15, Meadowsweet bathroom. All modern joinery, including a simple timber dado around most of the room. The fireplace opening in the south has been blocked. Rolltop bath and walk-in shower, with tiling around latter and on floor.

- Use:
The Meadowsweet Bathroom.
- Ceiling:
White painted plaster ceiling, with an ogee cornice interrupted by the window on the west wall. The room is lit by a modern brass and crystal chandelier, and various flush spotlights.
- Walls:
The walls are papered to match the bedroom, but there is a timber panel dado rail around most of the room's perimeter. This is painted teal. The walk-in shower is tiled with dark rectangular teal ceramic tiles. Either side of the sink are wall-mounted lamps.
- Windows:
In the west wall is a six-over-six sliding sash window, in teal-painted timber surrounds. As elsewhere, it is fitted with a translucent roller blind, and a patterned roman blind over top.
- Doors:
The door is modern, timber, and four-panel, painted teal and yellow on either side to match the respective surroundings.
- Fittings:
The bathroom is fitted with a rolltop bath, walk-in shower, and modern ceramic sink and WC. On the north and south walls are white column radiators. The fireplace previously on the south wall has been blocked.

- Floor:
Geometric patterned tile flooring.
- Condition:
The bathroom appear to be in a good condition.
- Significance:
This room is significant for its location within the north wing, it retains its original proportions. The north wall was rebuilt following the removal of the rest of the wing. The fireplace has been blocked and removed.
- Opportunity for change:
The bathroom has completely modern fittings. The fireplace could be unblocked and a new chimney piece inserted in the south wall.

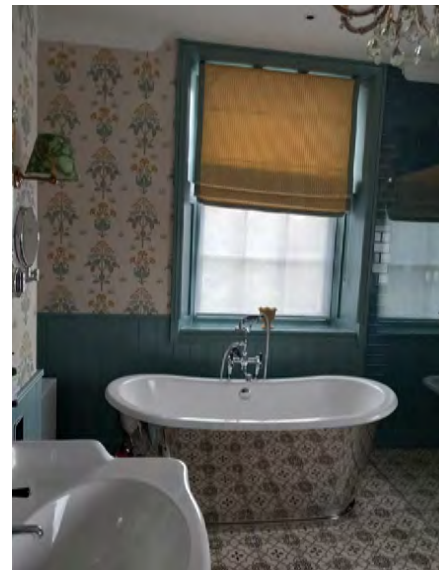


Plate 6.60 - The Meadowsweet Bathroom

Room F17 – Camellia Bedroom [Plate 6.61]

- **Use:**
The Camellia Bedroom. One of the smallest bedrooms in the house, and heavily renovated leaving no historic features of note.
- **Ceiling:**
White painted plaster, with a modern ogee cornice broken by the windows on the north and east walls. Simple modern glass pendant light, smoke detector, and two additional flush ceiling spotlights.
- **Walls:**
Pale floral wallpaper with a pink background, with surrounding joinery painted a matching salmon pink. There is a simple skirting with a moulded top around the perimeter of the room. Various botanical prints, also in salmon pink frames, hang on the walls.
- **Windows:**
The room has two six-over-six sliding sash window in the north and east walls, single glazed, with the surrounding joinery painted salmon pink. There are two simple brass handles on the lower sash for opening. The window is dressed with a translucent white roller blind, with a floral roman blind over top.
- **Doors:**
There is an empty doorframe through to the lobby F13a. The timber surrounds are painted pink on the east side and navy on the west side.
- **Fittings:**
There is a white-painted column radiator beneath the window. All fittings, including a large navy-painted timber wardrobe and double bed, are modern.
- **Floor:**
There is a simple beige carpet throughout.
- **Condition:**
The bedroom appears to be in a good condition.
- **Significance:**
This room is significant for its location within the north wing, it retains its original proportions. The north wall was rebuilt following the removal of the rest of the wing.
- **Opportunity for change:**
The room has modern fittings.



Plate 6.61 - The Camellia Bedroom

Room F13a Camellia Bedroom Lobby *[Plate 6.62]*

- **Use:**
The lobby for the Camellia Room from the main corridor, with access to the bedroom and bathroom.
- **Ceiling:**
White painted plaster ceiling, with a simple ogee cornice, and a modern star-shaped glass pendant light.
- **Walls:**
White painted plaster walls, with a navy dado rail. The Rail has simple mouldings, with panelling on the east wall. The east wall curves, reflecting location of the original room partition.
- **Doors:**
The main door to the suite is modern. It is timber, and four panelled, painted navy to match the surrounding joinery, and with a simple brass-coloured handle and coat hook.
- **Floor:**
Simple beige carpet flooring.
- **Condition:**
This area appears to be in a good condition.
- **Significance:**
This lobby is a portion of the corridor with originally led into the rest of the wing. A modern partition has divided the space to the north and south but the corridor walls to the east and west remain. Modern joinery has been fitted within the space.
- **Opportunity for change:**
If a new extension was to be proposed, where the north wing was removed, there is the opportunity to open up this corridor to create a link through to a new extension.



Plate 6.62 - The Camellia Bedroom Lobby, looking towards the front door

Room F17a - Camellia Bathroom [Plate 6.63]

- Use:
The adjoining bathroom for the Camellia Room, accessed via the lobby.
- Ceiling:
A simple, grey-painted plaster ceiling with no cornice. There is a single modern glass ceiling light in a brass-coloured casing, and three additional flush spotlights.
- Walls:
Rectangular green ceramic tiles cover the entirety of the bathroom. Modern mirrors and soap dispensers, etc., are affixed directly to the walls.
- Windows:
There is a single sliding sash window, matching that in F17, although here painted grey. Similarly, it is dressed with an inner roller blind and an outer, patterned, roman blind.
- Fittings:
All modern fittings, with a walk-in shower, and porcelain WC and sink.
- Floor:
Black-and-white tiles on the floor, arranged in a floral pattern. The step-up to the shower presumably conceals services beneath.
- Condition:
The bathroom appears to be in a good condition.
- Significance:
This bathroom has neutral significance as it has been created at the end of the corridor which once linked through to the rest of the wing to the north. A new window has been added to the north wall.

- Opportunity for change:
There is the opportunity to remove the window and wall to the north and reinstate the corridor linking through to a new building where the demolished wing once stood (subject to the necessary consents). The fit out within the bathroom is completely modern.



Plate 6.63 - The Camellia Bathroom

F18 – Staircase [Plate 6.64]

F18 is the upper part of the staircase G17, and apart from the fire door and screen to F13b is original.

- Use:
This staircase is the service staircase and remains intact as originally built, except for the fire door at first floor which was put in 1980s.
- Ceiling:
A simple white painted plaster ceiling with no cornice. There is a single modern glass ceiling light.
- Walls:
Green painted plaster walls to all sides of the staircase.
- Stairs:
The stairs are well worn stone, with a timber handrail to one side.
- Windows:
On the west wall is a sash window.
- Doors:
A modern fire door as been fitted into a new partition at the top of the stairs as part of the 1980's fire compartmentation work. This new partition has been set forward of the original screen, which remains intact.
- Fittings:
There is a half glazed timber screen set at the top of the stairs with painted tongue and groove boarding at low level. The door which once fitted this screen has been removed and the new fire door in new partition takes its place.
- Condition:
The staircase appears to be in a good condition following the recent refurbishment works.

- Significance:
This staircase is significant as it is the original staircase in this section of the house from basement to first floor. The original screen has been retained and is fully in tact with the fire complementation set back from this.
- Opportunity for change:
The modern door and partition wall at the top of the stairs could be removed and altered, however it is creating the fire complementation for the staircase.



Plate 6.64 - F18 Staircase.

Room F19 – Azalea Bedroom [Plates 6.65 and 6.66]

- **Use:**
The Azalea Suite is one of the smaller in the house, with a busy interior design by Christopher Farr. Before the 2021 renovations, the room formed part of an open plan office, and the curious steps in the ceiling between the two areas betrays the movement of walls.
- **Ceiling:**
The ceiling is plain plaster, with a small cornice. Lighting is by recessed spotlight bulbs and a central glass lamp.
- **Walls:**
The walls have a busy floral pattern paper on a white background, and a pink painted timber skirting.
- **Windows:**
Six-over-six sliding sash window, with finger hooks on the lower sash. The surrounding joinery is painted pink, and there are fold-out shutters in the returns. The window is dressed with a net roller blind and fabric curtain.
- **Doors:**
Modern four-panel timber doors, painted pink and with brass furniture.
- **Fittings:**
All modern fittings, with a white column radiator in front of the window.
- **Floor:**
Beige carpet throughout.
- **Condition:**
The bedroom appear to be in a good condition.
- **Significance:**
This room is significant as it retains its original proportions and position within the wing of the house. The fireplace on the south wall has been removed and the fit out is modern.
- **Opportunity for change:**
The fireplace to the south wall could be opened up and a new chimney piece fitted.



Plate 6.65 - The Azalea Bedroom, looking toward the bathroom



Plate 6.66 - The Azalea Bedroom window.

Room F20 – Azalea Bathroom [Plate 6.67]

- Use:
The Azalea Suite Bathroom.
- Ceiling:
This space has a timber panelled ceiling, painted pink, with a very small moulded cornice.
- Walls:
The walls are similarly panelled and painted pink, with a timber skirting with beaded moulding.
- Windows:
As in the corresponding bedroom, there is a six-over-six sliding sash, here painted green and dressed with a floral Roman blind.
- Doors:
The door is modern and four-panel, painted the same pink as the walls and ceiling.
- Fittings:
The space has a walk in shower, WC, and column radiator.
- Floor:
Black and white geometric floor tiles.
- Condition:
The window in the bathroom is cracked. Externally the paintwork is cracked and internally there are signs of water ingress and some flaking paint as a result.
- Significance:
This room is significant as it retains its original proportions and position within the wing of the house, including the curved wall to the south west corner.
- Opportunity for change:
The fit out to the bathroom is entirely modern.

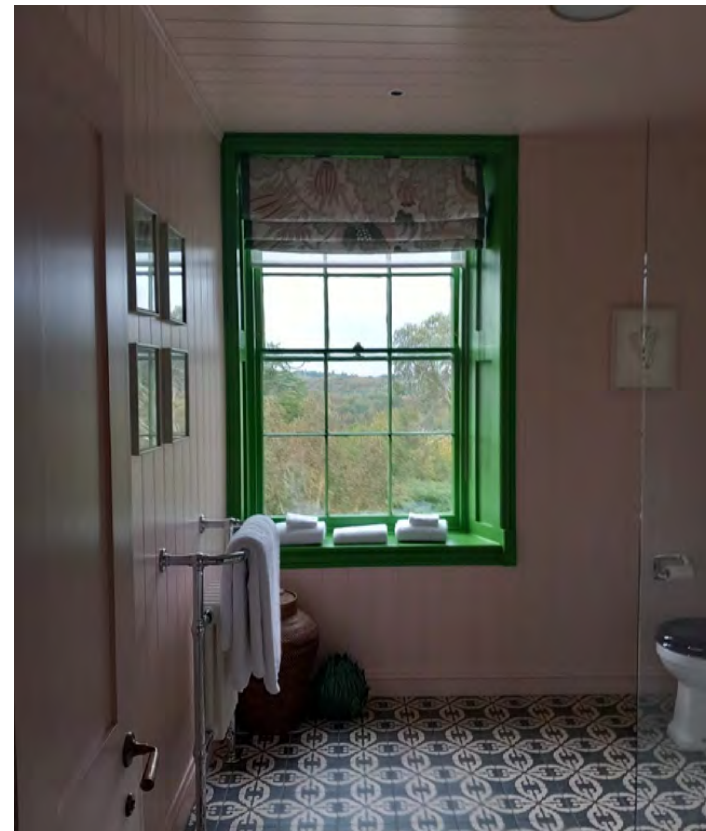


Plate 6.67 - The Azalea Bathroom