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Heritage Impact Assessment



Proposed restoration of the Temple of Remembrance

Spalding War Memorial within the gardens of Ayscoughfee Hall, Church Gate,
Spalding, Lincolnshire

On behalf of South Holland District Council

December 2024

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1.0 INTRODUCTION TO THIS HERITAGE IMPACT ASSESSMENT

- 1.1 This Heritage Impact Assessment (HIA) has been prepared on behalf of South Holland District Council (SHDC) by Oglesby & Limb Ltd (O&L). The report has been written by John Hemingway BA (Hons), MA (Arch. Conservation) MRICS, IHBC,
- 1.2 This assessment sets out to evaluate the impact of the proposed work of restoration upon the War Memorial known as 'The Temple of Remembrance' that was designed by Sir Edwin Lutyens, that stands within the gardens of Ayscoughfee Hall, Spalding.



Image 1: Front Elevation of the Temple of Remembrance with the War Stone in the foreground

- 1.3 The Heritage Impact Assessment responds to the requirements of Section 16; paragraphs 189 to 208, of the National Planning Policy Framework (NPPF) revised 20 July 2021, particularly paragraph 194 which requires that applicants for planning permission and listed building consent should describe the significance of any heritage assets affected by development proposals, including any contribution made by their setting. It states that the level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary.
- 1.4 This Heritage Impact Assessment firstly describes the setting of the site and the significance of any existing designated heritage assets, then it describes the Temple of Remembrance and the contribution that it makes to the Gardens. The report sets out relevant national and local heritage policies, statutory duties, and guidance material, against which the proposal should be judged. In the light of this background, the assessment draws conclusions on the impact of the proposed development on the significance of heritage assets, together with its compliance with heritage planning policy.

- 1.5 The National Heritage List for England (No. 1064002) or the War Memorial has three elements:

The Temple of Remembrance

The Stone of Remembrance (The War Stone)

The Reflecting Pool, which was an earlier canal reworked by Lutyens

Note: There are no works to be carried out to The Stone of Remembrance or The Reflecting Pool

- 1.6 The Memorial is to the south of the gardens close to the Love Lane boundary wall at the east side of the statutorily listed grade 1 listed Ayscoughfee Hall.

The elements and their relative positions are shown in Fig 2 and described in Section 4 of this document

The Reflecting Pool

The War Stone

The Temple of Remembrance

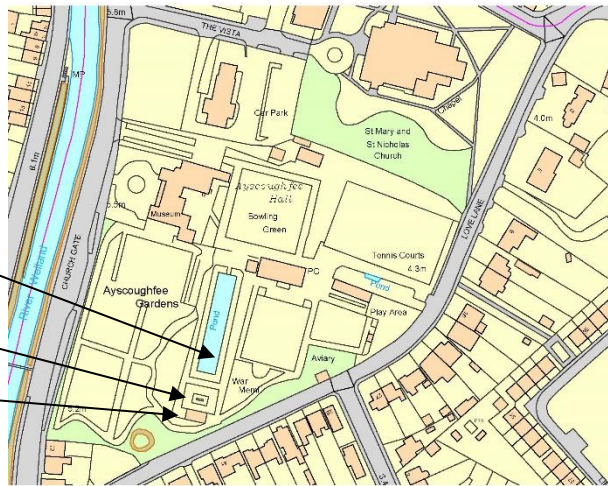


Image 2 Extract from the 2020 Ordnance Survey Map

Location Long/Lat 52.47 deg N. 0.896 deg W - North is to the top of the map

- 1.7 Works were carried in the autumn of 2024 to clean the War Stone and steps using the DOFF system, the raking-out and re-pointing of joints between the stones, and stone repairs where required.

These works were the subject of their own Heritage Impact Assessment which was carried out by Oglesby and Limb Architects. Permission under the Planning (Listed Building and Conservation Areas) Act 1990 was given on 28th June 2024

- 1.8 Works are planned for the Installation of a French Drain and associated works to the Spalding War Memorial.

These works were the subject of their own Heritage Impact Assessment which was carried out by Oglesby and Limb Architects. Permission under the Planning (Listed Building and Conservation Areas) Act 1990 was given on 21st May 2024

- 1.9 The decision notices for the two items mentioned above, with their relevant accompanying reports and the determined plans can be viewed online at:

<http://planning.sholland.gov.uk/OcellaWeb/planningSearch>

2.0 REGULATORY FRAMEWORK

2.1 Legislation

Legislation relating to the historic environment is contained in the Planning (Listed Buildings and Conservation Areas) Act 1990 (the Act). Of Particular relevance are Sections 16 and 66 summarised as follows:

Concerning a listed building or its setting, the local planning authority or Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

Gardens are on the English Heritage Register of Parks and Gardens of special historic interest in England.

The effect of the garden register means that any planning applications for development within the site have to be referred to the Garden History Society for comment, and the Local Authority must seek to protect the gardens in determining planning applications.

2.2 Spalding Conservation Area

The Spalding conservation area covers the commercial heart of the town centre and most of the historic settlement which straddles both sides of the River Welland and later Victorian residential development on the Pinchbeck Road. The conservation area was designated in 1970 and was extended in 1975.

Ayscoughfee Hall and its Gardens form a five-acre park and are part of the Spalding conservation area.

3.0 LISTING AND ENGLAND'S HISTORIC ENVIRONMENT RECORDS

3.1 AYSCOUGHTEE HALL AND ITS GARDENS

Ayscoughfee Hall and its Gardens are within the Spalding Conservation Area and four listings are associated with the site

3.1.1 Ayscoughfee Hall

Museum, formerly a mansion developed from a substantial high status medieval open hall. Mid-C15 with C17 and C18 alterations, extensively remodelled between 1781 and 1808, and again c1834, together with further extensions. It was further altered to create the present museum which opened in 1987.

The hall has group value with its designed landscape which is on the Register of Historic Parks and Gardens at Grade II.

List Entry Number: 1359532 Heritage Category: Listing - Grade: I

3.1.2 Ayscoughfee Hall Gardens

Formal gardens of early C18, C19, and C20, now a public park, forming the setting to Ayscoughfee Hall, a museum.

List Entry Number: 1000969 Heritage Category: Park and Garden - Grade: II

3.1.3 Garden Wall to Ayscoughfee Hall along the road to the South West of the House and at right angles to it, Church Gate

List Entry Number: 1308522 Heritage Category: Listing - Grade: II

Brick garden wall, part repaired, with 4-centred doorway with keystone to south. Rusticated quoin. Base part stone.

Ayscoughfee Hall, Garden Wall to Ayscoughfee Hall and the War Memorial in the gardens to Ayscoughfee Hall form a group.

3.1.4 Spalding War Memorial

First World War memorial by Sir Edwin Landseer Lutyens, 1922,

List Entry Number: 1064002 Heritage Category: Listing - Grade: I

3.1.5 Generally

All the remaining structures are covered within the listing because they are in the curtilage of the listed building and in a designated Conservation Area.

3.2 Spalding War Memorial

3.2.1 The Heritage Gateway List Entry Number 1064002 gives the following information:

Grade: I

Date first listed: 20-Nov-1975

Date of most recent amendment: 28-Oct-2015

Statutory Address 1: Ayscoughfee Hall Gardens, Ayscoughfee Hall, Church Gate, Spalding,
Lincolnshire, PE11 2RA National Grid Reference: TF2491722256

3.2.2 Summary

First World War memorial by Sir Edwin Landseer Lutyens, 1922, with later inscriptions.

3.2.3 Reasons for Designation

Spalding War Memorial, situated in the gardens of Ayscoughfee Hall and unveiled in 1922, is listed at Grade I for the following principal reasons:

* Historic interest: as an eloquent witness to the tragic impacts of world events on this community, and the sacrifices it made in the conflicts of the C20; * Architect: by the nationally renowned architect, Sir Edwin Landseer Lutyens (1869-1944) who designed 58 memorials at home and abroad including the Cenotaph in Whitehall;

* Architectural interest: its Tuscan pavilion is a precursor to the shelter buildings built in the cemeteries of the Western Front by the then Imperial (now Commonwealth) War Graves Commission for whom Lutyens was one of the principal architects; * Historic association: the principal elements of the memorial, the Tuscan pavilion and the Stone of Remembrance, stand within a memorial garden – an exceptional departure for Lutyens among his English memorials – created from an element of an older formal garden;

* Group value: with the adjacent Grade I listed Ayscoughfee Hall and the Grade II registered landscape within which it stands.

3.2.4 History

The proposal for a memorial to commemorate the 224 First World War fallen of Spalding, arose from Barbara McLaren, the wife of the town's MP Francis McLaren.

McLaren was a member of the Royal Flying Corps and had died in a flying accident near Montrose on 30 August 1917. Mrs McLaren was a niece of Lutyens' noted collaborator, Gertrude Jekyll, and Lutyens had already designed a house for the McLaren's in London (Corner House, Cowley Street, Grade II-listed).

Mrs McLaren wrote to Spalding Urban District Council on 26 January 1918 saying that she had already commissioned Lutyens to design a suitable memorial for the fallen of Spalding and proposed the construction of a cloister garden in the grounds of Ayscoughfee Hall, a late medieval and later house, bought with its early C18 garden by the Council, to commemorate the Diamond Jubilee of Queen Victoria in 1897.

Lutyens' proposal was dramatic – a U-shaped cloister wrapped around a Stone of Remembrance and focussed upon a circular lily pool in the middle of which was a cross.

The proposal stimulated considerable local debate and a number of alternative schemes began to emerge, which were discussed at a passionate public meeting on 1 August 1919 chaired by JJ Chilvers, the chairman of Spalding Urban District Council. A number of alternative proposals were debated. It was decided to put seven of them to a public vote within the town, which was duly taken on 23 August. The favoured scheme was a combined proposal for a reduced scale version of Lutyens's design along with a carillon to be built on the roof of the Corn Exchange in the town centre (proposed by Dr Ernest Farrow, the owner of a local engineering company).

The Spalding War and Victory Memorials Committee was formed following a meeting on 10 September 1919, but fundraising was slow. Some £2,000 of the memorial's eventual cost of £3,500 was contributed by Mrs McLaren and her father-in-law. The memorial was built by Hodson Ltd. of Nottingham. The pavilion and Stone of Remembrance replaced an earlier castellated tower at the southern end of the gardens, and the canal was also re-worked. The memorial was unveiled by General Sir Ian Hamilton and dedicated by Rev AC James, Assistant Chaplain-General, at a well-attended ceremony held on 8 June 1922. Hamilton unveiled the Stone of Remembrance while, simultaneously, three ex-Service men revealed the inscribed panels in the pavilion.

Whilst sufficient money was raised to purchase 23 bells for the carillon there was no money for their installation until a bell tower was built on the Corn Exchange in the early 1930s. The mechanism fell into disrepair and, although it was then installed in the South Holland Centre, it was not until the Centre was completely reconstructed in 1998 that it was restored to a full playing condition. Further names were added to the pavilion in 2015.

Sir Edwin Lutyens OM RA (1869-1944) was the leading English architect of his generation. Before the First World War his reputation rested on his country houses and his work at New Delhi, but during and after the war he became the pre-eminent architect for war memorials in England, France and the British Empire. While the Cenotaph in Whitehall (London) had the most influence on other war memorials, the Thiepval Arch was the most influential on other forms of architecture. He designed the Stone of Remembrance which was placed in all Imperial War Graves Commission cemeteries and in some cemeteries in England, including some with which he was not otherwise associated.

3.2.5 Details

MATERIALS: brick, stone, tile.

DESCRIPTION: The war memorial garden lies in the southern area of the gardens of Ayscoughfee Hall. The Hall is Grade I-listed; the registered gardens, Grade II.

At the head of the memorial garden is the Temple of Remembrance, a brick pavilion with three Tuscan stone arches to the front and a single arch to each side; it has a solid rear wall. The roof is hipped, and clad in red pantiles. The floor has panels of red herringbone brickwork with stone surrounds. On the rear wall are two painted stone flags – the Union Flag (left) and White Ensign (right). The tops of the flagpoles are ornamented with pinnacles and encircled by laurel wreaths. The bases of the flagpoles are currently (2015) missing; these should rise from the shallow corbels set against the wall for that purpose. Three panels are set on the inner rear wall: the central one with the dedication and names added in 2015, the outer panels with the names of the fallen in the First World War.

The principal dedication incised on the central panel, between the two flags, reads IN LOVE AND HONOUR/ OF THOSE WHO/ GAVE THEIR LIVES/ FOR THEIR COUNTRY/ IN/ THE YEARS OF WAR/ MCMXIV – MCMXIX/ THIS MEMORIAL IS RAISED/ IN THEIR HOME/ BY THE MEN AND WOMEN/ OF/ SPALDING. This panel also bears names added in 2015. The 224 names originally inscribed on the memorial are listed on the two panels either side of the flags. Around the frieze inside the pavilion is carved ETERNAL REST GRANT TO THEM O LORD AND LET LIGHT PERPETUAL SHINE UPON THEM.

In front of the pavilion, raised on a platform of three steps, stands a Stone of Remembrance (designed by Lutyens for the Imperial (now Commonwealth) War Graves Commission). The inscription on the north face reads THEIR NAME LIVETH/ FOR EVERMORE with 1914/ 1918 to the left and 1939/ 1945 to the right.

Extending from the Stone of Remembrance, and at a slightly lower level, is the axial canal approached by stone steps. The canal, which appears on the John Grundy map of 1732, was re-worked by Lutyens to act as a reflecting pool for the memorial with ashlar side walls and a flagged surround. Three low but elaborate stone fountains stand along the length of the canal; photographic evidence suggests these are a later installation. Square beds at the south-west and south-east corners of the canal contain mature yews, and the garden is surrounded by mature yew hedging. .

Asphalt paths that lead around the garden perimeter, and iron-work arches of circa 1994, which lead through the eastern yew hedge to the contemporary Peace Garden beyond, are not of special interest and are excluded from the listing.

This List entry has been amended to add the source for War Memorials Online. This source was not used in the compilation of this List entry but added as a guide for further reading, 23 January 2017.

4.0 LOCAL PLANS AND REPORTS WHICH HAVE BEEN CONSIDERED IN WRITING THIS DOCUMENT

- 4.1 In June 1992 the Council commissioned a building recording and historical research report on the Hall. This was produced by Archaeological Project Services
- 4.2 South Holland District Council commissioned a Maintenance Survey Report on the Hall and the surrounding boundary and internal walls on the site. This report was prepared by Lee Holmes in May 1999.
- 4.3 South Holland District Council's Cultural Strategy 1999-2002, was published in November 1998, this refers to the need for a Conservation Plan for Ayscoughfee Hall.

Anderson and Glenn and Headland Design Associates produced a plan commissioned by South Holland District Council titled 'Ayscoughfee Hall, Spalding, Lincolnshire Conservation Plan July 2000' (second draft) which set out to inform "those employed by the Council to manage the site and also by any external agencies who are asked to carry out any studies or practical works on the site".

The document contains various guidelines and background information (extracts taken directly from the document using the report reference number and provided in italics). Reference is also made to Figure 3 which is taken from the Anderson Glenn document and provided at 3.4 below:

2.9 Conservation Policies

2.9.2 Retention of Significance

d. Use new materials and components with care and discretion

2.9.3 Appropriate uses

a. Ensure that alterations to improve the existing usage of the building and grounds are carried out to have minimal impact on the historic areas

2.9.4 Repair and Conservation

a. Adopt an approach of minimum intervention.

b. Use traditional building materials and techniques.

c. Commission all works with firms known to have a track record in conservation work.

3.4 Gardens

- 3.4.1 *The grounds are well defined by high brick walls which extend around the site on all sides, the only exception being the front entrance area where there is a low stone ashlar wall with stone piers and gateway.*
- 3.4.2 *The grounds are fully described and their historical development discussed and illustrated in the Gardens Historical Appraisal document. It has been convenient to break the gardens down into distinct areas for ease of description and identification. The areas have been chosen to*

correspond to areas which are recognisable on the first known plan of the garden on Grundy's map but which are also readily identifiable today. (see Fig 3 below.)

3.4.19 Area D The Lake and War Memorial.

The lake now forms a formal rectangular pool seen in conjunction with Lutyens classical war memorial.

As described in Pevsner's *Buildings of England* 'a rectangular pool in the manner of a formal Italian garden'. This effect is further emphasised by the three fountains installed in the pool by the Council in 1994.

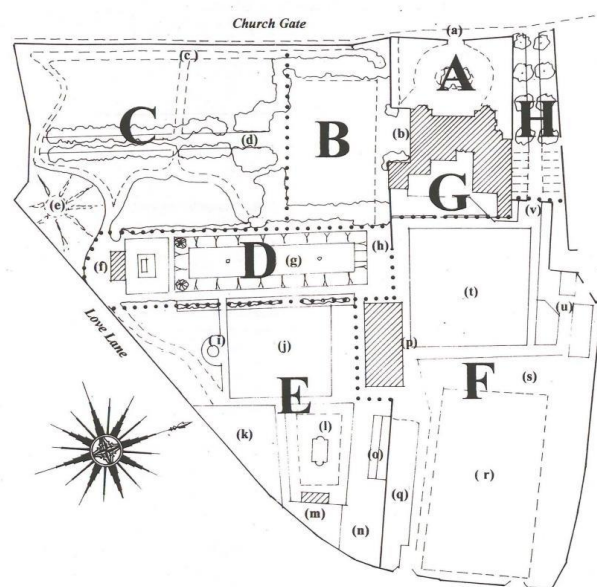


Image 3. Anderson and Glenn's Map given in their document: 'Ayscoughfee Hall, Spalding, Lincolnshire Conservation Plan July 2000'

3.5 Garden Structures

3.5.2 The War Memorial. Constructed in 1922 to the designs of Sir Edwin Lutyens in an Italianate Temple style. It is rendered with ashlar dressings and a shallow hipped pantile roof. The remembrance stone in front of its triple stepped plinth is part of the original design. Notice the beautiful draped flags in carved stone. It is one of about 20 war memorials designed by Lutyens, who also designed the Cenotaph in London. It is located at the end of the lake in Area D. The history of its design and the support for its erection is fully covered in the Anderson and Glenn Historical Appraisal of the Gardens.

4.4 Concurrent with the above mentioned Plan, Anderson and Glenn were commissioned to produce an historical appraisal of the grounds and its structures which was titled 'Historical Appraisal of the Pleasure Grounds July 2000'. The report primarily gives information about the gardens but does provide some information about the War Memorial.

5.1.2 The commissioning and design of the War Memorial are fully described in the fifth edition of *Ayscoughfee and its History* published by the Spalding Free Press in 1923. The architect Sir Edwin Lutyens was chosen for the work on the basis of his involvement with other memorials including the Cenotaph in Whitehall and in the British War Cemeteries in France and Flanders.

The site for the Memorial was apparently chosen by Sir Edwin following a visit to Ayscoughfee when he recommended using the Canal as a setting for the monument. His original scheme was reputed to have been for a memorial with a cloister garden and this would have cost over £8,000. As finds from

subscriptions did not reach that amount the scheme was modified, and a reduced proposal estimated at between £3,000 - £4,000 was proposed.

It is interesting to note from the published works of Lutyens that a memorial of similar but extended design was built as a loggia for part of a monument in France at Daours. It seems likely that Lutyens modified this design for Spalding. That design, as did many others, also included a separate 'War Stone' set on a raised platform. At Ayscoughfee this sits at the end of the Canal and is in the form of a monolith of Portland Stone surrounded by three curved steps. The stone is inscribed 'Their name liveth for evermore'. This motif of a single block of stone was put up at the war cemeteries to act as a parent monument for all those who dies. The simplicity and beautiful proportions of the design gives these War Stones a mysterious beauty.

The actual structure, referred to as a Temple of Remembrance is constructed of bath stone and brick which has been rendered in a lime render. The roof is a shallow pitched hip, covered in clay pantiles. The form is of three arches, divided by two columns, with a single arch to each side. The arch was the architectural motif favoured by Lutyens in his work on memorials. On the inside faces of the plain rear wall are three panels inscribed with the names of the dead. These are headed by the phrase 'The Glorious Dead' which was Lutyens own thought contained on his first drawing of the Cenotaph, and which has been used on all war memorials since then. Either side of the centre panel are carved stone flags, painted to resemble the Union Flag on the left and the White Ensign on the right.

- 4.5 The District Council set out proposals for the development of the Hall and gardens within the Project Section of the Council's Site Development Outline Business Plan, dated March 2000.
The multiple projects are listed within Anderson and Glenn's, Lincolnshire Conservation Plan July 2000 (second draft).
- 4.6 An archaeological excavation was carried out in 2009 and a report was provided to SHDC by nau archaeology (nps group). None of the 10 trenches that were investigated were in the area of the memorial.

Plans showing the development of the area around the Spalding War Memorial

- 4.7 The earliest known plan of the gardens by John Grundy 1732 is provided in both of the Anderson and Glen's documents (extract of the map provided here at Fig 3), it shows the Canal (pond) constructed but no development at its southern end.

Site of Spalding War Memorial

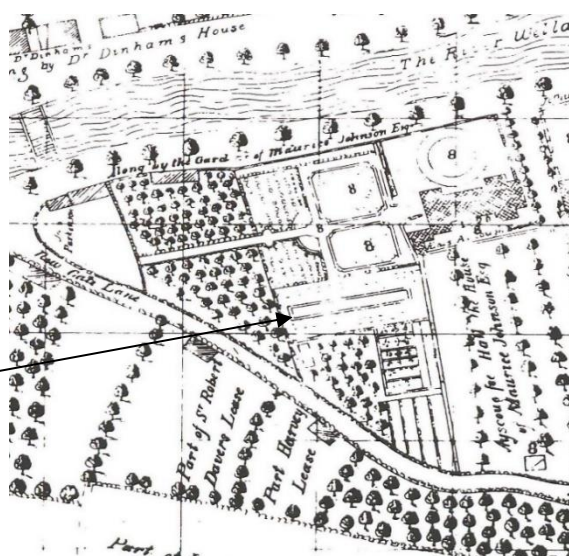


Image 4. Extract from the Grundy Plan of 1732

- 4.8 A guide to the Hall that was published around 1900 showed that at that stage the Owl Tower existed at the south end of the Canal.



Image 5. Ayscoughfee lake and owl tower dated 1908 (courtesy of South Holland Heritage).

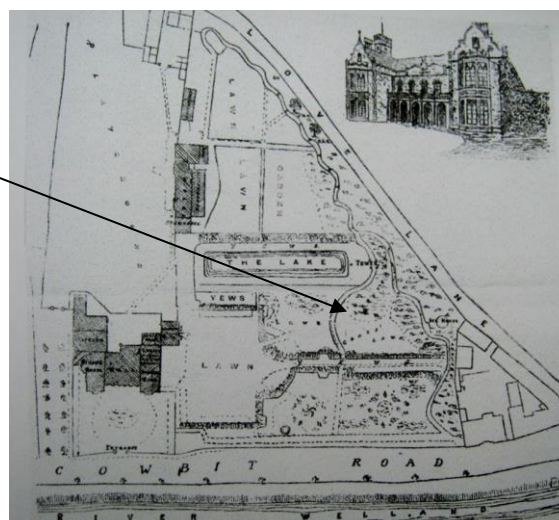
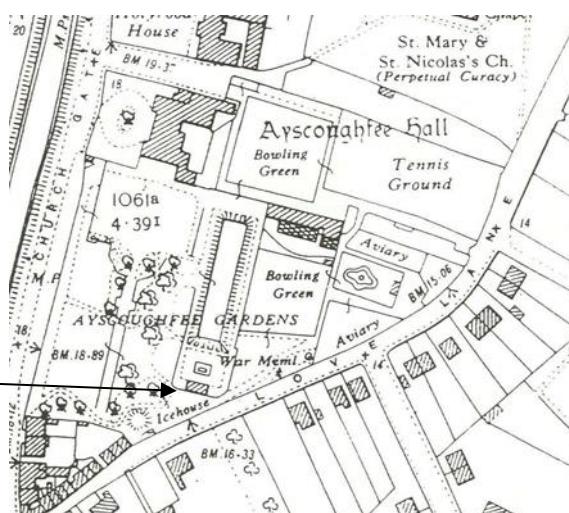


Image 6. Extract from a Guide to Ayscoughfee Hall published 1900

- 4.9 OS maps of 1887 and 1903, showed the same layout as the Fig. 6 above. This map was revised in 1929 and in 1950 and then published in a less detailed version in 1952, now showing the Spalding War Memorial (which was constructed in 1922).

Image 7. OS map of 1929,



5.0 HISTORIC INTEREST RELATING TO SPALDING WAR MEMORIAL

5.1 The status of the listing.

5.1.1 The Spalding War Memorial was first listed on 20th November 1975, originally as grade II.

On 28th October 2015 this was amended to grade I. This clearly demonstrates that value of the building, both as an important War Memorial, and a significant work of Sir Edwin Lutyens.

5.1.2 Figure 8 is a photograph which is believed to have been taken in the mid-1920s and shows the memorial shortly after its completion.



Image 8. View of the memorial believed to be from the mid 1920s (courtesy of South Holland Heritage).

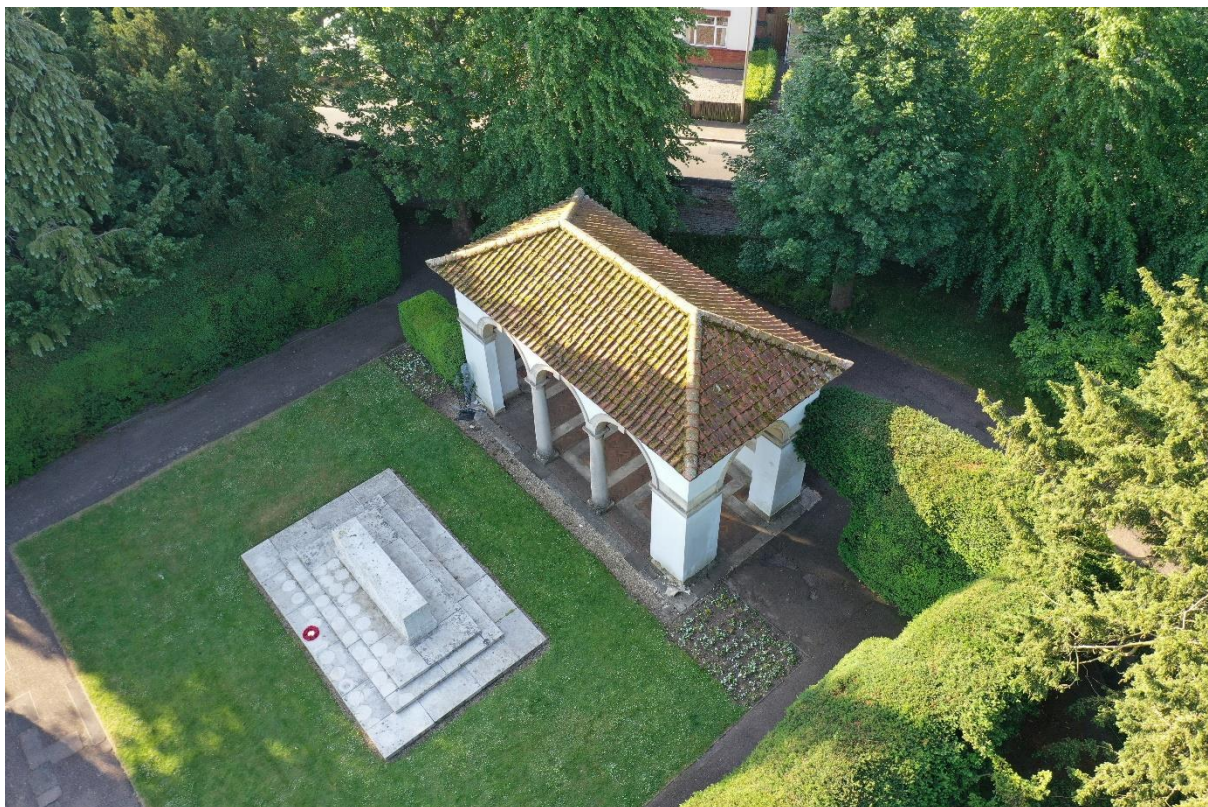


Image 9. Aerial view of the Memorial and War Stone in 2023.

6.0 SURVEYS AND INVESTIGATIONS

6.1 Scorer Hawkins Architects - specialist heritage consultants

In May 2023, Scorer Hawkins Architects produced an independent condition survey which considered multiple aspects of the Memorial and provided recommendations for remedial works to improve both the memorial and its setting.

Section numbers are taken from the report and photographs are provided at the end of this section

Section 4.0 Inspection and Recommendations

4.1.1 Roof Covering (Photos 1 & 2)

A shallow hipped roof of red clay pantiles with sprocketed eaves, which seems likely to be the original 1922 covering. There is a significant build-up of moss which no-doubt impedes the shedding of rainwater. Also, given the apparent age of the covering, it is likely the timber battens will be in need of replacing.

Recommendations:

- i) Remove moss gently with a natural bristle brush.
- ii) While not a priority, re-covering the roof would be beneficial in the long-term. This would involve laying new tanalised battens on a breather membrane and reusing the existing pantiles with a lime mortar bedding.

4.1.2 Eaves (Photo 3)

Deep projecting eaves with soffits of plain clay tiles. There are a few cracked and missing soffit tiles but otherwise the soffits are in reasonable order.

Recommendations:

- i) Replace all broken / missing tiles

4.1.3 Rainwater Goods

There are no rainwater goods. The provision of rainwater gutters are widely accepted as best practice for effective rainwater disposal and for the long-term benefit of a building. However, in case of this structure, it is the writer's view that the addition of rainwater goods are not particularly necessary or desirable for the following reasons:

- i) The total roof area is very small and so the amount of rainwater run-off is correspondingly small.
- ii) There is little evidence to suggest that the existing dripping eaves has not proved adequate over the last one-hundred years .
- iii) Photographs of the memorial at its unveiling in 1922 demonstrate that rainwater goods have always been absent. Adding them now would likely look incongruous and represent a harmful deviation from Lutyens' concept of a Tuscan pavilion.

4.2.1 Roof Structure

The roof structure has no apparent means of access and consequently was not inspected.

4.2.2 Ceiling (Photo 4)

There are a number of seemingly historic cracks evident but otherwise the ceiling appears to be in good order.

Recommendations:

- i) Rub-down, fill cracks and redecorate.

4.3.1 Cornicing (Photos 3 & 5)

There is a cornice moulding of bath stone around the external perimeter of the building which is cracked in places but otherwise in good condition.

Recommendations:

- i) Rake-out and fill cracks.

4.3.2 Rendered Walls (Photos 2,6,7,8,10,11,12 &13)

The walls are of white painted render on solid brickwork. Overall the condition is poor. The render has fallen away in patches and in other areas is pulling away from its substrate. There is plenty of scarring in the surface finish to demonstrate the render has been repeatedly patched-up over the years, particularly at lower level and seemingly with unsuitable cementitious mixes. The paint finish is also delaminating in swathes across the wall surface.

Recommendations:

- i) All loose/friable paintwork should be scraped back to firm edge.
- ii) All loose/friable render should be hacked back to brick, as should all hard/cementitious renders. The render should then be reinstated in a lime-based mix to match the make-up of the original render as closely as possible.
- iii) Re-decorate the render in a breathable mineral paint.

Note: Given the likely amount of material removed in the repairs outlined above, serious consideration should be given to completely re-rendering the walls of whole building. If such an approach were to be adopted, careful consideration should also be given as to whether a paint finish should be re-applied. Paint analysis should ideally be commissioned to establish how the building was originally finished. This was probably in limewash, which may well account for why the later layers of paintwork are delaminating to such an extent. Certainly, the current colour finish in brilliant white seems stark and inappropriate. Rake-out and fill cracks.

4.3.3 String Course (Photos 3,5 &7)

Moulded stone string course around much of the perimeter. Generally, in good condition, although in places the finely moulded projecting aris at the top has crumbled away.

Recommendations:

- i) Reinstating the missing arises would probably not be worth attempting to repair.

4.3.4 Arches (Photos 3,5 &7)

Three stone arches to the front plus a single arch to each side end.

One side of the easternmost arch to the front elevation has noticeably slipped against its keystone. This could potentially be due to historic settlement but nevertheless represents a structural concern. The other arches appear to be in good condition, although each keystone bears a pair of fixing holes from where hanging basket brackets have been secured in the past.

Recommendations:

- i) The dropped arch should ideally be reset, although at the very least 'tell-tales' should be installed to monitor movement
- ii) Remove residual fixings from keystones and fill holes.

4.3.5 Columns (Photos 7 & 14)

Two Tuscan Doric columns of bath stone.

Slight damage to stonework at base of easternmost column base but otherwise in good order.

Recommendations:

- i) Cut out damaged corner and piece in new stone.

4.3.6 Plinth Bases (Photos 7,15,16 & 17)

There is a profiled plinth of bath stone at the base of the building's entire perimeter.

The plinth is generally in a very poor state of repair. Many of the stones are badly eroded and others, which have subsequently been re-faced in concrete, have also since failed. This is symptomatic of a longstanding problem of damp, which is further evidenced by the presence of an electro-osmotic damp course.

Recommendations:

- i) Chop-out failed stonework and piece in new.

4.4.1 Floor (Photos 18,19 & 21)

Inset panels of tightly-jointed, red herringbone brickwork with surrounds of bath stone.

Brickwork: The herringbone brickwork is in reasonable condition and well-bedded, although approximately 10% of the bricks have lost their wearing surface, which has led to some starting to erode. This erosion is likely caused by the freeze-thaw cycle, brought on by two primary factors:

The soft bricks have been re-pointed at some stage in an inappropriately hard cementitious mortar, and surface water is being allowed drain across the floor from the surrounding hard-landscaping

Stonework: The stone surrounds are somewhat stained by algae and their bedding joints have mostly eroded away.

Recommendations:

- i) Rake-out plant growth and loose material from between bedding joints and re-point in lime mortar where necessary.
- ii) Carefully remove dirt and biological deposits from the surface of the brickwork and stonework through a course of DOFF cleaning, undertaken by a specialist contractor.

Note: While it may be desirable to remove the cementitious pointing, this is not recommended to be attempted, as the process of mortar removal would likely cause more damage to the adjacent bricks than it prevents. Similarly, it is not recommended to attempt to cut-out and replace the eroding bricks, as to-do-so would likely spoil the visual integrity of the herringbone pattern .

4.5.1 Memorial Panels (Photos 8,22,23 & 24)

There are three stone panels set on the inside face of the rear wall. The central panel has the dedication and the names added in 2015; the outer panels are inscribed with the names of the fallen in black-painted incised lettering.

The stonework is very discoloured and patchy in appearance making it hard to read the inset lettering. It is uncertain whether or not the lettering was originally painted black but it seems likely this is a more recent addition to help make the letters more legible. In places the black paint has disappeared through surface erosion of the stonework.

The stone surrounds are somewhat stained by algae and their bedding joints have mostly eroded away.

Recommendations:

- i) Carefully remove dirt, algae and black paint from the surface of the stonework through a course of DOFF cleaning, undertaken by a specialist contractor.
- ii) Re-cut lettering where required.
- iii) Re-instate black paint to lettering if required.

4.5.2 Flags (Photos 8,25,26 & 27)

On the rear wall are two painted flags of carved stone: the Union Flag (left) and White Ensign (right). The tops of the flagpoles are ornamented with pinnacles and encircled by laurel wreaths .

The laurel wreath to the White Ensign flag is partially missing.

The laurel wreaths and pinnacles to both flags are somewhat dull looking and were perhaps gilded originally.

Recommendations:

- i) Carefully remove dirt, algae and black paint from the surface of the stonework through a course of DOFF cleaning, undertaken by a specialist contractor.
- ii) Reinstall missing laurel wreath
- iii) Rub down and repaint both flags
- iv) Consider gilding the pinnacles and wreaths

4.6.1 Hard Landscaping and 4.6.2 Soft Landscaping

The Recommendations for these elements are being carried out separately as mentioned at 1.8 above.

4.7.1 Steps and 4.7.2 Memorial Stone

The Recommendations for these elements have been carried out separately as mentioned at 1.7 above.



Image 10. View showing the War Stone after the recent works mentioned at 1.7 above

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APPENDIX I PHOTOGRAPHS



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Following review of the Scorer Hawkins report and to investigate several issues that the report raised, further investigative work was carried out.

6.2 The Morton Partnership - Structural Engineers

In November 2023, Edward Morton (Conservation Accredited Engineer) visited Ayscoughfee Hall and carried out a survey of various elements associated with the Hall and the Gardens, a report EJM/CH/2272-01 was provided by them which included their opinions on the Temple Of Remembrance. Here we seek to compare and clarify some of Scorer Hawkings' concerns.

6.2.1 Scorer Hawkins report - 4.3.4 Arches (Photos 3, 5 & 7) noted:

"One side of the easternmost arch to the front elevation has noticeably slipped against its keystone. This could potentially be due to historic settlement but nevertheless represents a structural concern."

In his report Edward Morton said, "You kindly showed me movement particularly obvious above arches which included some displacement or dropping of elements. I advised that this was certainly not of an extent to cause me any structural concern, and also indicated that I would not attempt to reset this, but leave it in its current position of equilibrium and just accepting that this is part of its history".

6.2.2 Scorer Hawkins report - 4.1.1 Roof Covering (Photos 1 & 2)

A shallow hipped roof of red clay pantiles with sprocketed eaves, which seems likely to be the original 1922 covering. There is a significant build-up of moss which no-doubt impedes the shedding of rainwater. Also, given the apparent age of the covering, it is likely the timber battens will be In need of replacing.

Recommendations:

ii) While not a priority, re-covering the roof would be beneficial in the long-term. This would involve laying new tanalised battens on a breather membrane and reusing the existing pantiles with a lime mortar bedding.

Scorer Hawkins report - 4.2.1 Roof Structure

The roof structure has no apparent means of access and consequently was not inspected.

In his report Edward Morton said, "I mentioned that if possible, it would be sensible to inspect into the roof space prior to the work being tendered, to check the form of the roof. Due to the vaulting and arches seen internally it will be an unrestrained or untied roof. Thus there is a potential for spread, although given the size overall it is probably unlikely but still worth checking".

6.2.3 Edward Morton goes on to suggest that the underside of the vaulted ceiling should be 'tap tested' to check the make-up of this element.

6.2.4 Edward Morton also suggests that areas of de-bonded render could be removed to allow a better understanding of the render itself and the brick backing.

6.2.5 Edward Morton discussed the moisture damage to the low levels of the monument and the provision of a French Drain. This is the subject of future works as mentioned in 1.8 above.

Following review of both the Scorer Hawkins report and the Morton Partnership survey, it was decided to carry out intrusive investigations, these were carried out by Mark Hamblin MSc BSc of Architettura Ltd, who are an Historic Building Conservation Contractor.

6.3 Architettura Ltd Report

6.3.1 Mortar Analysis

Six samples were collected from the Temple of Remembrance. The samples were examined to determine the composition, texture, particle size distribution and overall material characteristics, with a particular focus on distinguishing the properties of the top and bottom layers of the render. One of the samples was sent to an independent laboratory, TY Mawr for third party testing.

The results of the testing is the subject of an extensive report which the following are the key findings and recommendations:

Key Findings:

1. Composition and Layers:

The sample consisted of large, hard, aggregated pieces with three distinct layers of mortar, along with paint and a proprietary filler.

Base Layer: Approximately 5mm thick, composed of buff-coloured coarse aggregate.

Second Layer: Approximately 10mm thick, appeared similar in material to the base layer.

Top Layer: Approximately 3mm thick, made from much finer, pale grey aggregate.

2. Acid Dissolution and Particle Analysis:

The mortar's reaction to acid was slow, taking up to 55 minutes to fully react, indicating a hard, cement-based composition.

The base layer dissolved faster than the top layer, with complete dissolution occurring in 35 minutes.

About 52% of the sample was dissolved in acid, suggesting a mix ratio of roughly 1 part aggregate to 1 part binder.

Due to the inability to separate the layers, the particle size analysis did not yield detailed layer-specific data.

3. Nature of the Mortar:

The mortar's hardness, brittleness, and slow dissolution in acid strongly suggest a cement-based composition, potentially Ordinary Portland Cement (OPC). The presence of an eminently hydraulic lime (NHL 5) is possible but unlikely given historical trends.

Recommendations:

1. Replacement Mortar:

A like-for-like replacement using cement-based mortar is not recommended, as OPC mortars can be detrimental to solid wall constructions.

Suggested Mortar: Use NHL 2 time-based renders, which are more appropriate for historic structures. A non-NHL fat Lime could also be considered for areas where softer and more permeable materials are needed.

2. Application:

For base coats, use Shropshire sand with reinforcement fibres.

For the topcoat, use finer Cumbrian sand without fibres.

Ensure the chosen mortar is softer and more permeable than the masonry to function as a sacrificial layer and protect the underlying structure.

3. Finishing and Compliance:

The finishing technique will significantly affect the mortar's texture and tone; methods like brushing, scraping, or sponging can reveal the aggregate's texture and colour.

Consider the requirements of the local planning authority regarding mortar colour, texture, and finish.

Lime products should not be used if temperatures are expected to fall below 5°C (41 °F) for extended periods, particularly for non-hydraulic or weaker NHL limes.

4. Decoration:

The render should be decorated with a vapour-permeable limewash or silicate paint to maintain breathability.

Additional Notes: The report provides guidance based on professional experience and is not an engineer's report. It is advisable to review technical characteristics and agree on samples with the contractor before proceeding with the work

6.4 Inspection of the roof structure

In response to *Scorer Hawkins report - 4.1.1 Roof Covering and 4.2.1 Roof Structure* and Edward Morton's response, noted in 6.3.2 and 6.3.3 above, Mark Hamblin of Architettura Ltd was asked to 'tap test' the underside of the vaulted ceiling and remove an area of pantiles to allow access to the roof make up.

The general make up appears to be:

- A brick or other masonry formed vaulted arch ,with an infill between the roof rafters

- Sarking boards fixed to the top of the rafters except at the lower courses

- A felt membrane

- Battens

- Clay Pantiles

See photographs below at Image 11 and Image 12



Image 11 View of the middle section of the roof of the front elevation of the Temple of Remembrance showing the roof build up mentioned at 6.6. above



Image 12 View of the lower section of the roof of the front elevation of the Temple of Remembrance showing the roof build up mentioned at 6.4 above

6.5 Painting of walls and flags

In relation to Scorer Hawkins report 4.3.2 Rendered Walls and 4.5.2 Flags

Prior to any works, Oglesby and Limb intend to arrange for paint sampling of the rendered wall to establish the whether the rendered walls were lime washed prior to the existing decorative coating.

It is also intended to have the flags, the wreaths and the lettering sampled to establish the nature of the original paint systems.

7.0 THE PROPOSALS

7.1 Conservation Philosophy

Conservative repair is characterised in BS 7913 (Guide to Conservation of Historic Buildings. 1998, p.10)

It says:

'A conservative approach to repair is fundamental to good conservation. This means that no building or part of a building should be repaired before such repair is strictly necessary or unless there is a good reason'.

The writer is of the opinion that the repairs to the Temple of Remembrance are necessary and, in line with the general principles of conservation, the works will be carried out with the following in mind:

- (i) Minimal intervention in the existing construction with as little historic fabric being removed or altered as possible.
- (ii) Suitably experienced Conservation trained trades persons will carry out the works using like for like materials
- (iii) The design and the work itself will be authentic, it will informed by, and sympathetic to, the original structure.
- (iv) The works will be documented and photographed at each stage to ensure that in the future it is clear what has been carried out
- (v) The works will be carried out in a way to ensure the safety of the public and those carrying out the work. While the works themselves do not need to be notified to the Health and Safety Executive, suitable risk analysis and method statements will be carried out for each stage of the works.

7.2 Proposed Works

7.2.1. Roof Covering

Remove the roof coverings complete and remove the moss gently with a natural bristle brush.

Inspect and treat the existing tiling battens and introduce a breathable membrane before relaying existing pantiles on mortar bedding.

Replace any unusable tiles with reclaimed to match

7.2.2. Eaves

Replace all broken / missing tiles.

7.2.3. Roof structure and Ceiling

Rake out and fill cracks in ceiling.

7.2.4. Walling - Corncing

Rack out and fill cracks

7.2.5. Walling -Render

Removal of all render and application of new using traditional lime render. Depending upon further investigation consider limewash decorative finish.

7.2.6. Walling -String courses

Consider leaving as is.

7.2.7. Walling-. Arches

Fill cracks to east arch.

Remove fixings from keystones and make good.

7.2.8. Walling - Columns

Cut out damaged corner and piece in new stone.

7.2.9. Walling - Plinth bases

Chop out failed stonework and piece in new .

7.2.10. Floor

Rake out plant growth etc and re-point using lime mortar.

DOFF cleaning of stonework.

7.2.11. Memorial panels

Carefully remove dirt, algae etc and DOFF cleaning.

Re-cut lettering where required

Depending upon further investigation re-instate black paint to lettering

7.2.12. Flags

Re-instate missing laurel wreath

Rub and re-paint flags

Depending upon further investigation consider gilding the pinnacles and wreaths

7.2.13 Generally

Provide suitable preliminaries items for the works including meeting the CDM Requirements for welfare facilities for the operatives and access equipment

7.0 **CONCLUSIONS**

- 7.1 This report has assessed the historical and architectural significance of the Spalding War Memorial and has assessed the impact that the works that are the subject of the application for listed building consent would have on that significance.
- 7.2 It is considered that the proposed works will have no physical impact on either the gardens or the Stone of Remembrance (War Stone) and steps, beyond a general overall visual improvement in appearance within this setting.
- 7.3 The works proposed to the Temple of Remembrance will, it is considered, have a significant benefit in improving the visual appearance. Additionally, the repair works are important maintenance interventions that will improve the longevity of the material without causing any detrimental consequences. For the above reasons, it is considered that the impact on the Heritage Assets is not harmful and is therefore acceptable on balance.

John Hemingway B.A (Hons) M.A (Architectural Conservation) MRICS IHBC

10th December 2024

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