



DESIGN, ACCESS & HERITAGE STATEMENT

TIMBER GATES AT KING HENRY'S HUNTING LODGE ODIHAM COMMON, HAMPSHIRE RG29 1JG

Prepared for: The National Trust

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INTRODUCTION

This document has been prepared following the requirements set out by the National Planning Policy Framework (NPPF) and the Planning (Listed Buildings and Conservation Areas) Act 1990. It is in line with Historic England's advice (HEAN 10, 12 and 16), the local policy legislation and guidance for listed buildings, and the National Trust's supervision. As per NPPF Art. 189, this document describes the significance of the building to a level proportionate to the asset discussed. And it provides sufficient detail to understand the potential impact of the proposed works.

This document results from an assessment of the heritage asset on-site and desk-based. Among the resources consulted were Historic England's List, the Archaeological mapping for the area, the Hampshire Archives, the Hampshire Planning Archives and resources at the British Library. Hart council was consulted through two different Pre-applications, 22/02997/PREAPP and 23/02363/PREAPP. The former incorporated further items of discussion and did not allow for the achievement of a consensus on the best design approach for the gates. The latter occurred in January 2024 and focused solely on the gates. Further references can be found at the end of this report.

Purpose of this appraisal

This document combines a Heritage Statement and Heritage Impact Assessment. The site's location is indicated on the maps in red.

The proposal focuses on the regularisation of three of the gates that had already been installed (numbers 01,02, and 06) and the installation of new ones in positions 03 and 04. Please refer to the site plan drawing for the labelled position of these gates. The objective of this proposal is to provide a certain level of privacy to the occupants of the house and protect the historic garden from the attack of deer while allowing partial views into the garden in front of the main facade.

Historic England Record

Heritage Category: Listed Building

Date first listed: 08-Jul-1952

Grade: II

Listing NGR: SU7488150603

List Entry Number: 1092162

Late C18. A 'folly' or 'cottage orne' large cottage facing south-east towards Dogmersfield Park; 2 storeyed plain structure with an elaborate main facade of 3 gables (with wider taller centre) containing panels, a first floor of 1.3.1 windows, and a ground floor of 1.1.door.1.1 windows. The rear brickwork has projecting 1st and 2nd floor bands, a plinth, and a band surrounding the outer edge of the front. The gables have a slender ogee or Dutch shape, with finely-carved stone vase finials. The panels, windows and wider central doorway have a raised brick frame with ogee heads and cusping. Leaded casements. On the west side is an attached entrance block of 1 storey, with a pyramid roof, and timber clad walling in imitation of V-jointed rusticated stonework: the north face has a Doric doorcase with a full entablature, with triglyphs, fluted pilasters and a 6-panelled door.

Conservation area and other designations

The site is north of the Basingstoke Canal and within the Basingstoke Canal 2 Conservation area (Article 4 does not apply). Though not part of it, the site is surrounded by ancient woodlands, a Site of Special Scientific Interest. It is also in the vicinity of a Site of Importance for Nature Conservation, the Reservoir Consultation Area and Dogmersfield Park, which is a Grade II listed Historic Park and has a designation for Significant Archaeological Features.



Figure 1. Basingstoke Canal 2 CA © Hart District Council

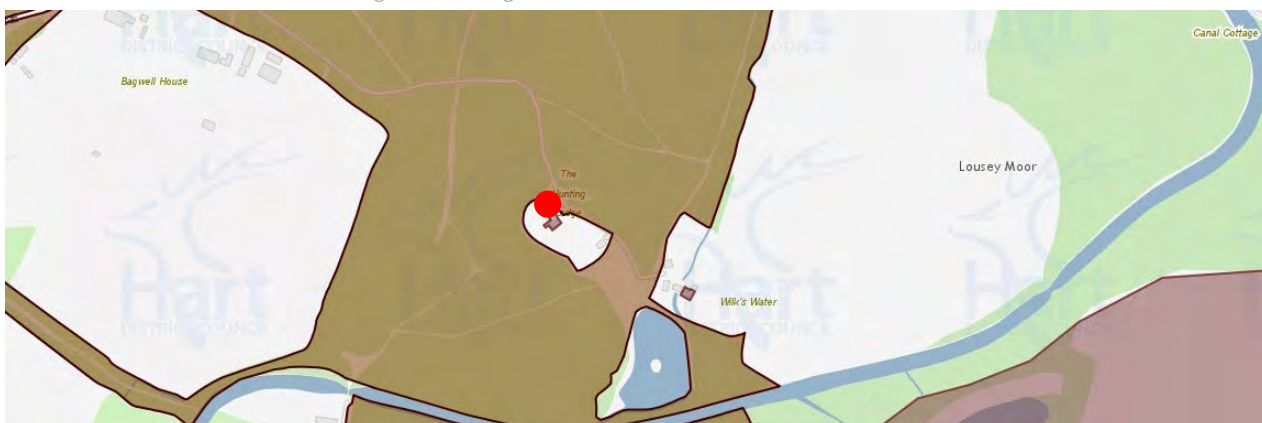


Figure 2. The Hunting Lodge is excluded from the Common Lands surrounding the site in brown. Grade II listed Dogmersfield Park to the south of Basingstoke canal in magenta © Hart District Council

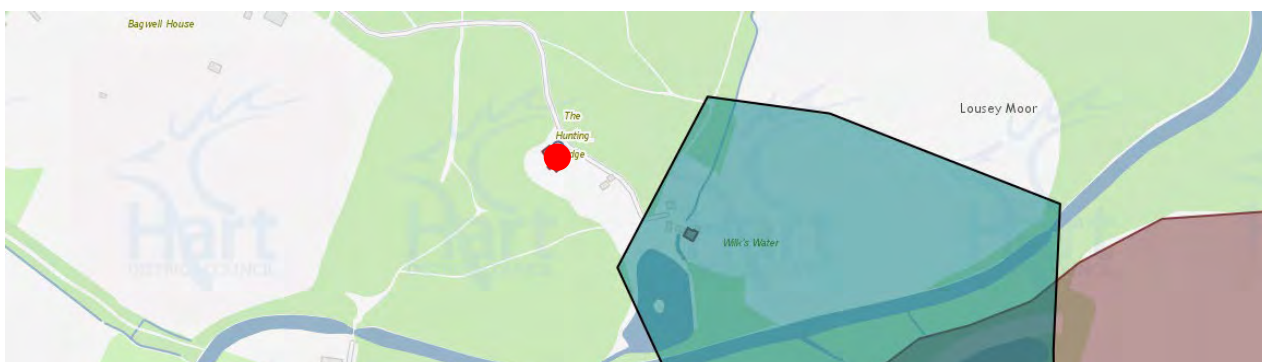


Figure 3. Reservoir Consultation Area © Hart District Council

Archaeological Significance

Hart District Council has no special archaeological designation affecting the area of the Hunting Lodge. Nevertheless, the site is included in the National Trust archaeological database (HBSMR): site number 157751. The Trust considers that the ditch enclosing the Hunting Lodge's land might be of medieval origin. Ditches were a common practice at medieval hunting lodges to retain animals. Any excavation or disturbance throughout this area should be considered as an opportunity to search for indications that could reveal its original date.

Adjacent Listed Buildings

The closest listed building to the Hunting Lodge is Wilk's Water. This is a grade II listed building since 1987 (List Entry Number: 1339938) located on the east side of Wilk's Water Pond. The building is a circa eighteenth and/or late-nineteenth-century building. Like the Hunting Lodge was built with brick walls and a tile roof.

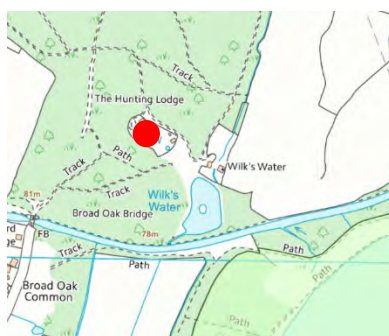


Figure 4. Historic England's Search List Map ©Crown Copyright and database right 2021

THE HERITAGE ASSET

History of the area

The Hunting Lodge is within Odiham Common. The cottage's history is linked to Dogmersfield Park and House, now on the other side of the Basingstoke Canal. Under Henry II (1154-1189), the area was enclosed for deer. It was a medieval practice to create barriers using a ditch to contain the animals of a manor and, within it, a structure to provide shelter. The existing moat indicates that a hunting lodge could have existed at that time at the location of the current cottage. However, no medieval fabric has been found within the main house, and further archaeological assessments would be required to confirm the date of the moat.

The Hunting Lodge is the only survivor of a rococo scheme designed for Dogmersfield Park, probably saved thanks to the works that were done in 1788 to develop the Basingstoke Canal. In 1794, the canal was completed, eventually breaking the physical connection between the Hunting Lodge on the north side and the Dogmersfield Park on the south.

The cottage seems to have remained a tenancy residence for the Dogmersfield's estate until 1933 when it was sold. In 1947, the designer John Fowler bought the cottage. By that time, the house was in bad shape. It had no road access. Fowler undertook a significant upgrade of the house and the grounds, laying the garden in 1949.



Figure 5. 1759 Isaac Taylor's map. Showing different landscape structures from the Dogmersfield's estate



Figure 6. 1911 OS County Series Hampshire & Isle of Wight 1:2500 ©www.oldmaps.co.uk



Figure 7. 1977-79 OS 1:2500 ©www.oldmaps.co.uk

In 1977, Fowler left the house and the garden to the National Trust. Fowler had carried out the upgrading works from a farming cottage to an entertainment house. Haslam's publications defined the Hunting Lodge as the place for celebrity entertainment. However, Haslam portrayed the Hunting Lodge as the quintessential leisure cottage. Haslam's celebrity parties and publications brought the image of the cottage to a new level, adding to the legend of the house and increasing its aura of mystery. Haslam made the image of the main facade iconic. It was published in *Folly de Grandeur: Romance and Revival in an English country house*, and his memoirs *Redeeming features*. In 2019, Haslam finished his tenancy. The proposal wants to facilitate the use of the house for the new custodian and those to follow.



Figure 8. (Left) John Fowler gardening ©Martin Wood book *John Fowler Prince of Decorators*. (Right) Nick Haslam in the garden © Nicholas Haslam's *Folly the Grandeur*

The Hunting Lodge

House materiality

The main facade is red brick with a Flemish bond layout and penny roll pointing. Current residues indicate the cottage was limewashed in the past. The façade composition consists of three bays marked by brick pilasters, a wider central bay with narrower ones on either side, all headed with Dutch gables and urns as finials. The leaded casement windows, a triple bay in the centre and single on each side, are framed by raised brick profiles arched with trefoil ogee. Dummy windows with the same geometry appear at roof level on the façade parapet—a brick string course projects over the top of the ground and first floor. At ground level, the door is in the axe of symmetry. Red clay tiles and lead detailing are used across all roofs: the main house, the Fowler's extensions, the Summer House, and the pavilions. The pitched roof of the main house is divided into three, like its internal layout.



Figure 9. Image pre-1947, prior to John Fowler's garden design ©Hampshire Archives

The cottage was built over different phases. The rooms along the main façade are the oldest over the two floors. The Jacobean style façade and the side return to the depth of one room belong to the same period. The main house was extended at the back in Victorian times, including the addition of an outbuilding. Later on, the outbuilding was developed towards the main house. Additions and alterations continued under Fowler's ownership, like the 1970s north end known as Elm Cottage, where he and Haslam had their studio.

Garden features

Fowler developed the Hunting Lodge grounds in the Dutch style. A patch of lawn extends from the bricked paved area in front of the main façade, with paths enclosing a central lawn. Fowler's scheme framed the view of the main façade with the symmetrical display of pleached hornbeams, with a hedge coming close together by the end of the garden. The lateral paths provide a variety of vistas decorated with different garden features; Coade's sculptures, Fowler's wall lanterns, the garden pavilions, and a fountain are among them. Although the garden design is mostly by Fowler, Haslam carried out some additions, like the white obelisk in Wilk's water, the addition of urns in the entrance court and a dummy door on the west façade of the house.

The historic garden is prone to damage caused by the local wildlife, deer in particular. Without a deer deterrent it would be impossible to keep and retain the formal garden as per Fowler's scheme.



Figure 10. Fowler's garden design ©Martin Wood book John Fowler Prince of Decorators



Figure 11. Aerial picture from 1948 ©Martin Wood book John Fowler Prince of Decorators

ACCESS

The proposal does not alter the access to the house. Gates in these positions previously existed.

ASSESSMENT OF SIGNIFICANCE

The National Trust's Conservation Management Plan defines three grades of significance **High**, **Medium** and **Low**. Please refer to the end of the Appendix for a plan indicating the room names. The areas designated as having **High Significance** are, in pink:

- The Hornbeam hedging
- The ditch and any banking
- The Mulberry trees
- The statues
- The garden pavilions
- The old rose vine
- The box herb garden
- The box pyramids
- The topiarised ball trees
- The Yew hedge close to the east pavilion
- The swan bench
- The pyramid tops gates
- The Summer House

The areas of **Medium Significance** are, in purple:

- The flower borders
- The crab apple trees
- The Jasmine bowers
- The planters, seats and sheds
- The redbud, holly, cherry and tulip tree
- The Rosemary
- The vine on the house

The site is highly linked to its setting, making a significant contribution. The location of the Hunting Lodge, north of the Basingstoke Canal (Conservation Area) and surrounded by ancient woodlands (Site of Special Scientific Interest), makes it a remarkably fragile setting. Any proposal and alterations for the Hunting Lodge must respect the local ecology and existing views. The nature surrounding the site is indispensable to understanding the significance of the building.

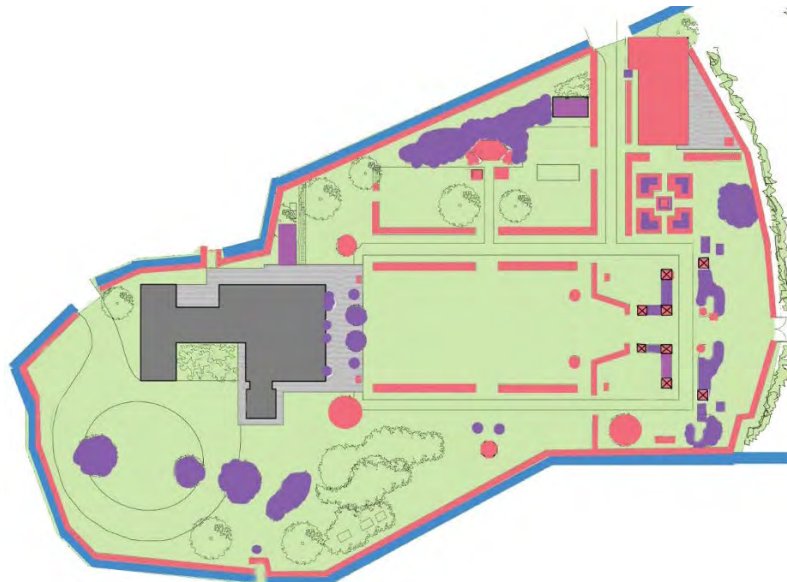


Figure 12. Diagram of site significance: Pink= High, Purple=Medium, Green= Low. The ditch in blue© NT CMP

Definition of the significance

Historic significance

The Hunting Lodge is evidence of Odiham's natural environment's different ownerships. It has been used throughout history, from its use by royalty as hunting grounds to a residence associated with the Dogmersfield estate and a place for leisure. Similarly, Wilk's Waters reflects the variety of services of the Common, initially probably created to extract clay to make bricks and then repurposed as a feature and the breeding of fish.

Historically, the most representative aspects are the ditch, created for the enclosure of animals, and the main façade, built to form a picturesque landscape. The former highlights the site's historic significance rooted in its medieval origin. The latter denotes the historical significance of the building as a Georgian folly. The rest of the fabric of the building evidences the changes of use over time, with links to three main periods: Georgian, Victorian and the twentieth century.

The Hunting Lodge is also evidence of how Fowler and Haslam worked, immersed in samples, sketching, and inspired by the landscape surrounding them.



Figure 13. The garden is also unique evidence of Fowler's work as a landscape designer.



Figure 14. Iconic view reproduced in © Nicholas Haslam's *Folly the Grandeur*

Cultural significance

Fowler's and Haslam's use of the house as a leisure space extended the associations of the cottage with many celebrities, among others: photographer Horst P. Horst, designers Terrance and Shirley Conran, and actors like David Hemming, Vivian Leigh, Rupert Everett, the pop star Bryan Ferry, the fashion designer Paolo Moschino and other figures like the Duchess of Beaufort, Tracy Somerset.

Haslam publications made an icon of the cottage's main façade: the vista of the garden's axial composition reflected on Wilk's Waters. This picturesque view is for communal enjoyment, accessible to the public through Odiham Common's paths, including its bridleway passing by the house.

Architectural significance

The Hunting Lodge is a rare example of the Jacobean style in Georgian times. Though not so unusual for a folly, its most evident architectural significance is as the only eyecatcher left from the rococo redevelopment of the Dogmersfield estate.

The refurbishments of Fowler and Haslam are an added layer of architectural significance. The Hunting Lodge is evident in their English Country house style. The loss of most of the Colefax and Fowler interior design schemes emphasises the relevance of Fowler's work at the Hunting Lodge.

Its aesthetic significance is on the Key view or vista designated by the *Basingstoke Canal Conservation Area: Character Appraisal and Management Proposals* as number 11: "The towpath looking north across Wilk's Water Pond to Wilk's Water Cottage and the Old Hunting Lodge".

Archaeological significance

Further site analysis is required to assess the archaeological significance of the site. There is no local or national archaeological designation for the site. Nevertheless, it is included in the National Trust archaeological database (HBSMR): site number 157751. The Trust considers that the ditch enclosing the Hunting Lodge's land might be of medieval origin. The current proposal does not interfere with this area, and therefore, the study was desk-based. Any excavation or disturbance throughout this area should be considered as an opportunity to search for indications that could reveal its original date.



Figure 15. Ditch by the back gate.



Figure 16. View of Hunting Lodge on arrival point by car

PROPOSAL

The proposed design includes the following works on the site surrounding the grade II listed Hunting Lodge and other garden structures and the not-listed curtilage of Summer House. The access to the grounds remains as existing.

All the new timber gates are from oak with sawn finished and John Fowler style sawn finished finials. All square posts are concreted into the earth for maximum security, with treatment applied to the timber to prevent early rotting and woodworms common in the area. The main entrance, the front gate, incorporates an under motor to allow easy opening from the car. (Refer to the joinery schedule for further details). The height of the new gates blocks deer access to the site, a recurrent issue in the area. Gates 01, 06 and 02 provide privacy to the back of house areas, mainly the car park and the kitchen. Gates 03 and 04 offer transparency for side views of the front garden.

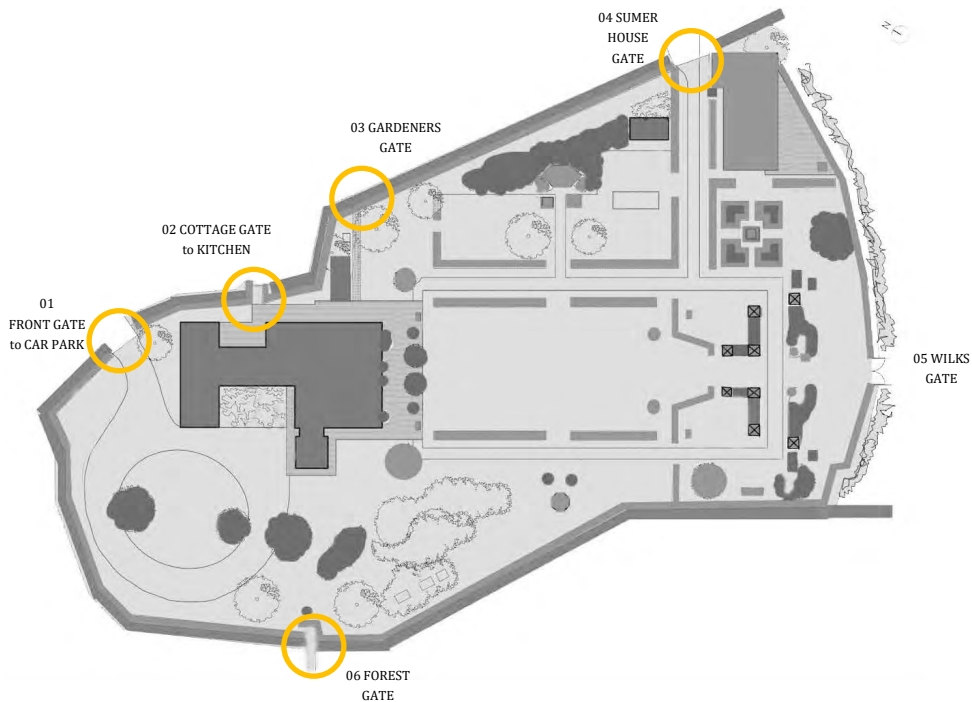


Figure 17. Site diagram indicating the location of new gates with a circle

The designs have been inspired by the following historical references:

- The wooden gates at Cleve Prior Gardens from the book by Gertrude Jekyll and Laurence Weaver, *Gardens for Small Country Houses*.
- Late 18th century panelled fences from the 'Bramsbury Red Book' by Humphrey Repton (1795)
- The garden of Robert James of Vita Sackville-West in St Nicholas, Richmond (Yorkshire), whose topiaries mirror the architectural motif. Similarly, the posts engage with this tradition of adapting architectural geometry to fit the English landscape.

All these references go back to Fowler's own source of inspiration.



Figure 18. The wooden gates at Cleeve Prior Gardens © Gertrude Jekyll and Laurence Weaver. 1795 illustration © Humphrey Repton. And Robert James' topiaries at Vita Sackville-West

These references were presented in combination with the Pre-application proposals. The feedback of the Assistant Conservation Officer for 23/02363/PREAPP was incorporated into the current proposal. The main introduction was the addition of transparency on the upper part of those fences that could offer a viewpoint towards the formal front garden, which is the one holding higher significance and is already visible from the Wilk's Pond gate.

The Assistant Conservation officer agreed that the house occupants deserved a certain level of privacy, particularly in the most domestic areas of the site: by the side garden where the kitchen and living area face and the rear where cars park. The loss of public views of these areas was not a detriment to the enjoyment of the historic building.

Timber was considered the most appropriate material for these gates, and the patina of weathered oak demonstrated its integration with the natural context as well as the later Fowler constructions. Despite vertical planks being preferred by the Assistant Conservation Officer, in the spirit of sustainability, horizontal planks were agreed on for the rest of the gates to avoid waste of removal of those already in place.



Figure 19. Before and after of the front gate



Figure 20. Current image of car park's gate 01, it was inspired by the Elm's cottage (the rear extension at the Hunting Lodge). The oak has now weathered and blends with its surroundings.



Figure 21. View of the previous gate which allowed views into the house



Figure 22. The gate to the kitchen (02) now offers privacy from passersby looking into the house and deer from jumping in.



Figure 23. Proposed Cottage gate

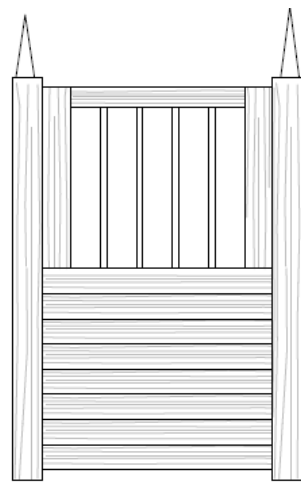
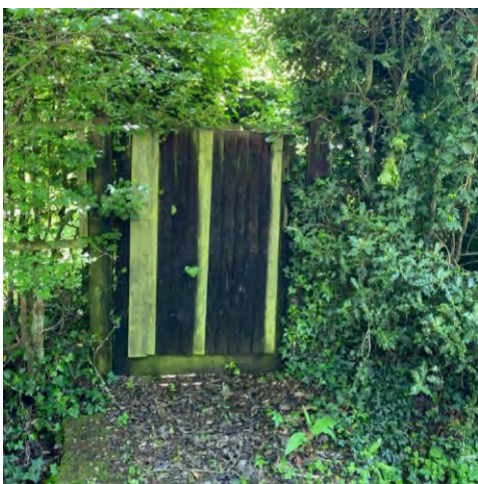


Figure 24. Existing gate left and proposed right. Allows for side views into the garden.



Figure 25. Existing Summer House gate



Figure 26. Proposed new gate by the Greenhouse. Creates a sense of privacy while still allowing views into the garden

IMPACT ASSESSMENT

As recommended by *HART local plan 2032*, Policy NBE1, the works proposed are respectful to the existing features while improving the conditions of the house. All elements identified as of high significance remain as they exist. The proposed new gates recover John Fowler's gothic design of pointy spikes. The design is consistent with the 1970s Elm Cottage and the Gardener's Shed.

It replaces the previous conventional and decayed gates that were neutral to the significance with high-quality oak gates that retain the possibility for the public to view the most significant part of the house.

GUIDELINES AND POLICIES

This Heritage Statement was prepared following:

National Policy and Historic England's guidance

- The National Planning Policy Framework: Section 12, Conserving & Enhancing the Historic Environment.
- The National Planning Practice Guidance (NPPG)
- Planning (Listed Buildings and Conservation Areas) Act 1990
- Good Practice Advice GPA 1, GPA 2 and GPA 3
- HEAN 12: Statements of Heritage Significance

Regional and Local Policies

- Regional Planning Guidance for the Southeast RPG9
- Hampshire County Structure Plan E16
- HART local plan 2032
 - Policy NBE1 Development in the Countryside (I) To secure the optimal viable use of a heritage asset or would be appropriate enabling development to secure the future of heritage assets.
 - Policy NB8 Historic Environment
 - Policy NBE9 Design
- HART District Local Plan (Replacement) 1996-2006 and First Alterations to the Hart District Local Plan – Saved Policies:
 - Policy GEN1
 - Policy CON10 to CON 14
 - Policy CON17
 - Policy CON18
- Basingstoke Canal Conservation Area: Character Appraisal and Management Proposals
- Odiham and North Warnborough Neighbourhood Plan 2014 – 2032

SUMMARY

The high humidity of the area combined with the issues of the woodworm, which is typical of this area, and the use of untreated timber resulted in the rot and decay of the existing gates. As part of its replacement, the National Trust wanted to satisfy its occupants' requests for peace and privacy.

The proposed gates are a satisfactory compromise. They achieve the privacy required and stop deer from jumping into the garden. But they still allow the public to view the most significant area of the garden. As indicated in the site's significance diagram, the High and Medium Significance elements concentrate towards the front of the house, where gates 03 and 04 offer views of the garden and the main facade.

Moreover, the high-quality material of the new gates, treated natural oak, blends with the surroundings and matches the language of John Fowler's Elm Cottage. The new timber gates remain subservient in material and design to the iconic gate. This also responds to the functionality of the house and the lower significance of the side garden views in comparison to the axial view towards the main façade of the house from Wilk's pond.

REFERENCES

Haslam, Nicholas, *Folly the Grandeur, Romance and Revival in the English Country House* (London, Jacqui Small, 2013)

Haslam, Nicholas, *Redeeming Features: Memories*

Martin Wood, *John Fowler, Prince of Decorators* (London: Francis Lincoln Limited, 2007)

British History Online, Dogmersfield: <https://www.british-history.ac.uk/vch/hants/vol4/pp72-74>

Historic England entry for:

KING JOHN'S HUNTING LODGE <https://historicengland.org.uk/listing/the-list/list-entry/1092162>

Hampshire H1stonc Landscape Assessment

APPENDIX



Eva Palacios

Our Ref: 22/02997/PREAPP
Case Officer: Joanne Baxter
Tel. No.: 01252 774071
planningadmin@hart.gov.uk
www.hart.gov.uk

25th January 2023

PROPOSAL: Additions and alterations

AT

SITE LOCATION: Hunting Lodge, Bagwell Lane, Odiham, Hook, RG29 1JG,

Dear Eva Palacios

A pre-app meeting was held via Teams on the 19.1.2023 at 14:00 hrs between Beverley Mogford (Conservation Officer) Joanne Baxter (Planning Assistant) Eva Palacios (Agent) and Lucinda Finlay (Historic England).

An agenda was provided to discuss the Metal Gates overlooking the pond, the wooden vehicle and pedestrian gates, the gabions, the metal boundary fencing, the uplighting, the CCTV cameras, the pavillions and the relocation of the pipework.

Within the discussion much of the proposed works were acceptable however there were two areas where the schemes proposed required a rethink. This was the metal gates and the wooden vehicle and pedestrian gates. It was proposed that the metal gates be redesigned so that more of the dwelling facade was visible and that the posts that the gates were attached to were more bespoke and in keeping with the existing posts which supports Wilks Gates. There was also reference to the colour of the gates and what may be more appropriate in the setting - other than black. With regards to the wooden gates vehicle and pedestrian gates it was advised that these were urbanising and that the five bar gate removed was more in keeping and something along this design would be more in keeping.

Whilst Eva (the Agent) did not agree with the ideas and potential solutions offered she said she would be happy to work with the LPA to achieve a scheme which would benefit her client, site and the LPA.

Within the meeting the Lucinda (Historic England) advised that given the archaeological site that survey / reports had been carried out with regards to the gabions and the pavillions and that these would be sent to us to assist in our appraisal / determination of the works for the site within any proposal submitted.

Yours faithfully

Joanne Baxter
Place Services



Lucinda Finlay
c/o Eva Palacios
36A Wingford Rd
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Our Ref: 23/02363/PREAPP
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7th February 2024

PROPOSAL: Retrospective application for timber gates and the redesign of the metal gate behind the historic timber white gate at the Hunting Lodge.

AT

SITE LOCATION: Hunting Lodge, Bagwell Lane, Odiham, Hook, RG29 1JG,

Dear Sir/Madam

These written comments follow a pre-application meeting via Teams Meeting on the 19th January 2024 with Bethany Griffin, Joanne Baxter, Eva Palacios and Lucinda Finlay.

The principal elevation of the Hunting lodge is a significant feature of the listed building and is a focal point within the designed landscape and established views. A proposal which detracts from or hinders this view would have a substantial impact on how the listed building is experienced, eroding the heritage assets relationship with the landscape.

This pre-application seeks advice on erecting a secondary gate behind the existing decorative timber gate in excess of 1.8 metres height to restrict access of deer to the immediate grounds around the Hunting Lodge. It has not been demonstrated within the information submitted within the preapplication that a secondary gate at the Pond Gate entrance could be erected without interrupting or detracting from this significant feature. The height required for this secondary gate in order to be effective against deer entering the site would have a significant negative impact which would not be considered acceptable. At the meeting you indicated that this would be looked into and further drawings would be submitted to hopefully overcome this. No further information/drawings have been received.

This pre-application enquiry also included specifications for the other entrances to the site. A modest approach to the design of the gates is recommended, with a picket gate being the preferred design due to the rural and open character of the site. Although a compromise may be possible in

some instances where picket gates would allow direct views into private amenity space. The gates should be traditionally constructed and there are no objections to the proposed natural finish. Where solid gating may be considered, although vertical pickets would be more traditional, if it is intended to retain the existing vehicle gate then a cohesive approach to the whole site would take precedent.

Yours faithfully

Joanne Baxter
Place Services