

IVY LODGE, CIRENCESTER PARK WINDOW 4 HERITAGE STATEMENT

*'Tis use alone that sanctifies expense,
And splendor borrows all her rays from sense.'*
Pope, Moral Essays, 1731

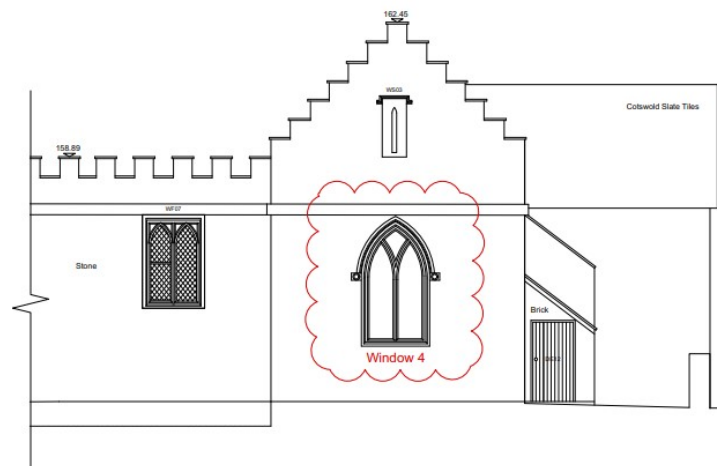
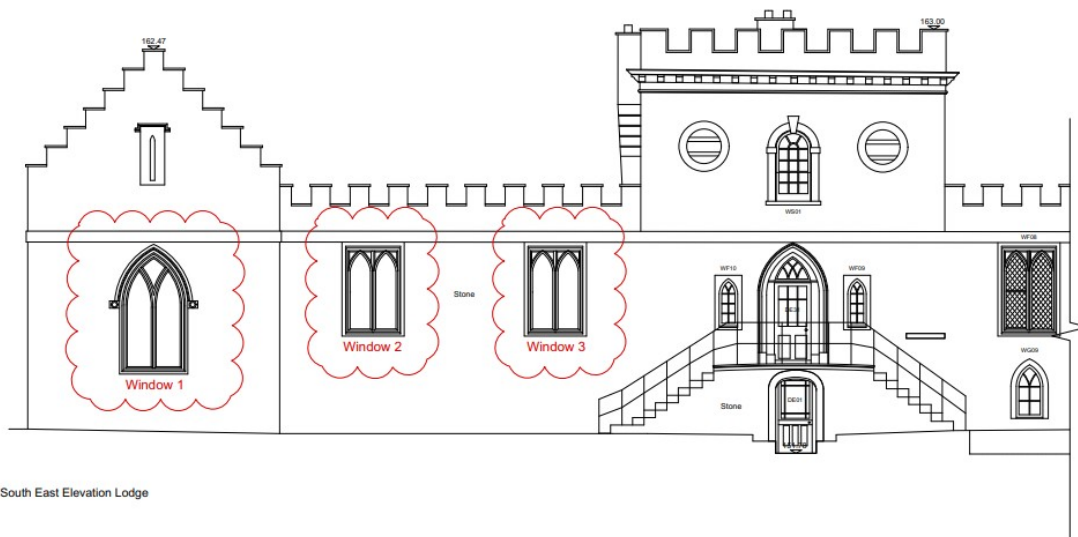
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1.0 INTRODUCTION

1.1 This Heritage Statement has been prepared to inform a listed building consent application regarding Window 4 of the façade of Ivy Lodge in Cirencester Park, Gloucestershire. It has been researched and written by heritage consultants, Nicholas Pearson Partnership LLP, for the Bathurst Estate and was prepared in December 2023.

1.2 Ivy Lodge is a grade II* listed building, standing in the grade I registered designed landscape of Cirencester Park. Listed Building Consent has been granted to the Bathurst Estate for the conversion of Ivy Lodge into a wedding venue and work has commenced. This work will provide a viable new use for the listed building complex, enabling extensive repair of the structures and ensuring the future conservation of one of the key parkland buildings designed and erected by Allen, 1st Earl Bathurst, as an eyecatcher in his early eighteenth-century landscape.



Ivy Lodge: Proposed Elevation (South East Elevation), Millar and Howard Workshop, January 2022

- I.3 The principal structure of Ivy Lodge comprises a symmetrical, largely Gothick-style screen wall, running southwest-northeast. Behind the centre and northern half of the wall is an L-shaped building which, until recently, was a tenanted estate residence (referred to as the Lodge and link range). The far northern end of the Gothick façade forms the southeast gable end wall of a large barn, which extends back to a further two-storey building known as the granary/cart shed.
- I.4 Window 4 of the Gothick screen wall is in the southeast barn wall. It is a simple pointed-arched, Y-tracery stone window with infilled, rendered openings, marked with the pattern of diamond-shaped leadlight glazing. Given the approved new use of the barn as a function space for wedding receptions, the Estate wish to explore the possibility of glazing window 4 to enhance the aesthetic qualities of the space and to introduce more natural light. This Heritage Statement is intended to inform this decision by assessing the history and significance of window 4.



Window 4 of Ivy Lodge, southeast elevation

I.5 The statement begins with a summary history of Ivy Lodge. This has been informed by the *Ivy Lodge, Cirencester Park: Heritage Statement* (Built Heritage Consultancy, November 2020). The *Cirencester Park: Alfred's Hall, Ivy Lodge and Deer Park Conservation Management Plan* (Nicholas Pearson Partnership LLP, July 2020) has also been consulted, together with readily available published and online historic images and newspaper articles, and a brief consultation of the estate papers currently stored in the Estate Office (dating from around 1989 to 2018). Following the historic analysis, the significance of the Lodge and window 4 is assessed to inform an appraisal of the proposal and its impact on the heritage values of Ivy Lodge. The appraisal seeks to understand the level of any harm caused to the listed building and whether this harm is outweighed by public benefit, in accordance with paragraphs 205 to 214 of the National Planning Policy Framework.

2.0 HISTORY AND SIGNIFICANCE

2.1 Medieval Origins

- 2.1.1 Ivy Lodge contains medieval timberwork in the roof of the Lodge and the Barn. In the condition survey undertaken by Hugh Arnold in 2020 (1), six of the seven trusses of the Barn roof were identified as a raised cruck type, indicating that they probably date from the late 1400s. In the early modern period, they were rebuilt with substantial alterations including the removal of the original side purlins, arch-braces and wind braces. Some of the collars were also removed and replaced with smaller dimension timbers. The uniformity of the masonry of the barn's stone walls suggests that these were wholly rebuilt in the early modern period. Arnold concluded that *it is likely that the medieval barn was dismantled entirely in the rebuilding* (1). Furthermore, the early modern timber forming the seventh truss at the northern end of the roof may indicate that the barn was extended in length when it was rebuilt.
- 2.1.2 Evidence indicating that the medieval barn was rebuilt has raised the possibility that the structure was brought in from elsewhere. However, given the difficulties of relocating such massive timbers, it seems likely that there was an existing barn on or close to the site. This is further supported by a second medieval roof over the Lodge which comprises an especially fine jointed cruck type roof with cranked collar and arch-braces. Arnold also dated this structure to the fifteenth century and notes several features that indicate that it was the roof of a high-status, open hall at first floor level (1). This hall has been revealed during recent works, with other features including a substantial chimney breast and what appears to be a large infilled window in the north wall.
- 2.1.3 Prior to the Dissolution in 1539, the land was owned by Cirencester Abbey. When it was eventually acquired by Sir Robert Atkyns in 1699, the indenture referred to *the said moiety of the Grange or Farm called Oakley Farm*. As Ivy Lodge was known as Oakley Lodge until at least 1841, it has been suggested that the medieval buildings originate from a medieval monastic grange or tenanted farmstead. Cirencester Abbey had three granges, two of which were located within the walled precinct of the abbey. The third was known as Barton Grange; Phibbs and others propose that this was on the site of Ivy Lodge, but was then relocated and rebuilt on its present site at the end of Barton Lane in the late seventeenth century, probably because the medieval grange buildings were old and decayed. The existence of a high-status hall within the Grange may be indicative of a private chamber or solar for use by

the Abbot, either pre-dating the other agricultural buildings or co-existing with a tenanted farm (1).

2.2 *Ornamental Park Building*

2.2.1 Allen Bathurst (1684-1775) acquired the parish of Sapperton and Oakley Wood in 1716 from the executors of Sir Robert Atkyns (1647-1710), considerably increasing the extent of his grounds to the west of the main house, which he had rebuilt. In the autumn of 1718, Bathurst and Alexander Pope (1688-1744) were corresponding on the design of the landscape park. By 1721, Pope was describing *noble scenes, openings and avenues* in Bathurst's *immense design* and work had commenced on *The Wood House* at the centre of Oakley Wood (subsequently rebuilt as Alfred's Hall, completed by 1733) (2). Bathurst continued to develop the landscape over the 1720s, 30s and 40s, and was still enjoying a daily two-hour ride around his park a month before he died in 1775.

2.2.2 With advice from his friends, Lord Bathurst is understood to have personally designed the buildings in Cirencester Park. By 1732, he had rebuilt the Wood House as a sham *Gothick* ruin, known as Alfred's Hall. The Ivy Lodge screen wall, the Round Tower and the Square Tower are also in the *Gothick* style, featuring pointed arched windows and crenellations. It is assumed that all four buildings are contemporary, although the exact building date of Ivy Lodge remains unknown and previous scholars, for example James Lees-Milne, suggested an earlier building date of circa 1720. We can be confident that Ivy Lodge was built by 1779, as it was plotted on Samuel Rudder's *Plan of Oakley Great Park*.

2.2.3 Another source used to date Ivy Lodge is a painting of Cirencester Park by George Lambert (1700-1765). The work is undated, and is not listed in the current catalogue raisonné for Lambert (3). It has been dated to circa 1730, possibly based on the age of the avenue trees, but may have been painted when Lambert's commissions for country house paintings took off after 1733. Furthermore, it was probably around the mid to late 1730s when Lambert and Bathurst almost certainly became acquainted through London social circles. Both were friends of painter, William Hogarth, and all three men went on to be governors of the Foundling Hospital, founded in 1739.



An untitled and undated painting of Cirencester Park by George Lambert (1700-1765), possibly mid-late 1730s.



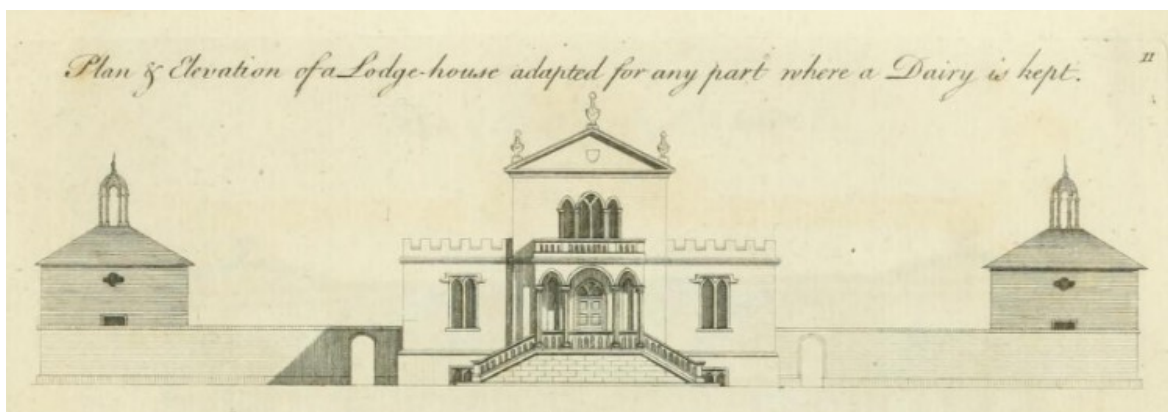
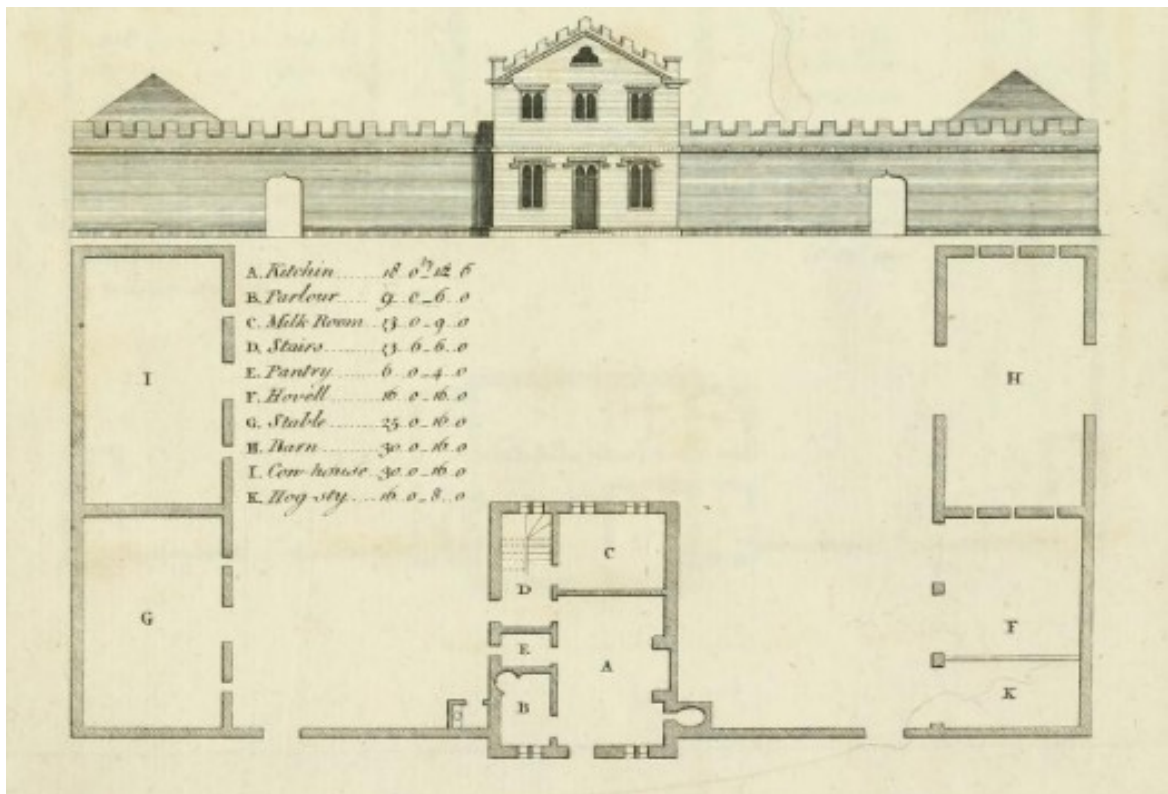
A detail of Lambert's painting, showing Ivy Lodge. Note the absence of the two lancet windows either side of the front door and a basement level window on the right-hand side. The lancets had been inserted by at least 1900. The former medieval hall was depicted with a chimney stack on the northern gable end, indicating that it remained in domestic use. Window 4 is painted in the same way as other fenestration on this elevation, confirming that it was intended to be read as glazed, even if this was only achieved through a paint finish.

2.2.4 One further piece of evidence for a building date is comparison of the Y-tracery gothic windows on Alfred's Hall and Ivy Lodge. The profile of each frame is similar and they share a characteristic floral motif decorating the ends of the hood-moulds. Although it is understood that Bathurst reused stonework salvaged from Sapperton Manor and church, which were rebuilt in the early eighteenth century, the consistency and quality of the stonework suggests that these particular windows were made for Alfred's Hall and Ivy Lodge. Furthermore, the Alfred's Hall window was made to fit into a round tower, which is unlikely to have existed on a medieval parish church or in the Jacobean manor house.



Comparison of the windows in Alfred's Hall (detail from a late nineteenth century photograph) with those on Ivy Lodge. Note the common use of the floral motif on the hood-moulds.

2.2.5 Even with a slightly later building date of the late 1720s to 1730s, Ivy Lodge is still an early example of a *Gothick* style estate building. Comparative examples such as the crenellated cow shed at Rousham designed by William Kent (1685-1748) and the monumental Castle Barn on the Badminton estate, designed by Thomas Wright (1711-1786), date from the late 1730s and 1740s. Architect, Timothy Lightoler (1727-1769), designed a selection of *Useful and Genteel Designs...of Parsonage and Farm Houses* which share characteristics with Ivy Lodge, including designs with central farmhouses flanked by twin pavilions at either end of a screen wall, but these are also later in date, published in 1762.



Plates from *The Gentleman and Farmer's Architect*, T. Lightoler (1762)

- 2.2.6 Lightoler's classical and Gothick designs for complexes of agricultural buildings, some of which were illustrated slightly earlier in *The Modern Builder's Assistant* of 1757, are some of the earliest published designs for *ferme ornées* or ornamental farms. If Ivy Lodge was built in the late 1730s, as well as being pioneering in terms of the Gothick style, it would also make the structure a very early example of a *ferme ornée*, albeit one that probably re-used an existing farmstead and buildings. The term originated from the writings of landscape gardener Stephen Switzer (1682-1745). He sought to create landscapes that were beautiful and agricultural, mixing *profit and pleasure* and creating landscapes inspired by classical Arcadia, where man was at harmony with nature. Switzer's *ferme ornées* covered the whole landscape, but the term was later used to refer to ornamental farm buildings. He advised Bathurst on the layout of a *ferme ornée* on his other estate of Richings Park, or Riskins, near Windsor, remodelled from 1714. Switzer's ideas, if not his direct advice, were therefore almost certainly applied by Bathurst to Cirencester Park, which shares many stylistic similarities to Switzer's published landscape designs.
- 2.2.7 The design of Ivy Lodge evokes a classical landscape by resembling an Italian Renaissance palazzo or Palladian villa, complete with a *piano nobile* reached by two flights of rusticated external steps and a touch of classical architecture with the insertion of a sash flanked by oculi on the second floor. Bathurst evidently considered the pre-existing medieval buildings too valuable to demolish and instead adapted and screened them behind the façade of a grand villa to enhance his landscape park. While this may have involved complete rebuilding the barn (the varying lengths of medieval timbers suggesting that they had become badly decayed), the vertical masonry joints in the southern elevation of the Lodge suggest that the open hall building was retained *in situ*, with a screen wall added either side. As noted by Phibbs, Bathurst's inclination to conserve ancient building fabric is yet another aspect that makes Ivy Lodge especially pioneering (1).
- 2.2.8 The more utilitarian nature of Ivy Lodge compared to Alfred's Hall, especially if the Lodge remained in use as estate staff accommodation, may explain why it was largely ignored by eighteenth and nineteenth century visitors to Cirencester Park. Notably, it only appeared as a detail on one side of Lambert's painting and was not even mentioned by Samuel Rudder. This emphasizes the importance of the Ivy Lodge's deceptive Gothick façade, acting as a distant eye-catcher from the polite ride to Oakley Wood and Alfred's Hall and historically intended to screen vernacular working barns and yards close to the park boundary and near a more agricultural area of the estate.

2.3 *Bailiff's House*

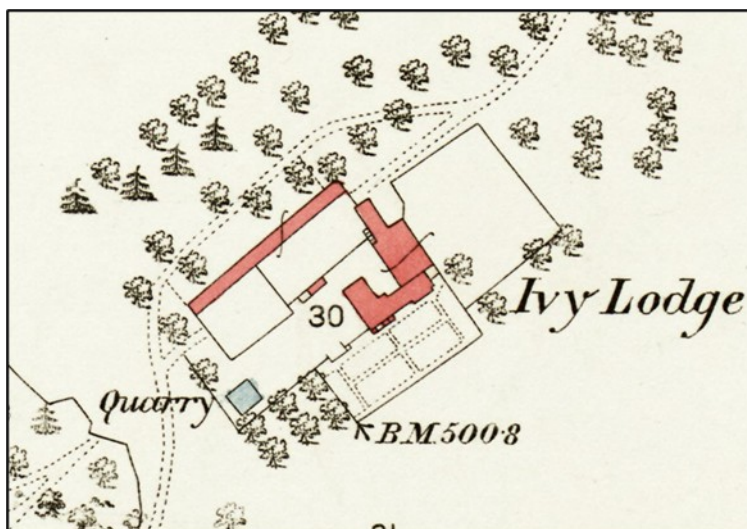
- 2.3.1 The earliest plan of Ivy Lodge is that plotted by Rudder in 1779 on his *Plan of Oakley Great Park*. It suggests that in addition to the lodge, link range and barn, there was also a structure behind the southwestern gable. A building here was also plotted in 1837, but appears to have been demolished by 1884.



Detail of *Plan of Oakley Great Park*, Samuel Rudder, 1779.



Detail of a map of the Borough of Cirencester, Dewhurst & Nicholls, 1837



Detail of the Ordnance Survey 25-inch map, 1884 (surveyed 1875-82)

2.3.2 Until at least 1841, Ivy Lodge was known Oakley Lodge. At this stage, the complex of buildings incorporated two residential dwellings occupied by a family and two single men. Together with the occupiers of the Square and Round Tower Lodges, all the residents were agricultural labourers on the estate. At some stage between 1841 and 1877, the Lodge became the home of the estate's farm bailiff and was renamed Ivy Lodge on account of the uncontrolled growth of ivy over the entire Gothick façade, excepting the windows. The decision to keep the blanked windows clear of ivy suggests a continued appreciation of the Gothick south facade.



Ivy Lodge, circa 1883

2.3.3 Several features have been identified in the building condition survey as mid or late nineteenth century and may date from a phase of improvements when the Lodge became the farm bailiff's residence. These include the half king-post trusses in the roof of the lean-to between the two eastern porches of the barn, and the brick chimney stack, cooking range, joinery and first-floor brickwork of the granary/cart shed range, dating its conversion to residential accommodation. The lean-to on the eastern corner of the barn, either side of a buttress, has also been dated to the second half of the nineteenth century, and the long shed to the northwest was in place by 1884. The creation of a small formal front garden is a further element that may have been a result of upgrading the Lodge for the farm bailiff, and a

structure, probably a lean-to shed, was once again standing behind the southwestern gable end.

2.3.4 Ivy Lodge remained the home of the farm bailiffs and their families throughout the twentieth century, with residents including Charles Gardiner and Frank Moss. During the Second World War, the Lodge was the home of John Warner, and it is perhaps during his occupation or immediately afterwards, that extensive refurbishment works took place, roughly dated *mid to late twentieth century* (4). These included internal alterations to the accommodation in the main lodge and link range, the replacement of the roof and the insertion of modern windows. It is around this time that the ivy is also removed from the building resulting in the clean façade that was photographed in the 1960s. By this stage, Ivy Lodge had given its name to the famous polo grounds laid out around Lodge Park from 1894, and in its current layout by 1969.

2.3.5 In 1990, the four-bedroom house in the Lodge was still the home of the manager of Cirencester Park Farms Ltd. and incorporated a farm office in one small room. This was probably in the link range, with a separate entrance up the concrete steps from the courtyard. It was proposed to improve the office accommodation by converting a former flat at the back of Ivy Lodge, probably in the granary/cart shed. By 2010, the farm manager had vacated the lodge and it became a tenanted estate cottage with a new porch on the west elevation. Estimates were sought for refurbishing the windows, including those in the eastern half of the Gothick façade. The Barn and eastern yard were in use by the Polo Club, despite the deteriorating condition of the barn roof.

2.4 *History of window 4*

2.4.1 As discussed above, window 4 is very similar to the window of the round tower on Alfred's Hall suggesting that they may be contemporary and, therefore, both made in the 1730s. We have more documentary evidence to date Alfred's Hall and know that it was completed by 1733. Based on the condition survey evidence, the surrounding wall into which window 4 was built is also contemporary and forms an integral section of the main façade and the external walls of the rebuilt barn to the rear. The window is, therefore, almost certainly part of Lord Bathurst's Gothick Oakley Lodge.

2.4.2 When Lambert painted the view of the Lodge, probably in the 1730s, all the window openings appear dark. This was either because the windows were glazed at this date, or because the infilled openings had been painted to give the impression that they were glazed.

Whether this was artistic embellishment or reality, the illusion was that Ivy Lodge was a more substantial building. After Lambert's painting, no further illustrations of the lodge have been identified to date until photographs of the late nineteenth century, the earliest being circa 1883. In all the nineteenth and early twentieth century views, window 4 is obscured by vegetation or cropped from the image. By circa 1964, following removal of the ivy and, probably, the *mid-late twentieth century* phase of alterations, window 4 was once again visible and shown to be mirroring its counterpart, window 1, as a blind opening, infilled with light-coloured render. The colour, condition and lack of weathering to this render suggests that it was replaced in the 1960s.



Detail of window 4 render.

2.5 Significance

2.5.1 *Ivy Lodge: Historical and Evidential Value*

Ivy Lodge is a nationally important parkland building in an internationally significant eighteenth century landscape park. It is particularly important as an early example of the use of the Gothick style and as an early Georgian *ferme ornée*, designed to combine *profit and pleasure* and form an eye-catcher in views from the Broad Ride. With Alfred's Hall, Round Tower and Square Tower, Ivy Lodge forms part of a group of listed Gothick parkland buildings that adorned Bathurst's Oakley Great Park, contrasting to the classical temples and seats of the Home Park.

The building of the lodge involved adapting and integrating an existing medieval open hall and building a new barn or rebuilding an associated fifteenth century barn. The medieval building fabric of the hall which remains *in situ* is of high evidential significance for informing our understanding of medieval vernacular architecture in Gloucestershire's monastic estates as well as the nature of the agricultural landscape that pre-dates Lord Bathurst's re-landscaping works. The conscious retention of 'ancient' buildings is also significant as an early example of building conservation by Lord Bathurst, demonstrating his appreciation of late medieval architecture.

The relative absence of documentary evidence makes the surviving built fabric of Ivy Lodge and its associated structures of high evidential significance for understanding the origins and development of the structure. Ivy Lodge has undergone several phases of alterations and adaptations since the 1730s, including some irreversible internal and external mid to late twentieth century modifications that have been detrimental to medieval and Georgian fabric. The nineteenth century also saw several additions and reworkings that are not yet fully understood. The southern façade is, therefore, of high significance as the least altered part of the eighteenth-century building.

2.5.2 *Ivy Lodge: Aesthetic and Communal Value*

As recorded by George Lambert, Ivy Lodge was of high aesthetic significance as an eyecatcher from the Broad Ride and in the scenery of Oakley Great Park. The building continues to fulfil this role today and, from the late nineteenth century, has formed a backdrop to Cirencester Park's internationally renowned polo ground. The poor condition of the structure over recent decades and its use as private residential or office

accommodation has reduced the Lodge's communal significance, becoming a largely inaccessible parkland building.

2.5.3 *Significance of Window 4*

The six, symmetrical Gothick windows of Ivy Lodge are of high evidential and historic significance as original elements of Bathurst's eighteenth-century building, with shared stylistic similarities to fenestration on Alfred's Hall. They are of high aesthetic value, given that their role is to convey the desired illusion of a complete villa building with a *piano nobile* extending the full width of the southern elevation.

3.0 HERITAGE IMPACT APPRAISAL

3.1 Proposed Work

It is proposed to open up Window 4 and insert glazing. This would then form a second functioning window in the southern gable end wall of the barn, together with the existing lancet window above (also subject to glazing). It is considered that opening window 4 would significantly enhance the interior of the barn, which is being converted into a hall for wedding receptions and other functions, increasing natural light levels and the aesthetic and communal visibility of the medieval roof structure reused in the eighteenth-century barn reconstruction. The glazing would comprise high quality diamond leaded lights to match the existing south wall glazed windows, informed by the latest technical improvements developed, for example, by Touchstone Glazing Solutions at grade I listed Ledston Hall, so as to maintain and reinstate the exterior visual effect of the south elevation recorded in the 1730s. This additional natural light is considered to be particularly important by the client team as a means of securing the best possible outcomes for this project which will, in turn, improve the prospects for future heritage conservation projects on the estate. It is considered that glazing window 4 will significantly enhance the desirability of the venue on first entry, naturally lighting up the whole space and the reused medieval roof structure in particular. Ivy Lodge constitutes a major investment by the estate in the long-term viability of its heritage property. The success of this venture is critical to the sustainable maintenance of Ivy Lodge as well as the wider Cirencester Park.

3.2 Impact of the Proposal on the Heritage Values of Ivy Lodge

3.2.1 *Impact on Evidential Value*

The window is currently infilled with relatively modern, light-coloured cement render, probably replaced in the 1960s, on which the lines of diamond leaded lights have been trowelled to give the suggestion of glazing. This surface is, therefore, of relatively low significance and could be removed without losing original eighteenth century fabric. However, a visual inspection of the surface of the wall to the rear of the window, forming the internal wall of the barn, reveals no apparent evidence of the window on the inside. Where some masonry has come away, a vertical section of stone is visible, which may be part of the rear frame of window 4, although this cannot be determined without further investigation. The absence of internal evidence for the window suggests that it may have not been originally glazed and that opening the window will involve the loss of some of the eighteenth-century masonry infill to the barn wall. Evidence of the window infill would be

retained undisturbed at windows 1 to 3, as recommended in the preapplication advice received (5).

3.2.2 *Impact on Historic Value*

As discussed above, Lambert's painting and contextual evidence for similar structures, suggests that the design of Oakley or Ivy Lodge was intended to appear as a villa with a line of glazed windows lighting a *piano nobile*. The insertion of glazing into window 4 or, at the least, darkening of the infill rendered surface, will enhance this illusion, helping to restore the original historic external character of the building and having a positive impact on views from the grade I registered parkland. Interestingly, vertical masonry joints which outline windows 2 and 3 to the rear of the south wall suggest previous infilling of formerly open windows. Notably some freestanding wall windows at Alfred's Hall were also recorded as open, but these are now lost.



Vertical joints, windows 2 and 3, indicated by red arrows

The negative impact of opening the window will be the change of the historic internal character of the barn. It will introduce a large ornamental window into what was a working agricultural building, lit only by a single lancet window and the barn doorways. This impact should be considered, however, in the context of the barn's history. Notably, while medieval timber was reused in the eighteenth century, the barn is not an example of a single phase

fifteenth century structure. Furthermore, it has been periodically altered, reordered and repaired since it was rebuilt, with additions including a chimney stack on the north gable wall. It should also be noted that the Ordnance Survey surveyors plotted a subdividing partition or wall separating off the southern end of the barn in 1884, 1902 and 1922. While this could be a repeated cartographic error, it may represent the course of an original internal wall or a pre-1875 alteration to the barn, with consequent changes to the nature of the space behind window 4. Notably, the existing barn doorways are now open with modern glazing so as to enable the consented viable new use.

3.2.3 *Impact on Aesthetic and Communal Value*

Improving the quality of light and aesthetic interest the barn interior would increase the enjoyment of the space for guests, staff, and periodic public visitors. In particular, while glazing of the large barn doorways will improve the function of the barn for its new use, re-opening the southeast facing window 4 will significantly improve direct natural lighting of the reused medieval roof structure, enhancing aesthetic and communal access to this distinctive early fabric. This could be partly achieved by artificial lighting, but the effect of raking morning light is likely to generate a very different and higher quality effect. This enhancement would result in more people experiencing and appreciating Ivy Lodge, increasing accessibility to its aesthetic and communal values.



Barn roof timbers, part medieval, during works, artificially lit.

3.3 Conclusion

3.3.1 While Ivy Lodge contains and incorporates built fabric from a medieval monastic grange and an early Georgian barn, its national significance is as one of the first examples of a Gothick ferme ornée, designed by Lord Bathurst with three other pioneering Gothick buildings as an integral part of his landscape park, almost certainly in consultation with Alexander Pope and Stephen Switzer. Carried out with care and attention to detail, insertion of glazing to window 4 would not have a detrimental impact on the overall character of the Gothick façade which is the essential, least altered and most significant element of the building. Combined with repainting the blank windows 1 to 3, the work has the potential to enhance this external elevation, restoring the intended historic appearance of the building recorded by Lambert in the 1730s.

3.3.2 Glazing of window 4 will, however, contribute to a reduction in the internal historic agricultural character of the barn in combination with the other consented conversion works, including glazing of the barn doorways, the installation of a bar in the northeast porch and insulation of the roof. While undermining the barn's historic agricultural character will have some harm on the heritage values of Ivy Lodge as a whole, that harm will be less than substantial given the relative significance of the barn interior to the rest of the designated structure. The public benefit will be to enhance the aesthetic values of the new function room and convey a clear message about the combined ornamental and functional role of the building to all who use it.

3.3.3 Table I summarises the effects of the combined proposals on the significance of Ivy Lodge.

Table 1 Summary

Proposal	Significance	Impact on historic value	Impact on evidential value	Impact on aesthetic value	Impact on communal value
<p>Window 4 structure</p> <ul style="list-style-type: none"> Removal of external window render; mid 20th century Removal of 18th century masonry infill to masonry frame. Insertion of modern diamond pane leaded light window. 	<p>High</p> <p>The balanced fenestration to the south elevation of Ivy Lodge is a key part of its outstanding historic and architectural significance, but the individual blanked windows are likely to be a device to achieve this aim without incurring excessive window tax or revealing the prosaic agricultural use of part of the buildings. The current effectiveness of the blank windows is harmed by loss of the original paint treatment.</p>	<p>Minor impact of loss by the introduction of a functioning window into the eighteenth-century barn affecting the historic agricultural character of the barn interior, now a functions space.</p>	<p>Minor impact of loss by the removal of the infill eighteenth century masonry from one out of four blank windows on the south elevation.</p>	<p>Minor beneficial effect due to the improved natural lighting of the reused medieval timber roof structure.</p>	<p>Minor beneficial effect due to the enhanced aesthetic quality of the barn space for communal events.</p>
<p>Window 1 – 3 colour treatment</p> <ul style="list-style-type: none"> Cleaning of modern render, followed by painting with black limewash, with grey detailing to inscribed diamond lattice. 	<p>High</p> <p>The balanced fenestration to the south elevation of Ivy Lodge is a key part of its outstanding historic and architectural significance, but the individual blanked windows are likely to be a device to achieve this aim without incurring excessive window tax or revealing the prosaic agricultural use of part of the buildings. The current effectiveness of the blank windows is harmed by loss of the original paint treatment.</p>	<p>Minor beneficial effect as the historic appearance of the south elevation will be reinstated.</p>	<p>Neutral</p> <p>Evidence of the masonry infill for windows 1 – 3 will be retained undisturbed.</p>	<p>Minor beneficial effect, reinstating the designed 1730s function of the south elevation as a balanced Gothick elevation with matching blank and actual windows.</p>	<p>Minor beneficial effect, reinstating the designed 1730s elevation as seen by visitors to the park from the primary circulation routes.</p>
<p>Detailed building archaeological recording of the first floor medieval hall interior.</p>	<p>Considerable</p> <p>Evidence of the late medieval hall has been revealed by stripping out the modern residential fabric.</p>	<p>Neutral</p>	<p>Moderate beneficial effect of a full recording of the late medieval hall enabling a clearer understanding and better visual record of the hall, informing interpretation, understanding and ongoing conservation works.</p>	<p>Neutral</p>	<p>Minor beneficial effect generated by improved interpretation of the late medieval hall for visitors, and as a matter of public record.</p>

3.4 Policy Context

Initial consultation with Historic England has noted that the proposal to glaze window 4 would need to be steered by the guidance in paragraphs 126 to 137 of *Conservation Principles* (English Heritage, April 2008). This addresses the principles behind restoration, however, given the absence of compelling physical evidence that window 4 was originally glazed, the proposal to insert glazing should perhaps be considered with reference to paragraphs 138 to 148, which considers *New Work and Alteration*. The principles for new work are summarized in paragraph 138:

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

- a. *there is sufficient information comprehensively to understand the impacts of the proposal on the significance of the place;*
- b. *the proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed;*
- c. *the proposals aspire to a quality of design and execution which may be valued now and in the future;*
- d. *the long-term consequences of the proposals can, from experience, be demonstrated to be benign, or the proposals are designed not to prejudice alternative solutions in the future.*

Tested against these principles, the following conclusions can be drawn:

There is sufficient information comprehensively to understand the impacts of the proposal on the significance of the place.

Ivy Lodge has been repeatedly altered and modified since it was built and rebuilt in the early eighteenth century. Most of these works are undocumented and the archaeological evidence contained within the surviving structures provides the most information. From this, we can establish that window 4 and the south wall of the barn were probably built in the 1730s. We also know that the barn was built or wholly rebuilt and possibly enlarged at this time, reusing altered medieval roof timbers, and that it has remained in agricultural or recreational use (as a store for the polo ground) until recent times.

The proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed.

Glazing window 4 would involve some loss of eighteenth-century masonry in the interior of the south wall of the barn and weaken the internal historic agricultural character of the building. However, it would not materially harm the design intent of the Gothick façade and would reinforce its historic and modern cultural and aesthetic values within the registered

parkland. From within the barn, it will further reveal the understanding of the building's dual productive and ornamental role.



Conjectured late medieval solar window to the first-floor hall, to the right.

The removal of the residential subdivision of Ivy Lodge has revealed significant building archaeology of the first floor late medieval hall. It is proposed that, in addition to the glazing of window 4, a detailed archaeological recording of the hall is undertaken to enable interpretation, analysis and considered conservation of key features while they are still exposed, reinforcing and further revealing the overall significance of the Lodge as a whole.

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

The proposal would involve the glazing of an existing opening, with conservation of the original stone frame and new diamond leaded lights to match the other Gothick windows.

The long-term consequences of the proposals can, from experience, be demonstrated to be benign, or the proposals are designed not to prejudice alternative solutions in the future.

The works will not prevent re-infilling the window again in the future, if desired.

References

1. Arnold, Hugh of Emanuel Hendry Ltd. *Condition survey of Ivy Lodge, Cirencester Park, and surrounding buildings*, (2020)
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4. Built Heritage Consultancy, *Ivy Lodge, Cirencester Park: Heritage Statement*, (November 2020)
5. Cotswold District Council, *Ivy Lodge, Cirencester Park Opening up of four false windows to the front elevation of Ivy Lodge*. 23/03015/Paypre December 2023.