

## Heritage Asset Survey

<b>Building Name:</b>		<b>Building Reference Number:</b>	
Ayling Barn		LL5021	
<b>Building Address:</b>		<b>Listing Grade:</b>	
77 Church Lane West Aldershot Hampshire GU11 3LW		I <input type="checkbox"/>	II <input type="checkbox"/>
<b>Listing Criteria Met</b> (see Box B of the SPD)		II* <input type="checkbox"/>	
		Locally Listed <input type="checkbox"/>	
<b>Date Locally Listed:</b>		<b>Conservation Area:</b>	
26 <sup>th</sup> March 2012		Yes: <input type="checkbox"/>	No: + <input type="checkbox"/>

Detached House. Two-storey. Red brick, in a pseudo Flemish bond, with hipped tiled roofs. The north (entrance elevation faces) the drive to Church Lane West. Four bays, later two storey hipped porch to eastern bay. Windows are timber two-light casements with leaded lights to the first floor, and large timber mullion and transoms to the ground floor, also with leaded lights. Relieving arches above the latter are decorated with herringbone tile or brick and have tile drip stones. The first-floor windows on all elevations, have plain brick heads which interrupt the dentilation at the eaves. Terracotta date plaque; '1709 rebuilt WF 1913' central to this elevation. Later porch with exaggerated quoins and voussoirs to the entrance arch where the keystone is decorated with a carved stone head. The main door is a solid wooden door but for a peep-hole window. The south elevation has scattered fenestration with two or three light windows with leaded glazing; some are modern uPVC units. The elevation has been altered by the addition of the snooker room which extends to the south. There is a set-back but attached service wing to the south-east with a service entrance through a round arched porch with modern door. Windows here are largely uPVC units. In the east elevation of the main block is a salvaged stone church window of two lights with cusped heads. This is understood to have come from Crondall Church, Hampshire. A small round window above it provides additional light to bedroom 4. In the north elevation of this range is a small rectangular niche for a statue with stone quoins.

**INTERNAL:** Large curved brace and substantial iron door furniture including strap hinges. There is a sun insurance plaque by the front door. There are two garden elevations, to the west and south; the former is of two bays with, to the north, bow windows with French doors to both ground and first floors: to the south are the brick arches of the former loggia, now infilled with glazing (of circa late 1970s date) to form a conservatory.

A generous staircase hall has a traditional Tudorbethan aesthetic (panelled with oak seen in the fireplace with stone jambs, herringbone brick back and carved oak spandrels to the arch and overmantle). There is a heavy oak newel stair with barley sugar posts; re-used historic timber and other carved decoration. To the north-east, with the drawing room to the northwest (with egg and dart cornice and heavy carved marble fireplace), dining room (with egg and dart cornice and classical fireplace) to the south-west and service area (kitchen, scullery, former coal store and W.C.) to the south-east leading through to the snooker room.

The garden is surrounded by a stone wall to the north and west and there is a paved terrace immediately adjoining the house to its north, west and south. The house, garden terracing and boundary wall form an important group of considerable local architectural and historic interest.

Condition Survey: 1 - 5

1 Very Bad      2 Poor      3 Fair      4 Good      5 Excellent

Roof	5	Walls	5
Weather Penetration	5	Stability	5
Spread	5	Plumb	5
Sag	5	Local Building Cracking	5
Covering	5	Pointing	5
Abutments	5	Roofspread	5
Weathering Detail (Valleys etc.)	5	Spalling	5
Flashing	5	EV. Rising Damp	5
Rain Water Goods	4	Settlement	5
Chimneys	4	Lintels	5
Other Features	5	Timber Frame	n/a
Windows / Doors	5	Nogging	n/a
Front Principal Windows	5	Post Joints	n/a
Other Windows	n/a	Masonry	n/a
Doors and Surroundings	5	Stucco / Render-Plaster	n/a
Boundary Walls or Gates	4	Outbuildings	n/a

Historical Context:

Ayling Barn, a house, was built in 1913 for the Finch family to the designs of the architect Harold Falkner. Its name is understood to have been borrowed from the last Abbot of Waverley Abbey, William Ayling, who held land in Aldershot in the 1530s. The suffix 'Barn' is a Falkner device which he used elsewhere, such as 'The Barn' at Dippenhall Grange (Grade II) and Black Barn, Dippenhall (now demolished). He also built a series of 'barn-frame' houses as at Overdeans Court, Dippenhall, Farnham (also Grade II). It is presumed that its use was intended to suggest a vernacular historical origin to his newly built houses. At Ayling Barn there is a terracotta plaque on the north elevation of the

house which reads '1709 rebuilt WF 1913'. The reference to 1709 is deliberately misleading, however, as is a rainwater hopper dated 1785 to the west elevation. These C18 references were a deliberate attempt to give the house added authenticity and time depth. This is a device which the architect also employs in his choice of materials and design although the house is clearly early C20 in date. Original Falkner plans and elevations are held in the Hampshire Records Office and are stamped with approval by the then local council, Aldershot Urban District Council, in August 1912. In addition the Ordnance Survey maps between 1884 and 1910 are evidence that there was no building on the site before 1910. Its first depiction is on the 1931 Ordnance Survey map. At that time the northern porch, which was not part of the original composition, is shown demonstrating that this was an early addition. There is a late C20 garage to the east and to the south-east a single-storey snooker room has been added, probably in the 1980s.

Harold Falkner (1875-1963) was an architect of the Arts & Crafts movement. He was born in Bramley, Surrey and educated in Farnham, where he was to practice for the entirety of his career. He studied architecture at Farnham School of Art and was much influenced and encouraged by a master there, one W H Allen, who had trained at the Royal College of Art and was thus interested in the relationship between the arts and crafts. Falkner subsequently worked briefly at a local builder's firm before being apprenticed to the architect Reginald Blomfield in London, where his mentor's love of neoclassicism was also an influence to his later work. In the last years of the C19 he set up practice in Farnham from his family home in West Street where he worked and lived for the rest of his life. In 1900 he entered a short-lived partnership with David Niven and Herbert Wigglesworth, later practising on his own and then in partnership between 1927-30 with Guy Maxwell Aylwin, a former pupil of Niven and Wigglesworth.

There are approximately a dozen buildings by Falkner (acting solely or in partnership, or which he restored or altered) on the statutory lists: all but one, which is in Busbridge, Surrey, are in Farnham.

His listed buildings demonstrate that while he may be better known for his Arts & Crafts or Vernacular revival buildings, he also designed neoclassical buildings such as The Town Hall, No. 77 Castle Street Farnham (c1932 by Aylwin, Benslyn and Falkner, Grade II) and Montclare House, Greenhill Road, Farnham (1908 by Falkner, Grade II). His architectural apprenticeship and his subsequent mainstream commissions were neoclassical designs but his more idiosyncratic creations, apeing the vernacular and as an early exponent of the use of architectural salvage, hark back to his Arts & Crafts-influenced architectural education. A detailed account of his life and works can be found in the monograph of his career (Osmond 2003) from which we learn that he designed approximately 85 houses as well as 30 or so commercial buildings. He was renowned for his ability as a craftsman, carving both wood and stone (according to Osmond he carved many door-frames and chimney pieces himself) and although never achieving the recognition of some of his contemporaries, perhaps due to his lack of ambition and geographical range, had a number of designs exhibited at the Royal Academy during his life. He was also an artist of some repute, known in particular for his skilful pencil and pen and ink drawings.

Ayling Barn combines both neoclassical and 'Tudorbethan' styling with a nod to the Arts and Crafts Movement and Domestic Revivalism. As Osmond puts it, Falkner was 'a man who put together buildings so steeped in the vernacular tradition that it was difficult to say exactly when they were built', also that his work was characterised by its variety. It is a handsome house, and it has elements of notable craftsmanship, but no attempt has been made to integrate the design influences of, for example, the light and airy neoclassicism of the principal rooms with the dark and heavily panelled entrance hall. Externally, further neoclassical characteristics, including its hipped roof, rustication and treatment of the entrance porch, sit oddly with the inserted Gothic window and Domestic Revival touches: in this instance his eclectic architectural vocabulary is not successfully married.

In addition there have been some alterations. Some of these, including the early addition of the porch, add to the building's interest. Others, such as the infilling of the loggia, the replacement of original windows with modern units and the addition of the snooker room, detract from the original design. The service area has inevitably been the most modified but this is not a significant alteration.

Comparison between the original drawings and the present house demonstrate that the design was modified when built, such as the bow windows being added to the east elevation, originally designed to be flat, and a classical architrave to the front door which was not built.

Falkner is better known as an architect who either worked in a neoclassical idiom ('Wrenaissance' as it is coined by Osmond; a regular exterior reminiscent of Wren or Queen Anne) or as a proponent of the Arts & Crafts style and the majority of his buildings are distinctly one or the other.

It is a building of undoubted local interest, not least as a previously unknown commission by an architect who is well known and respected for his work in the Farnham area.

#### SOURCES

'House at Aldershot for W.H. Finch Esq' Original plans and elevations by Harold Falkner, architect, approved by Aldershot Urban District Council, August 1912, Hampshire Records Office.  
Drury, M, Falkner, 'Harold (1875-1963)', Oxford Dictionary of National Biography, Oxford University Press. 2004 [<http://www.oxforddnb.com/view/article/63133>, accessed 8 April 2010]  
Osmond, S, Harold Falkner: more than an Arts & Crafts Architect (2003), Philimore & co. Ltd.

Ownership Type (please tick the appropriate box below):

Private	<input type="checkbox"/>	Local Authority	<input type="checkbox"/>
Religious / Charity	<input type="checkbox"/>	Stat Undertakers	<input type="checkbox"/>
Company	<input type="checkbox"/>	Crown	<input type="checkbox"/>

Photographs

Date Taken: 03.11.2010

Any Further Comments:

Unable to survey in detail due to limited access, photos are taken from the public realm with some reproduction of photos found in Hampshire Records Office.  
Information provided by English Heritage Assessment for statutory listing which was unsuccessful.

Surveyor: J Webb

Date: 03.11.2010