

Stonelowe Hall Freestanding Orangery

Heritage Statement and Heritage Impact Assessment



10th August 2021

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Heritage Statement

I. Introduction

I.1 Stonelowe Hall is a grade II listed building, which is located off the A53 (Leek to Endon road), via a long driveway, on a high hillside, at grid reference: SJ 95573 54662 and 220 metres AOD. It also falls on the junction of five footpaths, which converge on Stonelowe Hall (footpaths Longsdon 12, 13, 14, 15 and 23). One of these, footpath Longsdon 12, follows the western boundary of the garden at Stonelowe Hall, which is screened by a high drystone wall.

I.2 A very detailed description of Stonelowe Hall is set out in a report produced by Dr Faith Cleverdon in 2006. We have simply summarised the main points of that detailed analysis for this Heritage Statement, and carried out additional research into the setting of the listed building in order to inform the impact assessment. Dr Cleverdon states:

“Stonelowe Hall is among the finest and most substantial of North Staffordshire's early minor gentry houses. The exterior stonework dates to the 17th century but is deceptive as it conceals three phases of timber-framed building of which the earliest is medieval. The present house seems to have been built between 1400 and 1650.....The house is a timber-framed building of three main phases, subsequently enlarged and encased in stone. The stonework was added piecemeal, mainly in the 17th century.....
The timber-framed house was built in three phases....The result was an L-shaped building with a substantial hall flanked by parlour and cross-passage, the latter providing a covered way linking the hall to the service wing and extending forward to create a porch. To the rear a timber-framed outshut contained a staircase.....While the first three phases are distinct, the relationship of the northern end of the building and the rear outshut is uncertain..... Some time after 1570, the Hall was extended forwards to the line of the crosswing gable and the front gable of the porch..... Subsequently the outer walls were replaced piecemeal in stone, with masonry is variable both in quality and in style.....
Projecting chimney stacks and stone fireplaces are a regular feature of gentry houses in the Moorlands, whether 'perceived gentry' or more substantial men like the Bulkeleys. Only rarely do the chimney stacks retain their original character right to the top, or the related hearths survive in their original state. This makes the series of hearths at Stanlowe of above average importance.....The western section contains windows dating to the 18th/early 19th century, and a date-stone over the porch indicates restoration in 1866.....
The most prominent of the curtilage features are the garden walls and gateway together with the mounting block/dog kennel....
The house is the meeting place for a series of footpaths, a regular feature of shrunken medieval settlements.”

I.3 This Heritage Statement does not introduce any new understanding of the significance of the principal building, but it does address aspects of the setting of the house, which were not considered in 2006, and which are relevant to consideration of this application for a detached Orangery.

2. History and Documentary Evidence

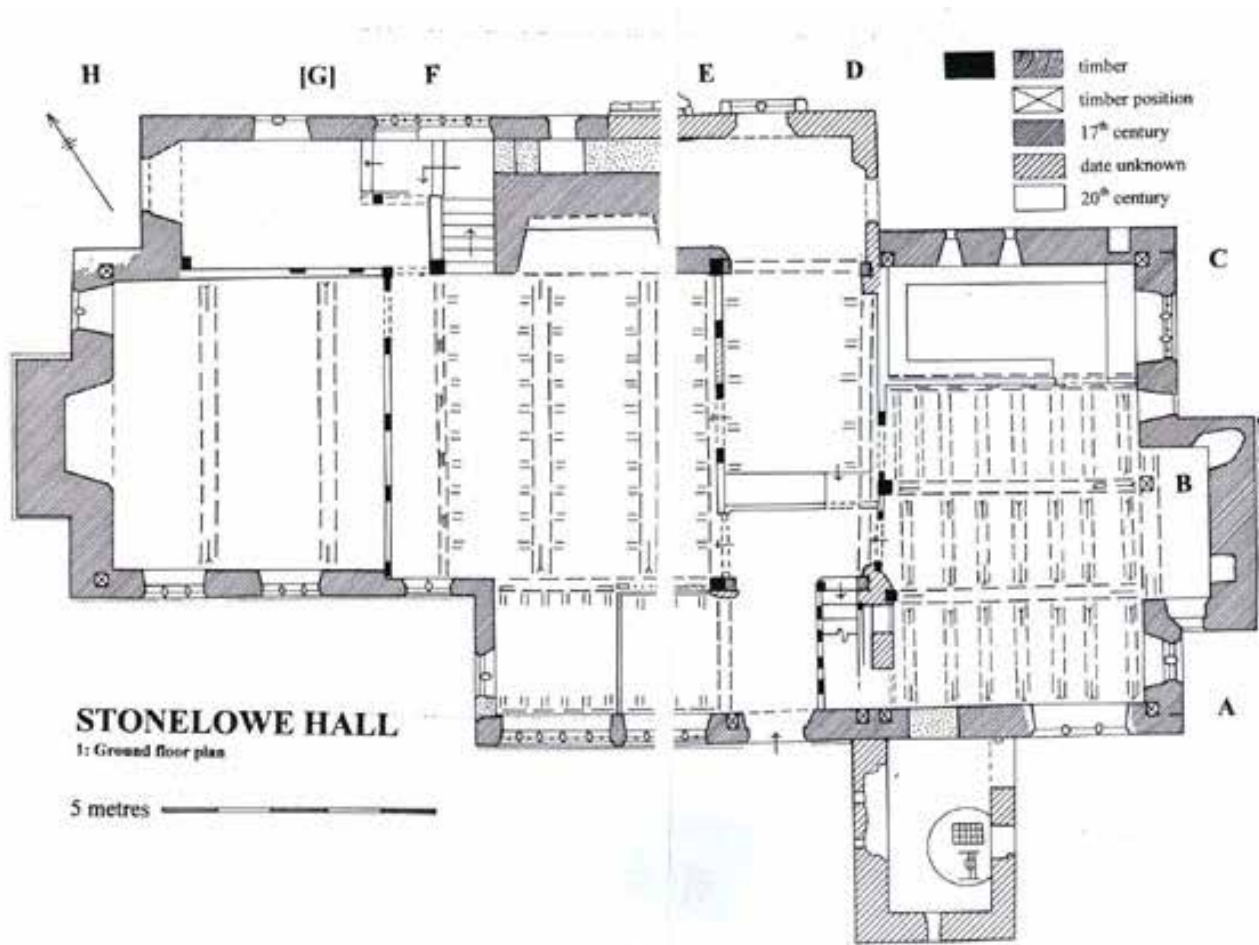
2.1 Known for centuries as Stanlowe, the Hall occupies a site typical of those chosen by medieval settlers in North Staffordshire, a low flat-topped hill, neither too exposed nor waterlogged, with south-west facing slopes to provide the arable land essential for survival (see William Wardle's inventory of 1737). A settlement of this name existed by the early 13th century when a Randle of Stanlowe is recorded.

2.2 By the 15th century a Sherard was at Stanlowe, probably the ancestor of Richard Sherratt, who occupied Stanlowe in the first half of the 16th century. His daughter Joan married Richard Bulkeley, member of a Cheshire family of some distinction, with a wide scatter of properties. The Stanlowe family were a minor branch, but of sufficient importance to be entitled to a coat of arms. In 1607 the property was still rented from the manor of

Horton. At some point they purchased the freehold, and the family still owned the property in 1816, although not necessarily as residents, for by 1737 it had been leased to William Wardle, husbandman.

2.3 Two descriptive inventories survive from the seventeenth century (1676 and 1697). These list each room and its contents giving a clear idea as to how the house was used. By 1737 the house and farm were occupied by William Wardle, who held it on a ten year lease from Thomas Bulkley of Congleton (deceased). The contents of William Wardle's inventory indicate it was one of the largest and most prosperous farms in the area, and besides the usual range of cattle, sheep, and horses, had potatoes, peas and cabbage growing in the garden.

2.4 A fine front wall with three of its four gateposts and stone balls give a clear indication of the status of the house. Their style suggests a 17th century date, which may also apply to the mounting block, which conceals a dog-kennel.



1 Ground Floor Plan (Dr Faith Cleverdon)

3. Significance

3.1 Stonelowe Hall is one of the highest status gentry houses in this part of the Staffordshire Moorlands. It has had a very long period of evolution and change, all of which have contributed to the significance, but not in equal measure. The 1866 'restoration' and early 20th century additions are not of the highest quality. Recently, the current owners have undertaken very extensive works of informed restoration and repair which have ensured the preservation of the building into the 21st century.

4. Curtilage of Dwelling and Setting

4.1 The front of the hall was enclosed with a high wall (probably lowered in the early 19th century in order to give the house views across the landscape to the south). The walls step down to either side of the main entrance gatepiers and then step up again towards the corner of the garden. The gateway has been restored by the present owners with a bespoke wrought iron gate, which has been beautifully detailed. The kind of formal garden we see to the front of the house, therefore, would have been historically a formal, courtyard garden. It is small and restricted in depth. An example of a frontage 'court' garden of the 17th century is illustrated in plate 2 at Hopton Manor, in Derbyshire, on a site of a high status hall house with a similar arrangement behind a high wall. The use of compartments to identify separate functions within the garden is a feature which was largely displaced by the landscape movement in the 18th century. Celia Fiennes, writing her diaries of house visits in the 17th century, provides an insight into the form of the gardens, with 'courts', with paved or gravel walks, flower borders to either side, bowling greens and summerhouses.

4.2 The walled enclosure forms the curtilage of the Stonelowe Hall to the immediate south. The wall continues to the west and north, but changes to a less formal dressed stone beyond the back of the house. Here, the wall is drystone and must have been rebuilt many times.

4.3 The use of the garden behind the hall has one of several possible purposes: for cultivation, for a pastime such as bowls or archery, or as ancillary garden for an unknown purpose. Cultivation for vegetables and for the table is possible, as the soils are not thin and may have been improved, and in 1737 it was recorded that there were potatoes, peas and cabbage growing in the garden (William Wardle's inventory – Cleverdon). The historic use of the land behind the hall for leisure and garden space, associated with the hall, is clear from the historic map regression, illustrated overleaf in plates 4 to 6.

4.4 The private space behind a hall house of the 16th and 17th century can be used for other purposes; for example, the area depicted behind Hopton Manor on the above illustration is a grove of walnut trees; archery is a

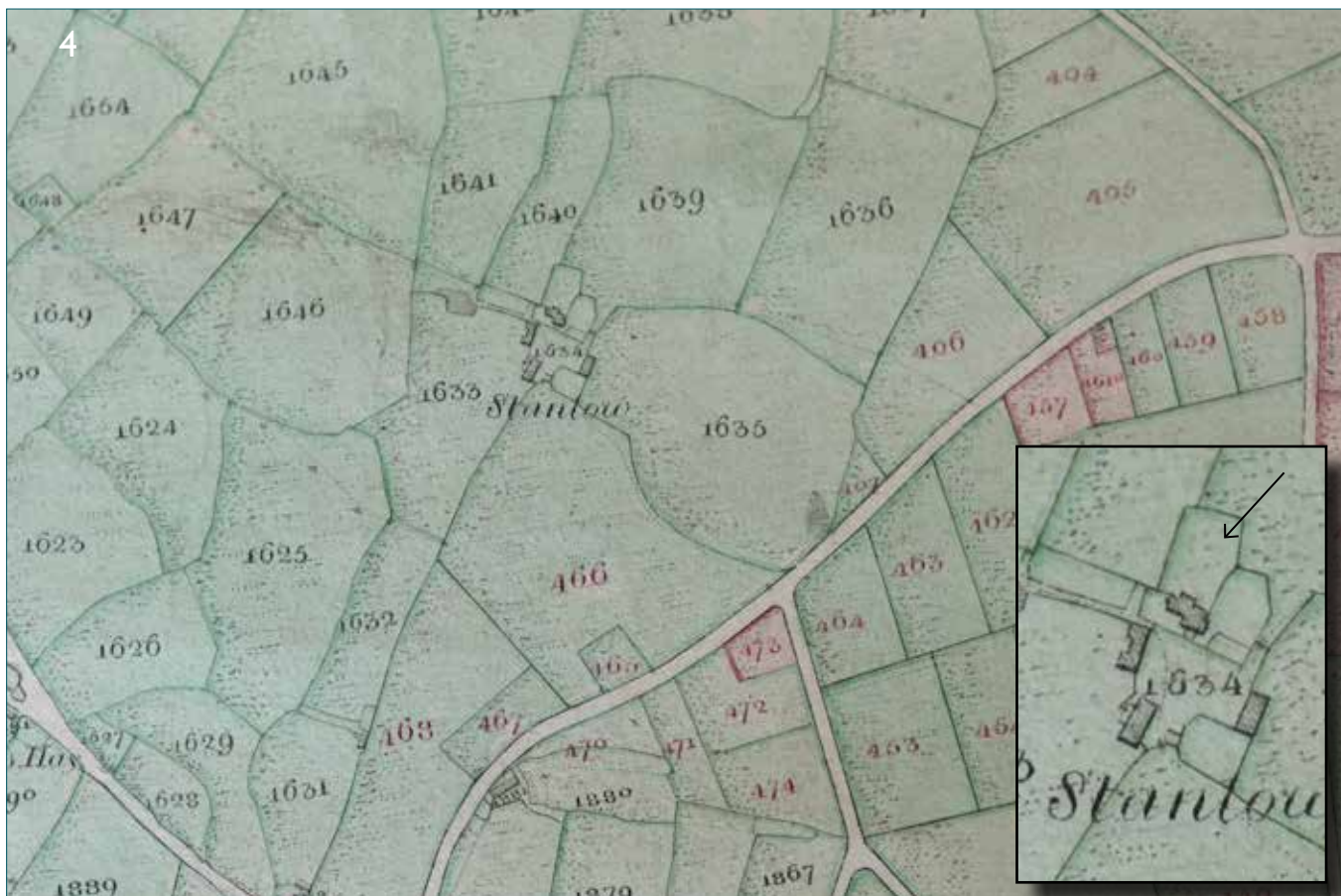


2 'Court' at Hopton Manor, Derbyshire, with separate rectilinear grove of 'Walnut Trees' and 'Orchard'. Plan dated 1684 (DRO - D258 41/28/2).

The 'Court' at the front of the house is a formal space with a 'gate' in the wall and a single specimen tree. To the rear, the Orchard and private ground with grove of 'Walnut Trees', forming the enclosed rear domestic curtilage.



3 View of the western wall behind the house, from public footpath Longsdon with rebuilt section around the gate (Stonelowe Hall - 2021).



4 Survey of the 1816 Horton Manor Estate (ref. D(W) 1909/E/911). Stanlow is owned by Henry Bulkeley Esq. and tenanted to Thomas Crompton. The farm pays a Freehold Lords Rent or Chiefrent of £0.17s.11d per annum to the Lord of the Manor of Horton. Parcel number 1634 is "Homestead, etc.", parcel number 1639 is Ball Greaves, 1640 is Folly Field, 1633 is New Meadow, 1635 is Calf Croft. The northern garden enclosure is visible on this early map (see inset arrowed), and the northern perimeter is unchanged.



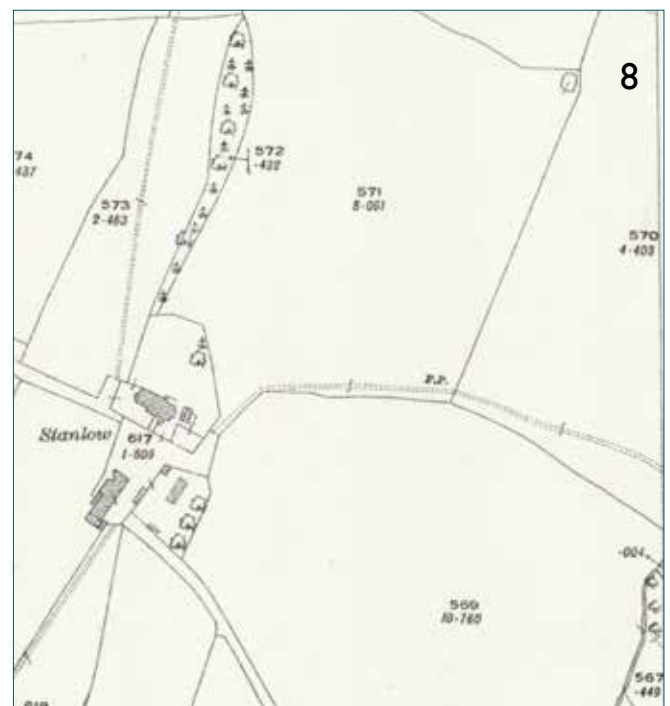
5 The Ordnance Survey map of 1879 (1:25") illustrates the rectilinear garden enclosure to the immediate north of the hall, surrounded by mixed planting of conifers and deciduous trees; to the east, two separate enclosures for an orchard. To the north is the tree belt, set between two stone walls. At this date it appears to be conifers and may have been the Scots Pine, which are still seen today, as they are very long-lived trees.



6 Extract from the 1948 deeds showing the combined garden to the north of the house (ref. the owner's deeds)

leisure pursuit of the gentry, another fashionable way to flaunt one's wealth and pass the large amount of time the leisured class had on its hands, and there is a possibility that the lawn was used for archery practice, shooting away from the house, with butts to the north¹; the third option is that the land was used as a bowling green, although if so, it has been slightly re-contoured. Long before bowls became associated with public houses and a community sport, bowling was a leisure pursuit for the gentry in England. For the Tudors and Stuarts bowling became a national pastime – the 'round biased bowls for open grounds of advantage' were described by Gervase Markham in his "Country Contentments, or The English Huswife" (1615). Popularised in the 17th century, it was introduced to many larger houses and gardens of the minor gentry between the 1680s and mid 18th century; in 1683 Randle Holme described bowling greens as "close places, set apart and made more for privet persons than publick use" (The Academy of Armory). Laid out as straight-sided enclosures, they have a distinctive linear but broad shape, which the land at Stonelowe Hall shares. They were often accompanied by a Bowling Pavilion. Having a Bowling Green was a sign of wealth and sophistication because it required scything by hand and rolling the turf. It also fitted into the symmetrical garden design in vogue from the 1630s to the mid 18th century but as fashions changed these were often displaced or remodelled. According to Hugh Hornby, "rare was the country house of the 17th century that did not have its own bowling green... and although none is still bowled upon, at least not formally, many remain as lawns"².

- 1 Archery, Romance and Elite Culture in England and Wales, 1780-1840, Martin Johnes
- 2 "Bowled Over; the Bowling Greens of Britain", Hugh Hornby, Historic England, pub. 2015



7 1898 OS map shows the mixed planting of the linear copse to the north (deciduous trees and conifers are both depicted).

8 By the date of the 1922 OS map, the boundary separating the orchard from the main enclosed space had been removed and the formality of the rear enclosed garden had been softened.

9 1879 OS map showing mixed planted tree clumps to either side of the entrance drive.



10 Beech and Scots pine mixed planting within the walled enclosure to the north of the Hall, a plantation originating in the 19th century, or earlier (2021)

4.5 By the end of the 19th century, the perimeter of this rear walled garden enclosure had been enhanced with mixed planting, which is a device used to make the boundaries of gardens more exotic. The remains of this mixed planting can be seen in the beech trees around the edge of the lawn, although the pines or firs depicted in the early OS maps have gone. This mixed planting was then continued in a plantation strip, which is enclosed between two walls running to the north; a shelter belt, which has both deciduous trees (primarily beech) and conifers or firs (now mainly Scots pine) runs out from the edge of the garden enclosure. It is common to see this type of mixed planting in the 19th century, in association with the embellishment and 'improvement' of parkland estates and houses of the gentry. It was a pattern of embellishment to the landscape which was introduced in the 18th century as both a crop and an agricultural improvement and as a landscape device for enhancing the views and designed landscape. John Sneyd, for example, of Bishton Hall, won a gold medal from the Royal Society of Arts in 1771 for his introduction of 72,600 Scotch firs in the parish of Leek as a forest plantation. Here it is not clear whether it had a primary purpose as a windbreak or whether it was simply placed on the highest ground, so designed to be a feature, but the presence of other tree clumps framing the entrance drive suggests the latter.

4.6 The English landscape has offered a canvas to display wealth and political conviction since at least the 16th century. Essayist and poet Joseph Addison (d. 1719) returned from a four-year stay in



11 Detail of double-walled plantation enclosure to the north of the Hall (2021)

Europe in 1703 to promulgate a new perception of landscape experienced through designed planting, structures and views. Writing much later in the century in 'On Modern Gardening', 1780, commentator Horace Walpole recounted designer William Kent's genius, which similarly sought to enhance the natural landscape and better connect it to that around, albeit in a theatrical fashion:

"He felt the delicious contrast of hill and valley changing imperceptibly into each other, tasted the beauty of the gentle swell, or concave scoop, and remarked how loose groves crowned an easy eminence with happy ornament, and while they called in the distant view between their graceful stems, removed and extended the perspective by delusive comparison."

4.7 By the mid 18th century these influences had been refined in the work of Lancelot Brown and his later followers, such as William Emes. The intention was to create distinct surroundings for the country house while suggesting that the park, or estate, continued far beyond its boundary. Brown consciously used outriders, such as planting or structures, on highpoints to draw the eye and occasionally 'borrow views' from other landowners. His planting celebrated variation through the use of broadleaves, conifers and exotics such as the 11-mile long sweeping belts of beech at Brocklesby Park, Lincolnshire or the massed planting of Cedar of Lebanon in the outer park at Croome, Worcestershire.

4.8 At Stonelowe Hall we can see, to a limited extent, something of these influences in the landscape planting around the hall. The first edition OS map, for example, illustrates the 'improvement' of field boundaries and areas around the hall and farm, to the north, south and west, with evergreens, some possibly exotics. The entrance drive on the A53 is framed by tree clumps of mixed planting. Without knowing the size of the estate, and carrying out further research, it is not possible to determine to what extent the hilltop plantation above the hall was intended as a landscape device from further afield, but it is a very extensive shelter belt and plantation, with a striking and deliberate designed purpose. This still survives. This and the embellished landscape planting at the bottom of the drive are part of the setting of the hall.

4.9 There is extensive local evidence of this conscious introduction of new species of trees: in 1798 John Sneyd of Belmont received a gold medal under the auspices of the Society for the Encouragement of Arts and Manufactures for propagating a plantation of 6,000 larch at 4-years old and 6,000 at 3-years old on 5½ acres. In Derbyshire, Lord Scarsdale at Kedleston in 1762 was planting 'cupresses' on hill tops (probably larch) for its different landmark effects, and planting "Firs and Beech on the Hill above Moss Goss" to embellish the landscape in long distance views from the Hall and park³. By the mid 18th century, the nursery trade offered patrons such as Lord Scarsdale greater choice beyond native trees such as oak, beech and Scots pine. Trees such as Common Larch (introduced early 17th century), Silver Fir (introduced c1680), Norwegian Spruce (introduced 17th century), Maritime Pine (introduced 16th century), Holm and Turkey oaks (introduced 16th century and c1735 respectively) and Lombardy and Black Italian poplars (introduced 18th century) increased the planting palette.

5. Contribution of Setting to Significance

5.1 The status of a building like Stonelowe Hall was high local gentry and as befitting a house of this status, the domestic curtilage would not be restricted to the small courtyard garden at the front of the property. Map regression and the documentary evidence shows that it was divided into several spaces for domestic use; to the north, the garden was a large rectilinear enclosure on raised ground, formally enclosed into a compartment, with to the east a separate, smaller triangular enclosure, which is depicted as orchard on the maps. The rear enclosure behind the hall was deliberately laid out with a specific purpose connected with the hall; it is not, and never has been, agricultural land.

5.2 All of the records identify the small parcel of land behind the hall in connection with the residential use and as part of that use. The deeds also refer to 'Yards, Garden, Orchard' reinforcing this point. This land, therefore, contributes to the significance of the hall, and its setting, as it was part of the domestic function of the hall, and was

part of how the building was used. It seems very likely that the cultivation of land for growing vegetables, as set out in William Wardle's inventory, would have provided food for the table and the kitchen.

5.3 Land beyond the Hall also contributes to its significance, where it was part of the designed landscaped setting of the hall, as with the outrider plantations.

5.4 The Staffordshire volume of 'The Historic Gardens of England' identified 'fugitive' gardens of the 17th century. The grander houses, such as Ingestre Hall and Beaudesert, had formal compartmented gardens, with courts and grass plats illustrated in Michael Burghers engravings for Robert Plot's *'Natural History of Staffordshire'* (1686); at Trentham Hall one of these was laid out for bowling, as recorded by the accounts of 1675 (SRO, D593/F/2/7) and at Ingestre likewise, described by Celia Fiennes in 1698. It is very appropriate, therefore, that the local gentry in Staffordshire should aspire to copying the gardens of these higher status neighbours, if on a lesser scale. Ingestre Hall had summerhouses laid out with terraced lawns and Trentham and Beaudesert had banqueting houses, which were slightly larger and more elaborate than summerhouses.

5.5 The condition of the hall had deteriorated by the late 19th century and underwent works called 'restoration' in 1866. Further works were undertaken in the 20th century. The condition of the landscaped setting and gardens is less well understood. By the time that the present owners acquired Stonelowe Hall, the gardens had been allowed to become heavily overgrown to the north, with both large trees, ornamentals and scrubby vegetation, best seen in the aerial photos of 2003 and 2006 (below - plates 12 and 13). Despite this condition, the garden still formed part of the domestic setting of the hall.



12 Aerial view of Stonelowe Hall in 2003



13 Aerial view of Stonelowe Hall in 2006

Heritage Impact Assessment

6. Impact Assessment Methodology

6.1 There is no standard agreed method for undertaking a heritage impact assessment. All alterations to listed buildings or their settings will have some degree of impact, and the process of conservation management is inherently to enable change to take place but to ensure that understanding the significance of listed buildings is key to enabling sympathetic change.

6.2 The IHBC Conservation Professional Practice principles of 2018 explain:

“Conservation sometimes can be portrayed inappropriately as being about resisting change and focusing on the past. Nothing could be further from the truth. It is not about resisting change, but about positive management of change for the future..... Good conservation practice is not about viewing heritage and cultural values in isolation, but considering these as an integral part of planning, place-making and helping places and buildings to adapt to modern needs. This integrated approach is at the heart of specialist, professional practice.”

6.3 The terminology adopted for impact assessment is set out below. This is combined with a narrative.

NEGATIVE CHANGE	POSITIVE CHANGE
MAJOR NEGATIVE	MAJOR POSITIVE
MODERATE NEGATIVE	MODERATE POSITIVE
MINOR NEGATIVE	MINOR POSITIVE
NEGLIGIBLE NEGATIVE	NEGLIGIBLE POSITIVE
NO CHANGE / NEUTRAL	

7. Proposal

7.1 The proposal is for a detached Orangery within the formal garden of Stonelowe Hall. The purpose is to create a well-lit, south-facing space from which the garden can be enjoyed with seating in all weathers. Given that the listed building is so important and contains such rare features as the massive external chimney stacks, that it cannot reasonably be extended without having a degree of harmful impact on its special interest, there is no scope to create an open and airy room attached to the listed building in an extension. The internal spaces to the listed building are generally quite dark, with small windows. The solution here is to create a detached structure.

7.2 The design is classical in concept and detail, with three round-arched doorways, and carved stonework. The visual impact of this on the immediate setting of the hall has been carefully mitigated through design and softening, reducing the amount of built form around the new structure, framing it with planting and planted banks. The only elevation which is fully visible is that to the south, as the other three are embedded within the land and retain the surrounding lawn. To either side of the Orangery are two retaining walls, which sweep around in generous curves and blend into the existing walls and levels. These walls will be crowned with planting to soften the impact of the new building.

7.3 The existing wall rises to approximately 1500mm at the top of the existing steps, which the proposed new wall will match where it meets the new garden building. There will be a green roof level with the raised garden. This creates a more seamless relationship, particularly in views from the lawn, but the flat roof also reduces the visibility of the new building from the area outside the garden, to the south of the court walls, where the low-profile roof and roof windows will not be visible, as they are hidden behind the parapet; the south elevation will be glimpsed, rather

than overtly dominant. A flat roof is entirely appropriate and is based on a historical convention, as seen in Michael Burghers drawings (1686) of garden banqueting rooms at Beaudesert House, and the Bowling Green house and Orangery at Wollaton Hall (Jan Siberechts painting of 1697) and the examples of classical orangery buildings, where it is customary to create a full entablature and balustraded parapet. In this instance, the design is for a green roof, rather than a lead flat roof, in order to create a more seamless relationship with the upper lawn. Section A-A shows this clearly and the size of the new structure when seen in conjunction with the main building. As can be seen from this section, the scale is small and the impact is negligible.

Reasoned Justification

7.4 Given that it is very clear from the evidence that the land to the immediate rear of the hall was part of its garden and is part of its domestic curtilage, the addition of garden buildings is entirely in the spirit of the garden summerhouses and banqueting houses of the 17th century and the glasshouses and orangeries of the 18th and 19th centuries. Garden buildings are appropriate to the setting of the hall. In addition to the 17th century examples identified in section 5, there are local examples of orangeries at Heath Hall, Tean, and Ashcombe Park. Further afield, there are examples of orangeries at Parham Park, Leck Hall (Lancaster), Margam Abbey, and Longleat.

7.5 There is a strong classical design continuum to summerhouses and orangeries as they come from Italianate architecture and the Renaissance villa gardens around Rome and Florence, which were particularly influential in the 17th century and subsequent centuries. All of the examples identified have a classical form in common, with pilastered surround and entablature. The principle of an orangery or detached garden room is well-established and justifiable. The main issue to assess, therefore, is the visual and / or physical impact of the garden room on the setting of the hall, as seen from within the garden and in views from outside the garden.



14 Longleat Orangery



15 Heath Hall Orangery, Tean

7.6 The proposed Orangery is set well back from the rear elevation of the hall, within its own space, so does not directly impact on the fabric or immediate space around the hall. It is nestled into the embanked ground and forms a retaining wall for the lawn above. Within its own space is a paved terrace, finished with sandstone paving. The architect's drawings illustrate how the Orangery will be softened.

7.7 From the immediate lawn alongside the western gable elevation of the listed building, the front elevation of the Orangery will be in full view. The design of the elevation has been developed by the architect, in discussion with the owner and heritage consultant, so that it is more refined in terms of the carved elements of Hollington ashlar stonework, and refined in terms of the glazed bronze doors. It is designed in the spirit of classical garden buildings and will be carefully detailed.

7.8 From the lawn, and views of the rear of the listed building from the terraced lawn to the north, its roof is the main part which is visible. This is suppressed by creating a lawn transition, merging the existing lawn with the new green roof.

7.9 From the forecourt and the public footpath network which converges at the forecourt, the parapet of the Orangery will be glimpsed only above the front wall, and will be entirely subordinate to, and detached from the main house. It will be seen and understood as a secondary garden building and will not compete with the listed building or jar. It will have negligible impact.

8. Legislation, Policy and Conclusions

8.1 Works within the grounds of a listed building, which have the potential to affect its special architectural or historic interest, are considered under section 66 of The Planning (Listed Buildings and Conservation Areas) Act 1990:

Section 66 General duty as respects listed buildings in exercise of planning functions.

(1) In considering whether to grant planning permission or permission in principle for development which affects a listed building or its setting, the local planning authority or, as the case may be, the 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.

8.2 As stated under the summary statement of significance, this listed building is one of the highest status gentry houses in this part of the Staffordshire Moorlands. Its long period of evolution and very old history mean that it has seen many changes. The building is large and located in a prominent position on a flat-topped hill. The proposed development of a garden building will not harm the significance of the listed building. It is commensurate with the status of the house to have a large, specially-designed, ornamental, garden building and this can be seen as part of the thread of evolution of the site, which is sympathetic to the spirit of place.

8.3 Planning Policy under the **National Planning Policy Framework paragraph 194** sets out how, when determining applications, the significance of heritage assets should be described, including any contribution made by their setting. 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. This Heritage Statement specifically addresses this requirement.

8.4 When assessing how the building fits within the existing setting, **Paragraph 197 of the NPPF** states that:
"In determining applications, local planning authorities should take account of:

c) the desirability of new development making a positive contribution to local character and distinctiveness.

The use of local Hollington sandstone as a principal building material, which echoes the pink sandstone on the main listed building, in combination with local stone for drystone walling, ensures that the building contributes to local character.

8.5 **Paragraph 199** explains that "great weight" should be given to the asset's conservation. This is "irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm". **Paragraph 200** explains that any harm "should require clear and convincing justification." This impact assessment sets out clearly how the proposed Orangery is justified. The photographs on pages 14 to 18 describe impacts and taken together with the assessment of significance, it is my opinion that the proposal causes no harm to the significance / special architectural or historic interest of the listed building.

8.6 In conclusion, the scheme has been carefully considered and altered to take into account multiple aspects of its significance. It is sustainable development which is entirely in the spirit of the NPPF and can be fully justified. It has a minor positive impact, and can be seen as making a positive contribution to the historic development of the site and the evolution of the garden setting.

PHOTOGRAPHS



16. Front / south elevation of Stonelowe Hall, as seen from the converged footpath network. The walled enclosed garden 'court' to the front of the building has been lowered at some point to enable outward views. As a result, there will be glimpsed views only of the parapet of the Orangery.



17. Another view from the forecourt outside the walled garden. Where the wall steps up to its original height, it will screen the Orangery. The scale of the proposed garden building is negligible in comparison with the hall.



18. Elevation of the western gable with its mass masonry external stack. The masonry stack and surrounding stonework on this elevation is sensitive to change; an extension here, whether a link or a wing, would harm the listed building. The proposed structure is completely detached from the listed building and would not harm the significance of the listed building or its setting.



19. Front elevation of the listed building, as seen from within the walled garden. The proposed Orangery would not be visible in this view and would have no impact on the setting of the listed building in this view.



20. Rear elevation of the listed building. The simple massing of the catslide roof, and the massing of the one enclosed (formerly external) large masonry stack have the greatest impacts, whilst the masonry and exposed timber-frame reveals a plethora of changes to the building over time - a long period of evolution and change to a large and important historic building.



21. View of the rear of the listed building from the north lawn. The large area of lawn and simple treatment in this view echoes the large expanse of clay tiled roof. From this angle, the new Orangery will have a low impact, as the new lawn will rise gradually to a green roof and will read as a continuation of the existing lawn. It will not affect how we appreciate the main listed building.



22. View from the 'court' garden. The Orangery is at a reasonable distance in this view, such that it has negligible impact on the setting of the listed building and will not affect how we appreciate the listed building.



23. Another closer view from within the 'court' garden. The Orangery is set back into the slope of the lawn and sufficiently detached from the listed building that it will not affect how we appreciate the significance of the listed building. Impact is mitigated by careful choice of local materials and traditional carved details, which will weather over time.



24. A close view of the existing excavation and temporary boards for shuttering. This will be removed and the greater part of this area infilled in the proposed design and landscaping.