

BIOMASS BOILER at LILLESHALL SPORTS CENTRE SHERIFFHALES SHROPSHIRE

Results of a Heritage Impact Assessment



South West Archaeology Ltd. report no. 160826



www.swarch.net Tel. 01769 573555

Biomass Boiler at Lilleshall Sports Centre, Sheriffhales, Shropshire

Results of a Heritage Impact Assessment

By E. Wapshott & B. Morris
Report Version FINAL
26th August 2016

Work undertaken by SWARCH for Kirsty Lodge
Aardvark Environment Matters Ltd.

Summary

This report presents the results of a heritage impact assessment carried out by South West Archaeology Ltd. (SWARCH) for Lilleshall Hall National Sports Centre, Sheriffhales, Shropshire, carried out on behalf of Kirsty Lodge of Aardvark Environment Matters Ltd. in advance of a planning application for a biomass boiler.

Lilleshall Hall was built de novo in the 1820s, and its park laid out in the 1830s, for the Dukes of Sutherland. The park was augmented and expanded towards the end of the 19th century, but was sold in 1914×1918. It briefly served as an amusement park, children's home and school before being opened as a National Sports Centre in 1951. Lilleshall Hall is a Grade II Listed stately home with Grade II Listed ancillary buildings and garden features within a Grade II Registered Park. Since 1951, a series of large modern buildings have been constructed around the historic core, mostly obviously to the east where they flank the historic approach to the house from the main drives to the Gatehouse. A golf course has been built to the east, and the former open parkland to the south has been adapted to playing fields.*

The proposed biomass boiler building would be located on the eastern side of the complex next to Wenlock Hall. The archaeological implications of the proposed build are likely to be relatively slight, as the footprint of the build falls within an area likely to have been heavily disturbed during the construction of Wenlock Hall. The archaeological implications of the installation of the underground pipes which will connect with other buildings in the complex is also minimal for the same reasons, running as they do largely within areas disturbed by construction.

The proposed development would constitute a minor to moderate change to the current setting of some of the heritage assets nearby. Individual and collective changes since 1951 have already had a profound impact on the setting of the Listed assets here. The proposed biomass boiler building would be located immediately adjacent to an existing structure, and would benefit from some screening provided by parkland trees. Replanting of trees to the south and southwest will ensure that it is also screened from the approach from the south, and the approach from the Gatehouse.

Overall, taking into consideration the perceived value of the Hall and other assets, post-1951 developments, and the scale and proximity of the proposed building, an impact assessment of moderate/slight, negative/minor overall, is appropriate, and should be taken into consideration during the balancing exercise.



August 2016

South West Archaeology Ltd. shall retain the copyright of any commissioned reports, tender documents or other project documents, under the Copyright, Designs and Patents Act 1988 with all rights reserved, excepting that it hereby provides an exclusive licence to the client for the use of such documents by the client in all matters directly relating to the project.

CONTENTS

<i>CONTENTS</i>	3
<i>LIST OF FIGURES</i>	4
<i>LIST OF TABLES</i>	4
<i>LIST OF APPENDICES</i>	4
<i>ACKNOWLEDGEMENTS</i>	4
<i>PROJECT CREDITS</i>	4
1.0 INTRODUCTION	5
1.1 PROJECT BACKGROUND	5
1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND	5
1.3 HISTORICAL BACKGROUND	5
1.4 ARCHAEOLOGICAL BACKGROUND	6
1.5 METHODOLOGY	6
2.0 HISTORIC MAPS AND WALKOVER SURVEY	8
2.1 CARTOGRAPHIC DEVELOPMENT	8
2.2 WALKOVER SURVEY OF THE PROPOSED SITE	10
3.0 HERITAGE IMPACT ASSESSMENT	12
3.1 HERITAGE IMPACT ASSESSMENT - OVERVIEW	12
3.2 NATIONAL POLICY	12
3.3 CULTURAL VALUE – DESIGNATED HERITAGE ASSETS	13
3.4 CONCEPTS – CONSERVATION PRINCIPLES	15
3.5 SETTING – THE SETTING OF HERITAGE ASSETS	17
3.6 TYPE AND SCALE OF IMPACT	21
3.7 METHODOLOGY	22
3.8 ASSESSMENT	22
3.9 SUMMARY	39
4.0 CONCLUSION	40
5.0 BIBLIOGRAPHY & REFERENCES	41

LIST OF FIGURES

Cover plate: Wenlock Hall viewed from the south.

FIGURE 1: SITE LOCATION.	7
FIGURE 2: EXTRACT FROM THE GREENWOOD MAP OF SALOP 1827, SHOWING 'LILLEHURST'.	8
FIGURE 3: EXTRACT FROM THE 6" OS MAP SURVEYED 1880×2, PUBLISHED 1890.	8
FIGURE 4: EXTRACT FROM THE 25" OS MAP REVISED 1900, PUBLISHED 1902.	9
FIGURE 5: THE 1902 OS MAP WITH MODERN BUILDINGS AND INFRASTRUCTURE SHOWN IN RED.	9

LIST OF TABLES

TABLE 1: THE HIERARCHY OF VALUE/IMPORTANCE.	14
TABLE 2: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT .	20
TABLE 3: MAGNITUDE OF IMPACT.	21
TABLE 4: SIGNIFICANCE OF EFFECTS MATRIX.	22
TABLE 5: SCALE OF IMPACT.	22
TABLE 6: SUMMARY OF IMPACT.	39

LIST OF APPENDICES

APPENDIX 1: BASELINE PHOTOGRAPHS	42
----------------------------------	----

ACKNOWLEDGEMENTS

KIRSTY LODGE AND NICK LEANEY, AARDVARK ENVIRONMENT MATTERS LTD.
THE STAFF OF THE LILLESBALL NATIONAL SPORTS CENTRE

PROJECT CREDITS

DIRECTOR: BRYN MORRIS
DESK-BASED ASSESSMENT: BRYN MORRIS
FIELDWORK: EMILY WAPSHOTT
REPORT: BRYN MORRIS; EMILY WAPSHOTT
EDITING: DR. SAMUEL WALLS
GRAPHICS: BRYN MORRIS

1.0 INTRODUCTION

Location:	Lilleshall Hall National Sports Centre
Parish:	Sheriffhales
County:	Shropshire
NGR:	SJ 75063 14433
Planning no.	Pre-planning
SWARCH ref.	SLSC16

1.1 PROJECT BACKGROUND

This report presents the results of a heritage impact assessment (HIA) carried out by South West Archaeology Ltd. (SWARCH) at Lilleshall Hall National Sports Centre, Sheriffhales, Shropshire (Figure 1). The work was commissioned by Kirsty Lodge of Aardvark Environment Matters Ltd. (the Agent) in order to quantify the likely impact of a proposed biomass boiler on the setting of the Listed Lilleshall House and associated heritage assets.

1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

Lilleshall Hall is located on a low eminence to the west of a shallow ridge (Nutty Hills) at a height of approximately 150m AOD. This former stately home has been the site of the Lilleshall National Sports Centre since 1951 (see Figure 1). The soils of this area are the well-drained coarse loamy soils of the Bromsgrove Association (SSEW 1983). These overlie the sandstones with subordinate conglomerates, siltstones and mudstones of the Enville Member (BGS 2016).

1.3 HISTORICAL BACKGROUND

Lilleshall Hall is situated within the parish of Sheriffhales. In 1086 it was one of the prebendal estates of the collegiate church of St Alkmund in Shrewsbury, but the land was granted to the Arrouaisian Canons of Dorchester (Oxen.) and an abbey was established there in c.1155. In 1255 the manor did no suit to the shire or the hundred, and in 1292 the Abbot claimed to hold two great courts a year with all the pleas of the Sheriff's tourn (Baugh & Elrington 1985).

George Granville Sutherland-Leveson-Gower, while still heir to the enormous (1 million acres+) Sutherland Estate, had Lilleshall Hall built following his marriage to Harriet Howard (daughter of the sixth Earl of Carlisle) in 1823. Lilleshall Hall was built to the designs of Sir Jeffry Wyattville for an anticipated cost of £36,000; at the time Wyattville was also engaged with remodelling Windsor Castle, and was clearly a deliberately aspirational choice. Following the death of his father (George Leveson-Gower, described by diarist Charles Granville as a 'leviathan of wealth... the richest individual who ever died') in 1831, George Granville had their principal family seat – Trentham Hall – massively and ostentatiously rebuilt during the period 1833-42 to the designs of Charles Barry, another nationally-important architect (also responsible for Highclere Castle, Cliveden and the Houses of Parliament). During that period of rebuilding Lilleshall Hall served as the country retreat of the family (1831-41). The grounds were subject to landscaping during the 1830s, when extensive tree-planting took place, and Charles Barry advised on the design of ancillary buildings in 1835-40.

The Lilleshall Abbey estate was sold at the Dissolution to James Leveson, a wealthy wool merchant of Wolverhampton. The Leveson family appear to have used a hunting lodge (Lilleshall

Lodge) within the medieval deerpark as their country residence, but during the period 1632-38 Trentham Hall was altered and enlarged to serve as the family seat. Title to the estate passed to a grandnephew in 1674 (William Leveson-Gower). The old hunting lodge was located south and west of the village near the Telford Equestrian Centre (NGR: SJ7205112399); it was subsumed within the collieries of Donnington and was finally demolished in c.1818. The next Lilleshall Hall (later Old Hall) was built 1767×70 in the village of Lilleshall and is rather modest in scale. The current Lilleshall Hall was built on a new site, selected largely for its landscape potential: sweeping views to the west, existing blocks of mature woodland, and its isolation from existing settlements and industrial areas. The deerpark had been enclosed in the late 18th century, and the new park at incorporated only the northern tip (*Abbey St John's Wood*) of the medieval one (Bowen 2013).

In the early 20th century the family sold Trentham and Lilleshall, Trentham having become increasingly unattractive due to subsidence caused by coal mining and raw sewage entering the picturesque lake from the increasingly industrialised town of Stoke-on-Trent. The house was offered to the County Council in 1905, and finally sold and demolished for materials in 1912-13. Parts of the Trentham estate were transferred to Lilleshall (e.g. the Eyecatcher c.220m south of hall), but soon after the greater part of the Lilleshall Estate was offered for sale in 1914. The house and remaining 50 acres was sold in 1918. From 1930-1939 the house and the rump of the estate was run as an amusement park. During the War the house served the Cheltenham Ladies College and then a Bernardos home 1940-47. In 1949 the Central College of Physical Recreation identified the site as suitable for a second National Recreation Centre, and it was sold in c.1949.

1.4 ARCHAEOLOGICAL BACKGROUND

The site is located on land characterised by the Shropshire HLC as *estate farmlands*. Intrusive fieldwork in the immediate area appears sparse, but a watching brief was carried out in advance of the construction of an office building at Lilleshall Hall; the only features to be revealed were stone rubble or ceramic land drains (Hannaford 2015). Given that the Hall was built away from existing historic settlements, it is probable that the majority of buried archaeological features that might be encountered would relate to field boundaries or features removed or created after c.1824.

Many of the finds recorded by the Portable Antiquities Scheme in the local area are medieval in date, but an Iron Age or Romano-British Cu alloy terret [PAS: WMID-3867f2], Au alloy Dobunnic stater [PAS: WMID-387324] and Bronze Age Cu alloy Group III palstave [PAS: WAW-B8887E] have been found c.1.4km to the south-west; a worn Bronze Age Cu alloy palstave [PAS: HESH-904563] and Romano-British Cu alloy zoomorphic hair pin [PAS: WMID-F7B120] c.2km to the west; and a Bronze Age barbed-and-tanged arrowhead [PAS: HESH-A27190] from beyond the golf course to the east, indicating that the area was inhabited and utilised during those periods.

The various OS maps (see below) also show a scatter of small pools across this landscape; these may be periglacial in origin or, perhaps more likely, clay or marl pits (note *Brick Kiln* to the south, labelled *old marl pits* elsewhere).

1.5 METHODOLOGY

Given the wealth of documentary information already available for Lilleshall, no attempt has been made to provide a comprehensive overview of the historical development of the site. The reader is referred to the *Masterplan* for Lilleshall for further detail (Ashmead Price 2013).

The heritage impact assessment follows the guidance outlined in: Conservation Principles: policies and guidance for the sustainable management of the historic environment (English Heritage 2008), The Setting of Heritage Assets (Historic England 2015), Seeing History in the View (English Heritage 2011), Managing Change in the Historic Environment: Setting (Historic Scotland 2010), and with reference to Guidelines for Landscape and Visual Impact Assessment 3rd Edition (Landscape Institute 2013).

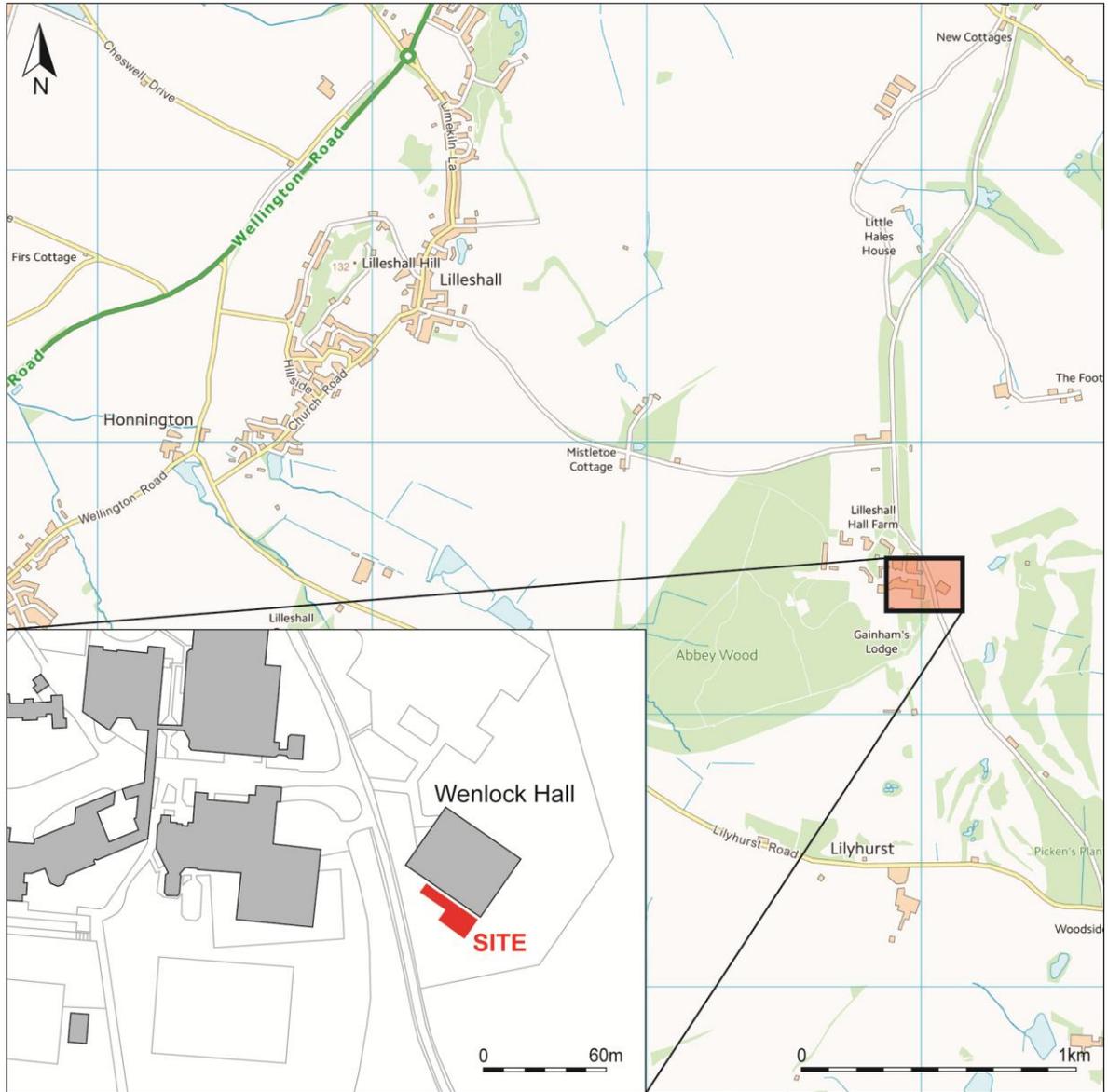


FIGURE 1: SITE LOCATION; THE LOCATION OF THE PROPOSED DEVELOPMENT IS INDICATED (CONTAINS OS DATA © CROWN COPYRIGHT AND DATABASE RIGHT 2016).

2.0 HISTORIC MAPS AND WALKOVER SURVEY

2.1 CARTOGRAPHIC DEVELOPMENT



FIGURE 2: EXTRACT FROM THE GREENWOOD MAP OF SALOP 1827, SHOWING 'LILLEHURST' (SAHS).

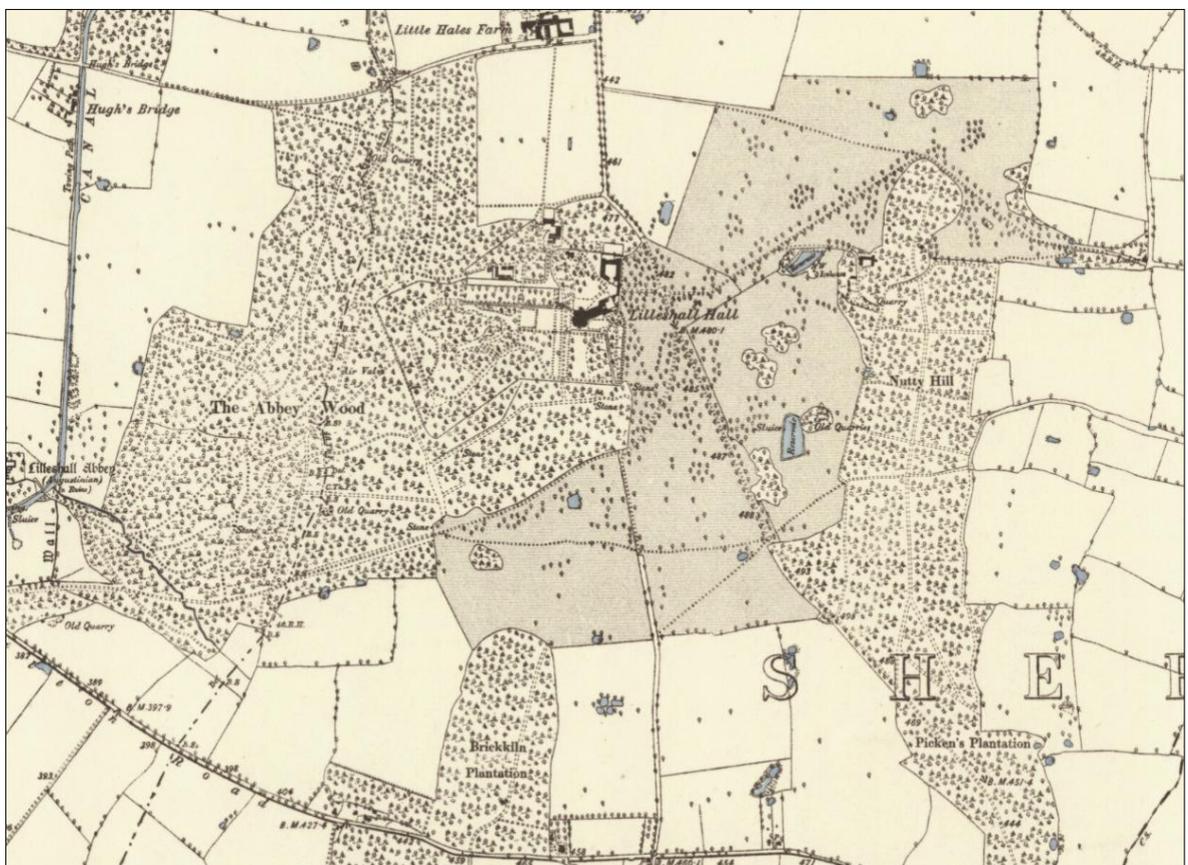


FIGURE 3: EXTRACT FROM THE 6" OS MAP (SHROPSHIRE SHEET XXXVII.NW) SURVEYED 1880x2, PUBLISHED 1890, SHOWING THE FULL EXTENT OF THE POLITE LANDSCAPE AROUND LILLESBALL HALL (SRO).

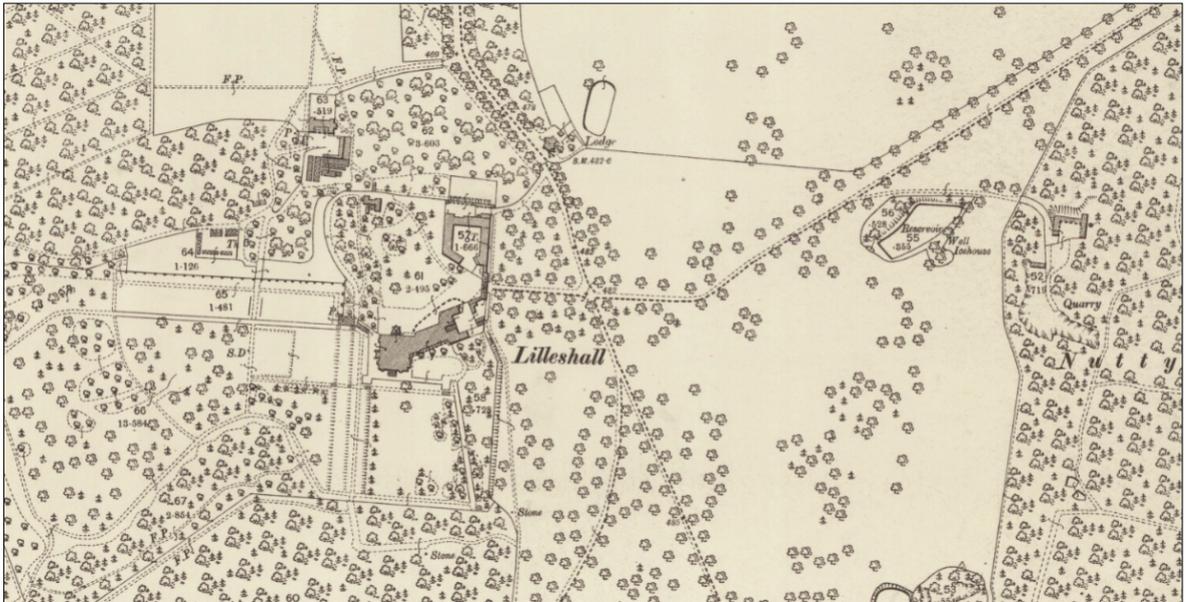


FIGURE 4: EXTRACT FROM THE 25" OS MAP (SHROPSHIRE SHEET XXXVII.1) REVISED 1900, PUBLISHED 1902, SHOWING THE LOCATION OF THE PROPOSED BOILER IN RELATION TO THE HALL AND OTHER HERITAGE ASSETS (SRO).

This short section highlights the key phase of development at Lilleshall dates to the period 1824-40. It was during this period that the house was built and the larger part of the landscape park laid out. A second phase of activity took place in the late 19th century, when most of the many of the lodges, a number of the garden features, and the greater part of the northern drive, were laid out. This is a *de novo* house and park, and while it lacks the time-depth of Trentham, the design aspirations of the period were unhindered by earlier landscaping.

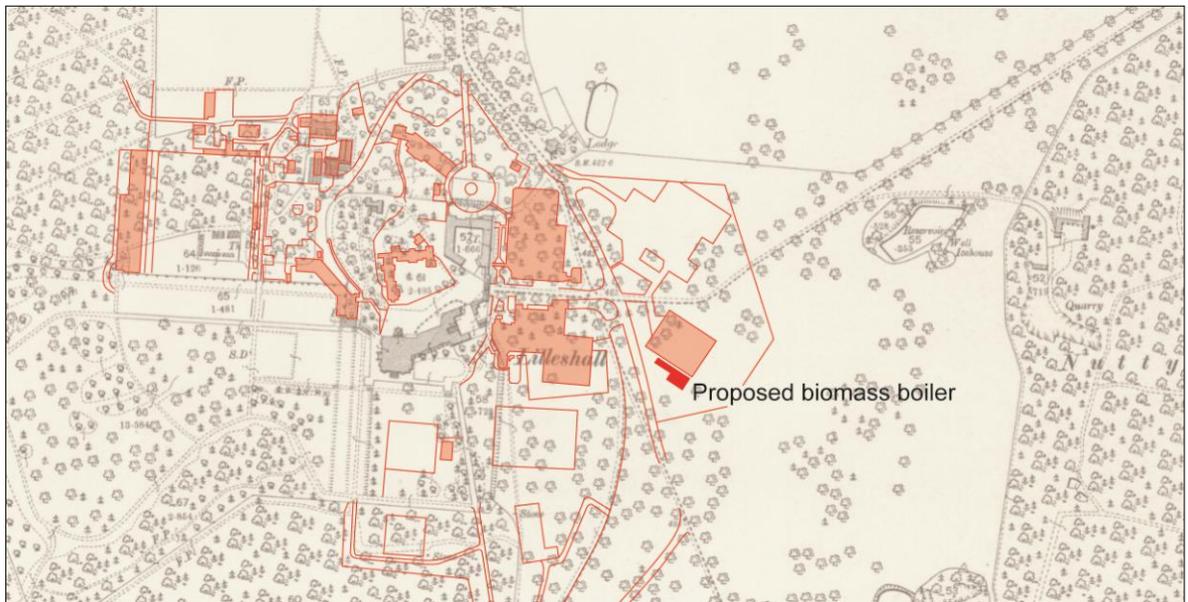


FIGURE 5: THE 1902 OS MAP WITH MODERN BUILDINGS AND INFRASTRUCTURE SHOWN IN RED. THE LOCATION OF THE PROPOSED BIOMASS BOILER IS INDICATED.

2.2 WALKOVER SURVEY OF THE PROPOSED SITE

The proposed building would be located adjacent to an existing sports hall (Wenlock Hall); this area lies to the east of the main complex of buildings, on the other side of the main drive. The building is enclosed to the north-east, east and south-east by parkland with scattered trees. The proposed biomass boiler building would be partly set into the ground and partly into the inner face of the bank and utilising existing screening to best effect. Access would be from the north-west and directly off the main drive. At its highest point the roof would be c.6.5m above existing ground level, and the chimney and mast would be c.10m tall.

2.2.1 THE APPROACH

The main driveway to the south (Sheriffhales Drive) is lined with post-and-rail fencing and framed by mature oaks, horse chestnuts, common lime, possibly some elm, and at least one weeping willow. The trees delineate an avenue, which is most clearly obvious to the south of the site where it runs through open parkland. These historic trees are a typical 19th century device applied within a picturesque parkland scheme to conceal and reveal the buildings at the heart of the estate. They would also serve to screen the location of the proposed biomass boiler from most views.

A secondary and later drive curves away to the west towards the playing fields and sports pitches; this is also lined by post-and-rail fencing. This drive is more open and thus provides some distant general views to the location of the proposed biomass boiler. However, there would be some screening from the slight raised bank that partly conceals the Wenlock Hall. The proposed biomass building would be visible in views from the south-west, although the proposed re-planting of trees to the south and south-west will significantly reduce/remove views, while relatively slight impact there would be a negative cumulative effect.

From the north the site is approached by a second main drive (Chetwynd Drive, late 19th century date), which is enclosed by dense tree planting until it reaches the main complex, where the drive turns to the south-east and south, running past the Listed Stableblock, modern buildings and visitor's car park. Wenlock Hall screens all views to the proposed site from this approach. A small open gap in the trees around this building and through which the access road will run, allows for a brief but clear view into the site.

The approach from the west, along the paved drive from the reception and historic Gatehouse, would allow for direct views into the proposed site through gaps in the trees. The proposed biomass boiler would introduce another modern service building to the visual landscape, and therefore have a slight, but inherently negative, cumulative effect.

2.2.2 THE SETTING

The 19th century core of the site, comprised of ancillary buildings and garden features grouped around the Grade II* Listed Hall, is almost surrounded by the structures of the National Sports Centre which includes a number of large modern buildings. These include accommodation halls, sports halls, indoor office blocks and gymnasiums. They are all large, relatively low and sprawling buildings of minimalist modernist architecture. The dark colour of the red-brown bricks and smoked glass, dark metal-framed double-glazed windows and plain rendered white elevations are all relatively sympathetic to the red and grey sandstone tones of the Listed Buildings. The buildings all have flower borders, mature planting and manicured lawns, with copious signage, pedestrian paved walkways, bollards and fenced or walled compounds. This creates a strongly institutional campus-style character, almost clinical in its clean lines and controlled appearance.

The modern buildings have been built with some allowance for further change to the complex as a whole. A further modern structure could be incorporated, with the careful use and reuse of existing banks and tree planting schemes. The main point of concern for any new building would be exterior materials and colour; given that Wenlock Hall is sky blue. The use of a complementary colour scheme for the biomass boiler will help blend the new build in with the old, reducing the overall impact of the new build. It is understood that the large lime trees to the north of the survey area that are remnants of the wider historic landscape will be retained, whilst some of the younger trees that currently provide some screening to Wenlock Hall from the south will be replanted to increase the level of screening from the south and south-west.

Another issue to consider is the height of the mast that would support the chimney for the boiler, which will have a strong vertical identity. The finial on the Gatehouse and the Tudor Gothic chimneys of the main Hall all have a strong skyline presence and telegraph the historic elements of the complex. The chimney of the biomass boiler might compete for visual prominence. The semi-industrial functional style of the biomass building limits flexibility of design, and would lend a different service/infrastructure character to its institutional setting.

2.2.3 SITE ASSESSMENT

The site of the proposed biomass boiler is located between Wenlock Hall and the south drive, enclosed on the west side by iron parkland railings and timber post-and-rail fencing. The proposed site is currently laid to grass, which is well maintained and regularly mown. The site was terraced into the slope when Wenlock Hall was built. Visually, the site is partly screened from the drive by a broad grassed bank planted with young specimen trees. The species include sycamore, horse chestnut, beech, larch, conifer and spruce. This bank is relatively modern, presumably made with spoil generated during the construction of Wenlock Hall, but with a secondary function of providing some screening. To the north-west corner of the proposed site there is a gap in the two sections of raised bank and this flat area contains a number of hatches and manhole covers. Views out of the location are largely restricted except to the more open north-western end; the trees and raised banks otherwise limiting visibility.

2.2.4 BURIED ARCHAEOLOGY

Lilleshall Hall is a *de novo* creation of the mid 19th century, and any surviving archaeological features or deposits within the footprint of the development are likely to have been heavily disturbed when Wenlock Hall was built. Beyond the footprint of the sports hall, the wider area appears to have been purposely terraced into the slope to reduce the height of the building and lessen its impact on the visuals of the Registered Parkland. The raised bank around the building may conceal and protect the original land surface, and thus any archaeological features that might be present.

The proposed development includes a network of underground pipes, which will connect with other buildings in the complex. The proposed routes of these pipes have been positioned in such a way to minimise ground disturbance, being largely within the cartilage of the existing buildings paths and roads. Given this it seems unlikely that it will have any significant impact upon any buried heritage.

3.0 HERITAGE IMPACT ASSESSMENT

3.1 HERITAGE IMPACT ASSESSMENT - OVERVIEW

The purpose of heritage impact assessment is twofold: Firstly, to understand – insofar as is reasonable practicable and in proportion to the importance of the asset – the significance of a historic building, complex, area or archaeological monument (the ‘heritage asset’). Secondly, to assess the likely effect of a proposed development on the heritage asset (direct impact) and its setting (indirect impact). The methodology employed in this assessment is based on the staged approach advocated in *The Setting of Heritage Assets* (GPA3 Historic England 2015), used in conjunction with the ICOMOS (2011) and DoT (DMRB vol.11; WEBTAG) guidance. Sections 3.2-3.6 discuss policy, concepts and approach; section 3.7 covers the methodology, and section 3.8 individual assessments.

3.2 NATIONAL POLICY

General policy and guidance for the conservation of the historic environment are now contained within the *National Planning Policy Framework* (Department for Communities and Local Government 2012). The relevant guidance is reproduced below:

Paragraph 128

In determining applications, local planning authorities should require the applicant to describe the significance of any heritage assets affected, including the 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. As a minimum the relevant historic environment record should be consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which a development is proposed includes or has the potential to include heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.

Paragraph 129

Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset’s conservation and any aspect of the proposal.

A further key document is the Planning (Listed Buildings and Conservation Areas) Act 1990, in particular section 66(1), which provides *statutory protection* to the setting of Listed buildings:

In considering whether to grant planning permission 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.

3.3 CULTURAL VALUE – DESIGNATED HERITAGE ASSETS

The majority of the most important ('nationally important') heritage assets are protected through *designation*, with varying levels of statutory protection. These assets fall into one of six categories, although designations often overlap, so a Listed early medieval cross may also be Scheduled, lie within the curtilage of Listed church, inside a Conservation Area, and on the edge of a Registered Park and Garden that falls within a world Heritage Site. Only two categories are relevant here.

3.3.1 LISTED BUILDINGS

A Listed building is an occupied dwelling or standing structure which is of special architectural or historical interest. These structures are found on the *Statutory List of Buildings of Special Architectural or Historic Interest*. The status of Listed buildings is applied to 300,000-400,000 buildings across the United Kingdom. Recognition of the need to protect historic buildings began after the Second World War, where significant numbers of buildings had been damaged in the county towns and capitals of the United Kingdom. Buildings that were considered to be of 'architectural merit' were included. The Inspectorate of Ancient Monuments supervised the collation of the list, drawn up by members of two societies: The Royal Institute of British Architects and the Society for the Protection of Ancient Buildings. Initially the lists were only used to assess which buildings should receive government grants to be repaired and conserved if damaged by bombing. The *Town and Country Planning Act 1947* formalised the process within England and Wales, Scotland and Ireland following different procedures. Under the 1979 *Ancient Monuments and Archaeological Areas Act* a structure cannot be considered a Scheduled Monument if it is occupied as a dwelling, making a clear distinction in the treatment of the two forms of heritage asset. Any alterations or works intended to a Listed Building must first acquire Listed Building Consent, as well as planning permission. Further phases of 'listing' were rolled out in the 1960s, 1980s and 2000s; English Heritage advise on the listing process and administer the procedure, in England, as with the Scheduled Monuments.

Some exemption is given to buildings used for worship where institutions or religious organisations (such as the Church of England) have their own permissions and regulatory procedures. Some structures, such as bridges, monuments, military structures and some ancient structures may also be Scheduled as well as Listed. War memorials, milestones and other structures are included in the list, and more modern structures are increasingly being included for their architectural or social value.

Buildings are split into various levels of significance: Grade I (2.5% of the total) representing buildings of exceptional (international) interest; Grade II* (5.5% of the total) representing buildings of particular (national) importance; Grade II (92%) buildings are of merit and are by far the most widespread. Inevitably, accuracy of the Listing for individual structures varies, particularly for Grade II structures; for instance, it is not always clear why some 19th century farmhouses are Listed while others are not, and differences may only reflect local government boundaries, policies and individuals.

Other buildings that fall within the curtilage of a Listed building are afforded some protection as they form part of the essential setting of the designated structure, e.g. a farmyard of barns, complexes of historic industrial buildings, service buildings to stately homes etc. These can be described as having *group value*.

3.3.2 REGISTERED PARKS AND GARDENS

Culturally and historically important 'man-made' or 'designed' landscapes, such as parks and gardens are currently "listed" on a non-statutory basis, included on the 'Register of Historic Parks and Gardens of special historic interest in England' which was established in 1983 and is, like

Listed Buildings and Scheduled Monuments, administered by Historic England. Sites included on this register are of **national importance** and there are currently 1,600 sites on the list, many associated with stately homes of Grade II* or Grade I status. Emphasis is laid on ‘designed’ landscapes, not the value of botanical planting. Sites can include town squares and private gardens, city parks, cemeteries and gardens around institutions such as hospitals and government buildings. Planned elements and changing fashions in landscaping and forms are a main focus of the assessment.

3.3.3 VALUE AND IMPORTANCE

While every heritage asset, designated or otherwise, has some intrinsic merit, the act of designation creates a hierarchy of importance that is reflected by the weight afforded to their preservation and enhancement within the planning system. The system is far from perfect, impaired by an imperfect understanding of individual heritage assets, but the value system that has evolved does provide a useful guide to the *relative* importance of heritage assets. Provision is also made for heritage assets where value is not recognised through designation (e.g. undesignated ‘monuments of Schedulable quality and importance’ should be regarded as being of *high* value); equally, there are designated monuments and structures of *low* relative merit.

TABLE 1: THE HIERARCHY OF VALUE/IMPORTANCE (BASED ON THE DMRB VOL.11 TABLES 5.1, 6.1 & 7.1).

Hierarchy of Value/Importance	
Very High	Structures inscribed as of universal importance as World Heritage Sites; Other buildings of recognised international importance; World Heritage Sites (including nominated sites) with archaeological remains; Archaeological assets of acknowledged international importance; Archaeological assets that can contribute significantly to international research objectives; World Heritage Sites inscribed for their historic landscape qualities; Historic landscapes of international value, whether designated or not; Extremely well preserved historic landscapes with exceptional coherence, time-depth, or other critical factor(s).
High	Scheduled Monuments with standing remains; Grade I and Grade II* (Scotland: Category A) Listed Buildings; Other Listed buildings that can be shown to have exceptional qualities in their fabric or historical associations not adequately reflected in the Listing grade; Conservation Areas containing very important buildings; Undesignated structures of clear national importance; Undesignated assets of Schedulable quality and importance; Assets that can contribute significantly to national research objectives. Designated historic landscapes of outstanding interest; Undesignated landscapes of outstanding interest; Undesignated landscapes of high quality and importance, demonstrable national value; Well-preserved historic landscapes, exhibiting considerable coherence, time-depth or other critical factor(s).
Medium	Grade II (Scotland: Category B) Listed Buildings; Historic (unlisted) buildings that can be shown to have exceptional qualities in their fabric or historical associations; Conservation Areas containing buildings that contribute significantly to its historic character; Historic Townscape or built-up areas with important historic integrity in their buildings, or built settings (e.g. including street furniture and other structures); Designated or undesignated archaeological assets that contribute to regional research objectives; Designated special historic landscapes; Undesignated historic landscapes that would justify special historic landscape designation, landscapes of regional value; Averagely well-preserved historic landscapes with reasonable coherence, time-depth or other critical factor(s).

Hierarchy of Value/Importance	
Low	Locally Listed buildings (Scotland Category C(S) Listed Buildings); Historic (unlisted) buildings of modest quality in their fabric or historical association; Historic Townscape or built-up areas of limited historic integrity in their buildings, or built settings (e.g. including street furniture and other structures); Designated and undesignated archaeological assets of local importance; Archaeological assets compromised by poor preservation and/or poor survival of contextual associations; Archaeological assets of limited value, but with potential to contribute to local research objectives; Robust undesignated historic landscapes; Historic landscapes with importance to local interest groups; Historic landscapes whose value is limited by poor preservation and/or poor survival of contextual associations.
Negligible	Buildings of no architectural or historical note; buildings of an intrusive character; Assets with very little or no surviving archaeological interest; Landscapes with little or no significant historical interest.
Unknown	Buildings with some hidden (i.e. inaccessible) potential for historic significance; The importance of the archaeological resource has not been ascertained.

3.4 CONCEPTS – CONSERVATION PRINCIPLES

In making an assessment, this document adopts the conservation values (*evidential*, *historical*, *aesthetic* and *communal*) laid out in *Conservation Principles* (English Heritage 2008), and the concepts of *authenticity* and *integrity* as laid out in the guidance on assessing World Heritage Sites (ICOMOS 2011). This is in order to determine the relative importance of *setting* to the significance of a given heritage asset.

3.4.1 EVIDENTIAL VALUE

Evidential value (or research potential) is derived from the potential of a structure or site to provide physical evidence about past human activity, and may not be readily recognised or even visible. This is the primary form of data for periods without adequate written documentation. This is the least equivocal value: evidential value is absolute; all other ascribed values (see below) are subjective. However,

3.4.2 HISTORICAL VALUE

Historical value (narrative) is derived from the ways in which past people, events and aspects of life can be connected via a place to the present; it can be *illustrative* or *associative*.

Illustrative value is the visible expression of evidential value; it has the power to aid interpretation of the past through making connections with, and providing insights into, past communities and their activities through a shared experience of place. Illustrative value tends to be greater if a place features the first or only surviving example of a particular innovation of design or technology.

Associative value arises from a connection to a notable person, family, event or historical movement. It can intensify understanding by linking the historical past to the physical present, always assuming the place bears any resemblance to its appearance at the time. Associational value can also be derived from known or suspected links with other monuments (e.g. barrow cemeteries, church towers) or cultural affiliations (e.g. Methodism).

Buildings and landscapes can also be associated with literature, art, music or film, and this association can inform and guide responses to those places.

Historical value depends on sound identification and the direct experience of physical remains or landscapes. Authenticity can be strengthened by change, being a living building or landscape, and historical values are harmed only where adaptation obliterates or conceals them. The appropriate use of a place – e.g. a working mill, or a church for worship – illustrates the relationship between design and function and may make a major contribution to historical value. Conversely, cessation of that activity – e.g. conversion of farm buildings to holiday homes – may essentially destroy it.

3.4.3 AESTHETIC VALUE

Aesthetic value (emotion) is derived from the way in which people draw sensory and intellectual stimulation from a place or landscape. Value can be the result of *conscious design*, or the *fortuitous outcome* of landscape evolution; many places combine both aspects, often enhanced by the passage of time.

Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure or landscape; it incorporates composition, materials, philosophy and the role of patronage. It may have associational value, if undertaken by a known architect or landscape gardener, and its importance is enhanced if it is seen as innovative, influential or a good surviving example. Landscape parks, country houses and model farms all have design value. The landscape is not static, and a designed feature can develop and mature, resulting in the ‘patina of age’.

Some aesthetic value developed *fortuitously* over time as the result of a succession of responses within a particular cultural framework e.g. the seemingly organic form of an urban or rural landscape or the relationship of vernacular buildings and their materials to the landscape. Aesthetic values are where proposed developments usually have their most pronounced impact: the indirect effects of most developments are predominantly visual or aural, and can extend many kilometres from the site itself. In many instances the impact of a development is incongruous, but that is itself an aesthetic response, conditioned by prevailing cultural attitudes to what the historic landscape should look like.

3.4.4 COMMUNAL VALUE

Communal value (togetherness) is derived from the meaning a place holds for people, and may be closely bound up with historical/associative and aesthetic values; it can be *commemorative*, *symbolic*, *social* or *spiritual*.

Commemorative and symbolic value reflects the meanings of a place to those who draw part of their identity from it, or who have emotional links to it e.g. war memorials. Some buildings or places (e.g. the Palace of Westminster) can symbolise wider values. Other places (e.g. Porton Down Chemical Testing Facility) have negative or uncomfortable associations that nonetheless have meaning and significance to some and should not be forgotten. *Social value* need not have any relationship to surviving fabric, as it is the continuity of function that is important. *Spiritual value* is attached to places and can arise from the beliefs of a particular religion or past or contemporary perceptions of the spirit of place. Spiritual value can be ascribed to places sanctified by hundreds of years of veneration or worship, or wild places with few signs of modern life. Value is dependent on the perceived survival of historic fabric or character, and can be very sensitive to change. The key aspect of communal value is that it brings specific groups of people together in a meaningful way.

3.4.5 AUTHENTICITY

Authenticity, as defined by UNESCO (2015, no.80), is the ability of a property to convey the attributes of the outstanding universal value of the property. ‘The ability to understand the value attributed to the heritage depends on the degree to which information sources about this value

may be understood as credible or truthful'. Outside of a World Heritage Site, authenticity may usefully be employed to convey the sense a place or structure is a truthful representation of the thing it purports to portray. Converted farmbuildings, for instance, survive in good condition, but are drained of the authenticity of a working farm environment.

3.4.6 INTEGRITY

Integrity, as defined by UNESCO (2015, no.88), is the measure of wholeness or intactness of the cultural heritage and its attributes. Outside of a World Heritage Site, integrity can be taken to represent the survival and condition of a structure, monument or landscape. The intrinsic value of those examples that survive in good condition is undoubtedly greater than those where survival is partial and condition poor.

3.4.7 SUMMARY

As indicated, individual developments have a minimal or tangential effect on most of the heritage values outlined above, largely because almost all effects are indirect. The principle values in contention are aesthetic/designed and, to a lesser degree aesthetic/fortuitous. There are also clear implications for other value elements (particularly historical and associational, communal and spiritual), where views or sensory experience is important. As ever, however, the key element here is not the intrinsic value of the heritage asset, nor the impact on setting, but the relative contribution of setting to the value of the asset.

3.5 SETTING – THE SETTING OF HERITAGE ASSETS

The principle guidance on this topic is contained within two publications: *The Setting of Heritage Assets* (Historic England 2015) and *Seeing History in the View* (English Heritage 2011). While interlinked and complementary, it is useful to consider heritage assets in terms of their *setting* i.e. their immediate landscape context and the environment within which they are seen and experienced, and their *views* i.e. designed or fortuitous vistas experienced by the visitor when at the heritage asset itself, or those that include the heritage asset. This corresponds to the experience of its wider landscape setting.

Where the impact of a proposed development is largely indirect, *setting* is the primary consideration of any HIA. It is a somewhat nebulous and subjective assessment of what does, should, could or did constitute the lived experience of a monument or structure. The following extracts are from the Historic England publication *The Setting of Heritage Assets* (2015, 2 & 4):

The NPPF makes it clear that the setting of a heritage asset is the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve.

Setting is not a heritage asset, nor a heritage designation. Its importance lies in what it contributes to the significance of the heritage asset. This depends on a wide range of physical elements within, as well as perceptual and associational attributes, pertaining to the heritage asset's surroundings.

While setting can be mapped in the context of an individual application or proposal, it does not have a fixed boundary and cannot be definitively and permanently described for all time as a spatially bounded area or as lying within a set distance of a heritage asset because what comprises a heritage asset's setting may change as the asset and its surroundings evolve or as the asset becomes better understood or due to the varying impacts of different proposals.

The HIA below sets out to determine the magnitude of the effect and the sensitivity of the heritage asset to that effect. The fundamental issue is that proximity and visual and/or aural

relationships may affect the experience of a heritage asset, but if setting is tangential to the significance of that monument or structure, then the impact assessment will reflect this. This is explored in more detail below.

3.5.1 LANDSCAPE CONTEXT

The determination of *landscape context* is an important part of the assessment process. This is the physical space within which any given heritage asset is perceived and experienced. The experience of this physical space is related to the scale of the landform, and modified by cultural and biological factors like field boundaries, settlements, trees and woodland. Together, these determine the character and extent of the setting.

Landscape context is based on topography, and can vary in scale from the very small – e.g. a narrow valley where views and vistas are restricted – to the very large – e.g. wide valleys or extensive upland moors with 360° views. Where very large landforms are concerned, a distinction can be drawn between the immediate context of an asset (this can be limited to a few hundred metres or less, where cultural and biological factors impede visibility and/or experience), and the wider context (i.e. the wider landscape within which the asset sits).

When new developments are introduced into a landscape, proximity alone is not a guide to magnitude of effect. Dependant on the nature and sensitivity of the heritage asset, the magnitude of effect is potentially much greater where the proposed development is to be located within the landscape context of a given heritage asset. Likewise, where the proposed development would be located outside the landscape context of a given heritage asset, the magnitude of effect would usually be lower. Each case is judged on its individual merits, and in some instances the significance of an asset is actually greater outside of its immediate landscape context; for example, where church towers function as landmarks in the wider landscape.

3.5.2 VIEWS

Historic and significant views are the associated and complementary element to setting, but can be considered separately as developments may appear in a designed view without necessarily falling within the setting of a heritage asset *per se*. As such, significant views fall within the aesthetic value of a heritage asset, and may be *designed* (i.e. deliberately conceived and arranged, such as within parkland or an urban environment) or *fortuitous* (i.e. the graduated development of a landscape ‘naturally’ brings forth something considered aesthetically pleasing, or at least impressive, as with particular rural landscapes or seascapes), or a combination of both (i.e. the *patina of age*, see below). The following extract is from the English Heritage publication *Seeing History in the View* (2011, 3):

Views play an important part in shaping our appreciation and understanding of England’s historic environment, whether in towns or cities or in the countryside. Some of those views were deliberately designed to be seen as a unity. Much more commonly, a significant view is a historical composite, the cumulative result of a long process of development.

The Setting of Heritage Assets (2015, 3) lists a number of instances where views contribute to the particular significance of a heritage asset:

- Views where relationships between the asset and other historic assets or places or natural features are particularly relevant;
- Views with historical associations, including viewing points and the topography of battlefields;
- Views where the composition within the view was a fundamental aspect of the design or function of the heritage asset;
- Views between heritage assets and natural or topographic features, or phenomena such as solar and lunar events;

- Views between heritage assets which were intended to be seen from one another for aesthetic, functional, ceremonial or religious reasons, such as military or defensive sites, telegraphs or beacons, Prehistoric funerary and ceremonial sites.

On a landscape scale, views, taken in the broadest sense, are possible from anywhere to anything, and each may be accorded an aesthetic value according to subjective taste. Given that terrain, the biological and built environment, and public access restrict our theoretical ability to see anything from anywhere, in this assessment the term *principal view* is employed to denote both the deliberate views created within designed landscapes, and those fortuitous views that may be considered of aesthetic value and worth preserving. It should be noted, however, that there are distance thresholds beyond which perception and recognition fail, and this is directly related to the scale, height, massing and nature of the heritage asset in question. For instance, beyond 2km the Grade II cottage comprises a single indistinct component within the wider historic landscape, whereas at 5km or even 10km a large stately home or castle may still be recognisable. By extension, where assets cannot be seen or recognised i.e. entirely concealed within woodland, or too distant to be distinguished, then visual harm to setting is moot. To reflect this emphasis on recognition, the term *landmark asset* is employed to denote those sites where the structure (e.g. church tower), remains (e.g. earthwork ramparts) or – in some instances – the physical character of the immediate landscape (e.g. a distinctive landform like a tall domed hill) make them visible on a landscape scale. In some cases, these landmark assets may exert landscape *primacy*, where they are the tallest or most obvious man-made structure within line-of-sight. However, this is not always the case, typically where there are numerous similar monuments (multiple engine houses in mining areas, for instance) or where modern developments have overtaken the heritage asset in height and/or massing.

Yet visibility alone is not a clear guide to visual impact. People perceive size, shape and distance using many cues, so context is critically important. For instance, research on electricity pylons (Hull & Bishop 1988) has indicated scenic impact is influenced by landscape complexity: the visual impact of pylons is less pronounced within complex scenes, especially at longer distances, presumably because they are less of a focal point and the attention of the observer is diverted. There are many qualifiers that serve to increase or decrease the visual impact of a proposed development (see Table 2), some of which are seasonal or weather-related.

Thus the principal consideration of assessment of indirect effects cannot be visual impact *per se*. It is an assessment of the likely magnitude of effect, the importance of setting to the significance of the heritage asset, and the sensitivity of that setting to the visual or aural intrusion of the proposed development. The schema used to guide assessments is shown in Table 2 (below).

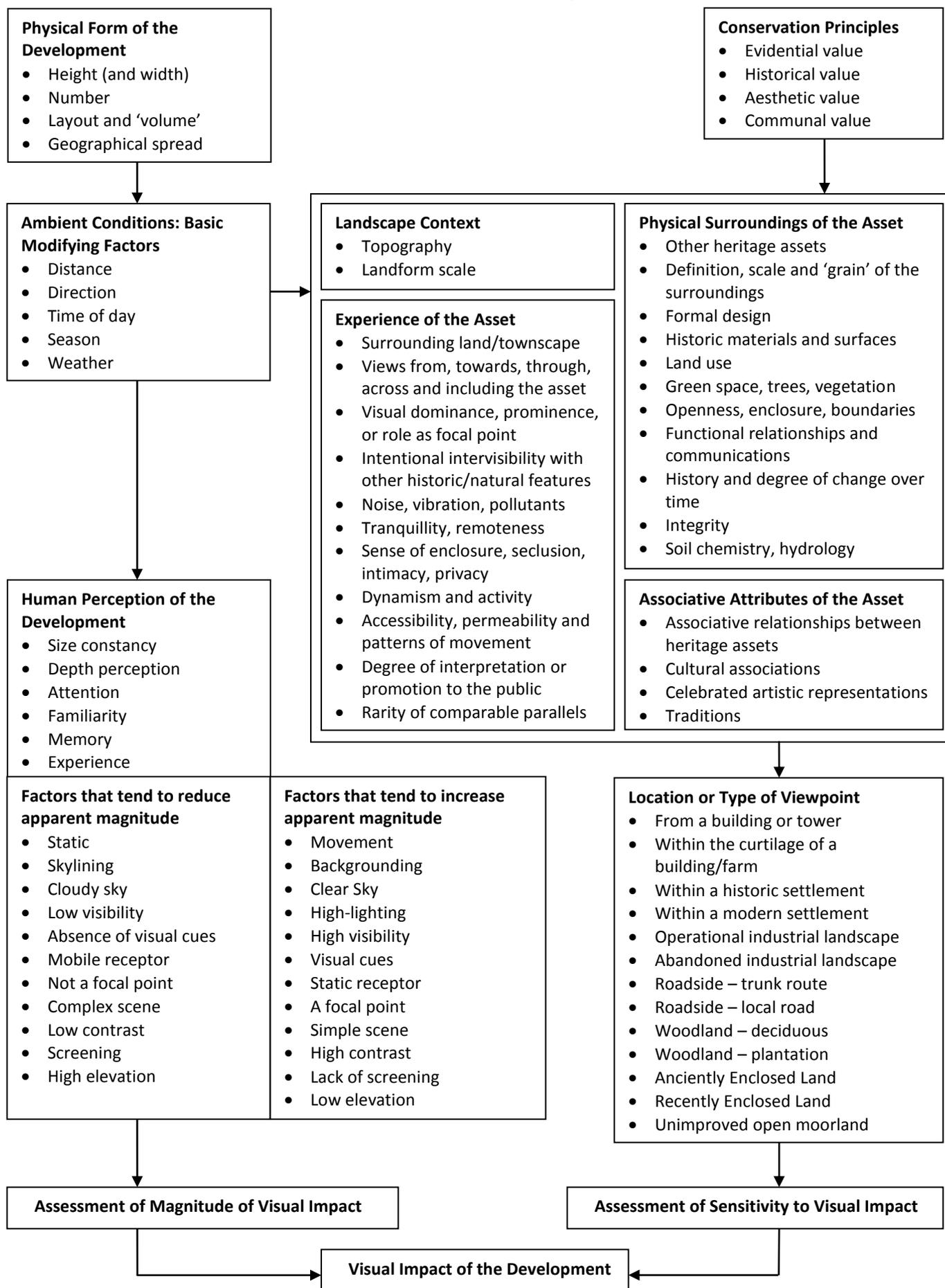


TABLE 2: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF ASSESSMENT STEP 2 FROM THE SETTING OF HERITAGE ASSETS (HISTORIC ENGLAND 2015, 9).

3.6 TYPE AND SCALE OF IMPACT

The effect of a proposed development on a heritage asset can be direct (i.e. the designated structure itself is being modified or demolished, the archaeological monument will be built over), or indirect (e.g. a housing estate built in the fields next to a Listed farmhouse, and wind turbine erected near a hillfort etc.); in the latter instance the principal effect is on the setting of the heritage asset. A distinction can be made between construction and operational phase effects. Individual developments can affect multiple heritage assets (aggregate impact), and contribute to overall change within the historic environment (cumulative impact).

3.6.1 SCALE OF IMPACT

The effect of development and associated infrastructure on the historic environment can include positive as well as negative outcomes. However, all development changes the character of a local environment, and alters the character of a building, or the setting within which it is experienced. Change is invariably viewed as negative, particularly within respect to larger developments; thus while there can be beneficial outcomes (e.g. positive/moderate), there is a presumption here that, as large and inescapably modern intrusive visual actors in the historic landscape, the impact of a development will almost always be **neutral** (i.e. no impact) or **negative** i.e. it will have a **detrimental impact** on the setting of ancient monuments and protected historic buildings.

This assessment incorporates the systematic approach outlined in the ICOMOS and DoT guidance (see Tables 3-4), used to complement and support the more narrative but subjective approach advocated by Historic England (see Table 5). This provides a useful balance between rigid logic and nebulous subjectivity (e.g. the significance of effect on a Grade II Listed building can never be greater than moderate/large; an impact of negative/substantial is almost never achieved). This is in adherence with GPA3 (2015, 7).

TABLE 3: MAGNITUDE OF IMPACT (BASED ON DMRB VOL.11 TABLES 5.3, 6.3 AND 7.3).

Factors in the Assessment of Magnitude of Impact – Buildings and Archaeology	
Major	Change to key historic building elements, such that the resource is totally altered; Change to most or all key archaeological materials, so that the resource is totally altered; Comprehensive changes to the setting.
Moderate	Change to many key historic building elements, the resource is significantly modified; Changes to many key archaeological materials, so that the resource is clearly modified; Changes to the setting of an historic building or asset, such that it is significantly modified.
Minor	Change to key historic building elements, such that the asset is slightly different; Changes to key archaeological materials, such that the asset is slightly altered; Change to setting of an historic building, such that it is noticeably changed.
Negligible	Slight changes to elements of a heritage asset or setting that hardly affects it.
No Change	No change to fabric or setting.
Factors in the Assessment of Magnitude of Impact – Historic Landscapes	
Major	Change to most or all key historic landscape elements, parcels or components; extreme visual effects; gross change of noise or change to sound quality; fundamental changes to use or access; resulting in total change to historic landscape character unit.
Moderate	Changes to many key historic landscape elements, parcels or components, visual change to many key aspects of the historic landscape, noticeable differences in noise or sound quality, considerable changes to use or access; resulting in moderate changes to historic landscape character.
Minor	Changes to few key historic landscape elements, parcels or components, slight visual changes to few key aspects of historic landscape, limited changes to noise levels or sound quality; slight changes to use or access: resulting in limited changes to historic landscape character.
Negligible	Very minor changes to key historic landscape elements, parcels or components, virtually unchanged visual effects, very slight changes in noise levels or sound quality; very slight changes to use or access; resulting in a very small change to historic landscape character.

No Change	No change to elements, parcels or components; no visual or audible changes; no changes arising from in amenity or community factors.
-----------	--

TABLE 4: SIGNIFICANCE OF EFFECTS MATRIX (BASED ON DRMB VOL.11 TABLES 5.4, 6.4 AND 7.4; ICOMOS 2011, 9-10).

Value of Heritage Assets	Magnitude of Impact (positive or negative)				
	No Change	Negligible	Minor	Moderate	Major
Very High	Neutral	Slight	Moderate/Large	Large/Very Large	Very Large
High	Neutral	Slight	Moderate/Slight	Moderate/Large	Large/Very Large
Medium	Neutral	Neutral/Slight	Slight	Moderate	Moderate/Large
Low	Neutral	Neutral/Slight	Neutral/Slight	Slight	Slight/Moderate
Negligible	Neutral	Neutral	Neutral/Slight	Neutral/Slight	Slight

TABLE 5: SCALE OF IMPACT.

Scale of Impact	
<i>Neutral</i>	No impact on the heritage asset.
<i>Negligible</i>	Where the developments may be visible or audible, but would not affect the heritage asset or its setting, due to the nature of the asset, distance, topography, or local blocking.
<i>Negative/minor</i>	Where the development would have an effect on the heritage asset or its setting, but that effect is restricted due to the nature of the asset, distance, or screening from other buildings or vegetation.
<i>Negative/moderate</i>	Where the development would have a pronounced impact on the heritage asset or its setting, due to the sensitivity of the asset and/or proximity. The effect may be ameliorated by screening or mitigation.
<i>Negative/substantial</i>	Where the development would have a severe and unavoidable effect on the heritage asset or its setting, due to the particular sensitivity of the asset and/or close physical proximity. Screening or mitigation could not ameliorate the effect of the development in these instances. This is, as is stressed in planning guidance and case law, a very high bar and is almost never achieved.

3.7 METHODOLOGY

The methodology adopted in this document is based on that outlined in *The Setting of Heritage Assets* (GPA3 Historic England 2015), with reference to ICOMOS (2011) and DoT (DMRB, WEBTAG) guidance. The assessment of effect at this stage of a development is an essentially subjective one, but one based on the experience and professional judgement of the authors.

3.8 ASSESSMENT

In this instance, only a single cluster of Listed heritage assets is considered, lying at the centre of the Grade II Registered parkland. Grade II* Lilleshall Hall and six other structures in its curtilage all date to the 19th century and consist of a stately home and ancillary buildings and garden features.

3.8.1 GRAND RESIDENCES

Large and/or surviving gentry houses, in public or private hands, often incorporating multi-period elements of landscape planning

The larger stately homes and lesser and surviving gentry seats were the homes of the manorial and lordly elite. Some may still be occupied by the descendants of medieval owners; others are in public ownership or held by the National Trust. Wealth derived from agriculture holdings, mineral exploitation and political office was invested on these structures as fashionable expressions of power and prestige. In addition, some homes will have been adapted in the post-Dissolution era

from monastic centres (e.g. Buckland Abbey), and thus incorporate earlier buildings and hold further historical associations.

They are often Grade II* or Grade I Listed buildings on account of their condition and age, architecture features, internal fixtures and furniture, and historical and cultural associations. In addition, they are often associated with ancillary structures – chapels, stables, kitchen gardens etc. – that may be included within the curtilage of the House or be Listed in their own right. In addition, there is often a high degree of public amenity.

As such, these dwellings and associated structures were visual expressions of the wealth and aspirations of the owners, and were designed to be impressive. They were frequently located within a landscape manipulated to display them to best effect, and views to and from the structures were very important. In earlier periods this might be restricted to the immediate vicinity of the House – i.e. geometric formal gardens – but even these would have incorporated long prospects and might be associated with deer parks. From the 18th century, designed landscapes associated with the House laid out in a naturalistic style and incorporating multiple geographically disparate associated secondary structures became fashionable. The surviving examples usually contain many mature trees and thus local blocking is common.

What is important and why

The great houses are examples of regional if not national architectural value, and may be located on sites with a long history of high-status occupation (evidential). They may conform to a particular style (e.g. Gothic, Palladian) and some were highly influential locally or nationally; surviving examples are often well-maintained and preserved (historical/illustrative). They were typically built by gentry or noble families, could stage historically important events, and were often depicted in art and painting; they are typically associated with a range of other ancillary structures and gardens/parks (historical/associational). The epitome of design, they have clear aesthetic/design value, arising from their intrinsic architectural style, but also the extensive grounds they were usually associated with, and within which they were designed to be seen and appreciated. The aesthetic/design value can improve with time (the ‘patina of age’), but it can also be degraded through unsympathetic development. As large structures built for the use of a single family, communal value is typically low, although an argument can be made the 19th and early 20th century great house was a community in its own right, with its family, servants and extended client base. Not all survive as country houses; some are schools, nursing homes or subdivided into flats, and this has a severe impact on their original historical/associational value, but provides new/different associational and also communal/social value.

<i>Asset Name:</i> Lilleshall Hall	
<i>Parish:</i> Sherifffhales C.P.	<i>Value:</i> High
<i>Designation:</i> Grade II*	<i>Distance to Development:</i> c.200m
<p><i>Description:</i> Listing: House, now National Sports Centre. 1829, by Sir Jeffrey Wyattville in a Tudor Gothic style. Limestone and sandstone ashlar with slate roofs. Square plan with service wing projecting to East. Basement and 2½ storeys with one and 2 storey service wing. Moulded plinth, parapet string, downpipes and rainwater heads with cast dogs, coped parapet with corner pinnacles and gable finials, and 12 stacks with grouped octagonal shafts. Mullioned and transomed windows with returned hoodmoulds. Entrance front: 3 window front; 2 large end gables with stacks at apexes. Central projecting 3½ storey porch tower with octagonal corner buttresses up to first floor, string courses, and parapeted gables on each face with corner pinnacles and finials. Small attic casements, second floor 2-light windows, that to North with carved coat of arms beneath, first stage cross windows, and porte-cochere beneath with 4-centred arches in 3 faces, that to North with 2 uncarved shields above; 2 bay ribbed vault inside and 4-centred arched doorway with 2 half glazed doors, sidelights and overlight. Service wing to left with 9 multi-shafted stacks;</p>	

2 storey block to right with 5 window front, small gable to right and large central tower with clocks to front and rear, and multi-shafted stacks at each corner; one storey block projecting to left with gabled semi-dormer to right; walled service court to far left with 2 gate piers, West front: asymmetrical 4 window front, with 3 small gabled semi dormers to left, projecting gabled full-height square bay to right, and 2 ground floor square bays to left. Small square gazebo to left with semi-circular moulded arched seat recesses to West and South, coped parapet, corner obelisks, and short connecting wall with 4-centred archway. South fronts symmetrical 4 window front with 2 small central gabled semi-dormers, 2 larger outer gables, and 2 ground floor canted bays to left and right with uncarved shields on parapets. Interior: panelled entrance hall with 2 shell niches. Large central double-height panelled staircase hall with arched first floor Gothic glazed windows, and hammer beams supporting large rectangular top light with round-arched glazing. 3-flight square well staircase with landing, open string, turned balusters with tulip decoration, and round bottom newel with globe finial. Series of ground floor rooms with Tudor Gothic decoration including panelling, rich-moulded cornices, panelled plaster ceilings, and fireplaces with carved overmantels. The house was built for George Grenville, first Duke of Sutherland, who died in 1833. Formal gardens to West and landscaped grounds.

Supplemental Comments: The house appears from its exterior broadly as described in the Listing text, with alterations to the service courtyard and to the south-east elevation, where a large smoked glass bay lights a new dining room. Brief details of the principal ground floor rooms and entrance hall are included in the Listing. It is clear that high status and complex design schemes survived within the building into the 1980s when it was Listed. Its interior is expected to have been significantly altered in the 20th century, other than the principal ground floor rooms, to accommodate the function of National Sports Centre and conference venue. Other than the lobby, the rest of the interior was not inspected during the visit.

Evidential Value: Previous detailed research work for earlier heritage assessments would suggest particularly good records survive of the design, build and interior decoration of the house and its later alterations, as well as its narrative history in the 19th and early 20th century. We therefore have a relatively full idea of the original features from the 19th century. Details on the 20th century works, when used as a pleasure ground, school, children's home and then Sports Centre, are more patchy. Only detailed building survey could determine which features have survived and identify the potentially important 20th century developments within the building itself.

Historical Value: The Hall is historically important on a local social level for its creation in the 19th century and early 20th century by the Dukes of Sutherland, an important family of industrialists, politicians and landowners. Architecturally and historically it is important due to its design by the famous architect Sir Jeffry Wyattville and later alterations/additions by another famous architect by Sir Charles Barry. In April 1944 there was an important Scouts and Guides meeting here, attended by Lady Baden Powell, which brings an international level of associative historic value/interest to the site. From 1949, when the Hall became one of the national Central Colleges of Physical Recreation, and when Lilleshall Hall officially opened in 1951 as the National Recreation Centre for the North of England, opened by the then Princess Elizabeth. In 1966 the winning World Cup England football team stayed at the Hall before their match and trained, a plaque commemorates this event. Again this brings associative value to the site.

Aesthetic Value: The house presents a restrained but masculine, angular, almost severe Tudor Gothic façade of grey stone, pleasingly complete with few modern visual elements. The house is of a typically monumental 19th century grandeur. The building cohesively communicates the intentions of its creators, the Dukes of Sutherland, to impress, making a statement about their wealth and cultured tastes. The aesthetics of the house and its gardens have, however, been curtailed by 20th century development.

Communal Value: From 1940 until 1947 the Hall was used by Barnados as a children's home and members of that community may ascribe value to the site, being a home within living memory, and possibly a focus of reunions or support groups etc. It was also used during the War as the evacuation home for the Cheltenham Ladies College 1939-1940, and the collective memory from that well-known school could ascribe communal value to the site, public schools often having very active alumni groups.

Authenticity: The environs of the house and its service wing have undergone extensive 20th and 21st century development as part of its function as a National Sports Centre and conference venue. As such, they retain little authenticity. The Hall has been intensively restored and is maintained to a high standard, but a certain pristine/clinical 'hotel-style' pastiche of its historical character is the result, which detracts from the overall appearance of the building. However, this is still preferable to the fate of Trentham.

<p><i>Integrity:</i> The house and its immediate formal gardens and ancillary buildings survive in excellent condition. In the façade of the main house and in the relationships between structures within the complex (i.e. the house, gatehouse and stables) we can still read the intended design of its creator Sir Jeffry Wyatville. The interior of the house is expected to be much altered in places, to provide for its current function.</p>
<p><i>Topographical Location and Landscape Context:</i> The natural slope of the ground is to the west and south-west, with the house sat on a very slight knoll with a gentle slope to the east from the gatehouse. The house is set on a man-made raised/levelled terrace, the slope being terraced to provide flat areas of lawn, courtyard to front and terracing to the west and south elevations.</p>
<p><i>Principal Views:</i> There are principal views across the gardens to and from the west and south elevations, as well as views back, where the house is framed by the terraces and loggia. There is a principal view between the house and gatehouse and between the stables and gatehouse, looking back to the north front and the visually-dominant porch tower.</p>
<p><i>Landscape Presence:</i> Lilleshall Hall was designed to be visually dominant, flanked/complemented in its landscape by smaller but cohesively-designed ancillary buildings. The development of the National Sports Centre buildings in the 1950s and continued use of the site today has created a large modern complex of structures in and around the main building, which complicates views and adds differing textures and styles that detract visually from, and have reduced the presence of, the main building. However, it is still prominent within the group.</p>
<p><i>Immediate Setting:</i> The immediate setting of the Hall is its entrance courtyard to the north and service courtyard to the east, with the formal gardens to the west and lawns to the south. The courtyard to the front of the Hall is now a tarmac car park for the conference venue within the Hall building. This detracts from the asset, imposing the modern institutional use of the site. The eastern service courtyard has been enclosed and much altered to provide modern kitchens and service/offices for the National Sports Centre. The gardens feel far more authentic than other parts of the estate; despite significant 20th and 21st century investment in the wider site, the gardens have not been altered in their form or function. In appearance and character the setting still feels like that of a country house.</p>
<p><i>Wider Setting:</i> The wider setting is the Registered Park and Garden of Lilleshall, laid to grass with scattered parkland trees and plantations of native and conifer species trees. Further afield the former estate is now broken up into separate farm holdings.</p>
<p><i>Enhancing Elements:</i> Being a National Sports Centre the building and its grounds are maintained by a large staff and are in excellent condition, ensuring the heritage assets are preserved to the best possible extent.</p>
<p><i>Detracting Elements:</i> Since 1949 the Hall has held the position of one of the National Sports Centres and is therefore at the heart of a large complex of modern buildings, dating from the 1950s onwards, having been converted to a conference venue itself, with all of its service buildings also being converted. This significantly detracts from the Hall as the focus of the estate, as a standalone building of high status.</p>
<p><i>Direct Effects:</i> None.</p>
<p><i>Indirect Effects:</i> The chimney and its supporting mast may be visible over the roofline of the large existing modern buildings that lie between. The chimney would not be visible from any of the key ground floor rooms or from the garden setting, but perhaps from the upper floors in the east elevation. There would be a cumulative indirect impact on Lilleshall Hall, this very slight impact due to the addition of another modern building within the wider curtilage of the GII* building.</p>
<p><i>Contribution of Setting to the Significance of the Asset:</i> The setting of the house within its surviving historic gardens is a key feature of its appeal. It is the scale of the formal garden scheme, which balances the size of the building and cohesively communicates the intentions of its creators to convey the extent of their wealth and particularly their cultured tastes and travels in classical areas of southern Europe. The gardens (which contain numerous Listed Grade II features) and the wider Registered Parkland complement the architecture of the house, framing views to the house, views from the terraces, and from its grand reception rooms. The Italianate gardens were designed to provide an additional reception space to the house, complementing the intended function of the building.</p>
<p><i>Magnitude of Impact:</i> Direct effect on views would be restricted; however, there would be an indirect</p>

effect on setting which is cumulative in nature, through the addition of (subject to design) a semi-industrial structure to the estate.

Overall Impact Assessment: moderate/slight impact; negative/minor overall

<i>Asset Name: Archway c.10m to north of Lilleshall Hall</i>	
<i>Parish: Sheriffhales C.P.</i>	<i>Value: Medium</i>
<i>Designation: Grade II</i>	<i>Distance to Development: c.220m</i>
<i>Description: Listing: Archway. Circa 1829, by Sir Jeffry Wyattville in a Tudor Gothic style. Limestone Ashlar. 4 centred moulded arch with flanking gabled buttresses, moulded coping and central gable with finial. Included for group value.</i>	
<i>Supplemental Comments: The archway is as described in the Listing. It has been carefully restored at some point, presumably in the 20th century.</i>	
<i>Evidential Value: None.</i>	
<i>Historical Value: None.</i>	
<i>Aesthetic Value: The archway fits with the wider stylistic pattern of restrained, almost severe Tudor Gothic buildings and structures that flank the main Hall. It is not particularly fine or decorative however, being a functional item and as noted within the Listing was included for group value.</i>	
<i>Communal Value: None.</i>	
<i>Authenticity: The archway has been restored in the 20th century, but it appears carefully done using appropriate materials.</i>	
<i>Integrity: The archway is little altered and survives in good condition.</i>	
<i>Topographical Location and Landscape Context: The archway stands on the level terrace on which the main house stands, on the west-north-west edge of the courtyard which has a very slight slope to the west.</i>	
<i>Principal Views: The main views are across the reception courtyard to the Gatehouse and along the front elevation of the Hall. The principal views are often disrupted by modern vehicles and delivery lorries.</i>	
<i>Landscape Presence: The archway is a visible element within the courtyard but it was never designed to be visually prominent and is now often screened by modern delivery trucks or staff cars which park in front of the main building.</i>	
<i>Immediate Setting: The archway stands within the courtyard to the front of the Hall; this area is now a tarmac car park for the conference venue within the Hall building.</i>	
<i>Wider Setting: The wider setting is the Registered Park and Garden of Lilleshall, laid to grass with scattered parkland trees and plantations of native and conifer species trees. Further afield the former estate is now broken up into separate farm holdings.</i>	
<i>Enhancing Elements: None.</i>	
<i>Detracting Elements: The setting in the car park, with modern vehicles.</i>	
<i>Direct Effects: None.</i>	
<i>Indirect Effects: The modern National Sports Centre buildings are visible from the archway, over the gatehouse and attached walls. The chimney/mast from the boiler might just be visible over the roofline, but the rest of the proposed structure would be screened by existing buildings. The mast if indeed visible, there would be a negative cumulative impact.</i>	
<i>Contribution of Setting to the Significance of the Asset: The tarmac car park which now flanks the archway detracts from the asset, imposing the modern use of the site onto a historic garden feature. The accommodation buildings to the rear of the arch occupy the garden space it previously led on to, and block views towards the walled gardens; the essential linking and threshold function of the archway being lost visually as a concept.</i>	

Magnitude of Impact: The tarmac car park which now frames the archway detracts from the asset as the archway is often screened by large vehicles and is dwarfed by the large modern accommodation buildings behind it. This often breaks the visual and spatial connection between this small feature and the larger buildings around it to which it relates. This effect changes, or can change the understanding of its context.

Overall Impact Assessment: **neutral/slight impact; negligible overall**

Asset Name: Gatehouse adjoining Lilleshall Hall to NE, with 2 lions to east and 2 eagles to west	
<i>Parish:</i> Sheriffhales C.P.	<i>Value:</i> Medium
<i>Designation:</i> Grade II	<i>Distance to Development:</i> c.150m
<p><i>Description:</i> Listing: Gatehouse Circa 1829-32, by Sir Jeffry Wyattville in a Tudor Gothic style. Sandstone ashlar with slate roofs. 2 storey and attic with 1½ storey wings. Entrance fronts plinth, corner gargoyles, coped parapet with gables to front and back, parapeted gable ends, end stacks, and central wooden arched cupola with ogee lead top and weather vane. Small attic lancet in gable; central first floor canted oriel window with carved coat of arms above and uncarved tablet below; large central chamfered round entrance arch with flanking lancets, stone globes protecting corner, and 2 panelled wooden gates with iron cresting. Rear similar. Interior of arch with large round arched recess to South and 4 centred arched panelled doors to North and South. Wings: Plinth, parapeted gable ends and 3 light gabled dormer. Two 2 light ground floor windows with returned hoodmoulds. 2 large carved stone lions flanking arch to East and 2 cast iron eagles with outstretched wings flanking arch to West.</p>	
<p><i>Supplemental Comments:</i> The gatehouse is unchanged from the Listing, its exterior surviving complete. The small rooms to the south within the gatehouse appear to have been converted as a mix of storage and offices, now looking unused.</p>	
<i>Evidential Value:</i> None.	
<i>Historical Value:</i> None.	
<p><i>Aesthetic Value:</i> The Gatehouse presents a severe, angular, vertically-focused Tudor Gothic facade of dark red stone, typically monumental in its 19th century grandeur. The building cohesively communicates the intentions of its creators, the Dukes of Sutherland, to impress. The gatehouse makes a very effective visual statement about the ownership of the Hall, as well as one of restricted access to the elite – staff, for example, would not have used the gatehouse to gain access to the entrance courtyard. The aesthetics of the gatehouse are, however, limited by 20th century development around it.</p>	
<i>Communal Value:</i> None.	
<p><i>Authenticity:</i> The ancillary buildings have received extensive 20th century attention when the estate was converted to use as a National Sports Centre. As such, the gatehouse has retained little authenticity; its exterior has been comprehensively restored, rather than subtly conserved, creating a certain pristine 'pastiche' historical character which detracts from the building's appearance. The interior has been converted at some point to offices and storage and now appears little used. The modern courtyard and drive, with main reception that flank the gatehouse, further reduce any sense of authenticity, imposing an institutional appearance on its setting.</p>	
<p><i>Integrity:</i> Structurally the building appears complete and little altered. The interiors have presumably been subject to comprehensive renovation.</p>	
<p><i>Topographical Location and Landscape Context:</i> The building stands on an almost level plot, with the ground dropping away very slightly to the east. To the west the ground is almost level.</p>	
<p><i>Principal Views:</i> The principal views are to and from the main house and gatehouse, across the entrance courtyard and along the drive on the approach and upon leaving the gatehouse. The proposed biomass boiler building would be visible as one walks down the drive on leaving the Gatehouse.</p>	
<p><i>Landscape Presence:</i> The Gatehouse is a visually prominent feature within the immediate setting of the main house. However, it is the Hall itself which is the dominant presence and frames the gatehouse in the majority of views. The modern buildings that cluster to the east side of the gatehouse do not obscure the building, but the sense of drama it was intended to foster is much reduced by the enclosed and slightly</p>	

<p>claustrophobic feel of its modern setting. The modern buildings complicate the visuals and detract from the gatehouse and Hall behind.</p>
<p><i>Immediate Setting:</i> The immediate setting is the driveway approach and front courtyard of the main Hall. The driveway is now framed by modern buildings and a small new paved courtyard to the south contains the large glass main reception building. The gatehouse itself is now flanked by flower borders and gravel paths. The visually impressive standalone aspect of the gatehouse, with its implications for control over access, has been lost. This has a cumulative impact on the Hall, to which this gatehouse was an important supportive structure, raising the status of the building and the drama of arriving in the courtyard. The setting within the entrance courtyard is now also altered as it has been covered in tarmac and is used as a car park.</p>
<p><i>Wider Setting:</i> The wider setting is the Registered Park and Garden of Lilleshall, laid to grass with scattered parkland trees and plantations of native and conifer species trees. Further afield the former estate is now broken up into separate farm holdings.</p>
<p><i>Enhancing Elements:</i> Being a National Sports Centre the building and its grounds are maintained by a large staff and are in excellent condition, ensuring the heritage assets are preserved to the best possible extent.</p>
<p><i>Detracting Elements:</i> Since 1949, the estate has held the position of one of England's National Sports Centres. The surviving ancillary buildings are therefore at the heart of a large complex of modern buildings, dating from the 1950s onwards. The gatehouse has been converted in the past to offices/storage and currently appears little used. This means the setting and character of setting have been altered, as well as the building having been heavily restored.</p>
<p><i>Direct Effects:</i> None.</p>
<p><i>Indirect Effects:</i> There would be a cumulative indirect impact on the gatehouse from the proposed biomass boiler. This very slight effect is due to the addition of a new semi-industrial structure with a chimney being constructed in the immediate vicinity of the GII building, and directly visible on leaving the gatehouse.</p>
<p><i>Contribution of Setting to the Significance of the Asset:</i> The gatehouse is defined by its function as a threshold. Its visual dominance at the terminus of the drives, just before the Hall, adds drama and excitement to the arrival. This statement is reinforced through its monumental style of architecture, but is stifled by its current setting. Instead, the modern buildings that flank the approach crowd the building and lend a claustrophobic air to its setting. Whilst the main view through the arch itself is not obscured, the power of the vertical profile in emphasising the scale and symbolism of the gatehouse is undermined, leaving the building seeming smaller and less impressive in contrast to the sports halls, gymnasium and accommodation halls.</p>
<p><i>Magnitude of Impact:</i> The chimney of the proposed biomass boiler may be glimpsed on arrival from the south and possibly the north, but the biomass boiler itself would be viewed upon leaving the gatehouse down the main drive, as it can be seen in the gap in the screening and through which its proposed access road would run. The additional of another modern structure of semi-industrial character would have a cumulative negative effect on the setting of the gatehouse.</p>
<p>Overall Impact Assessment: slight impact; negative/minor overall</p>

Asset Name: Former Stableblock adjoining Lilleshall Hall Gatehouse to North	
Parish: Sheriffhales C.P.	Value: Medium
Designation: Grade II	Distance to Development: c.160m
<p>Description: Listing: Stable block, now gymnasium inter alia. Circa 1829-32 by Sir Jeffry Wyattville in a Tudor Gothic style with circa 1920 alterations. Sandstone ashlar with slate roofs. Irregular pentagonal plan with ringed to North, East and West around central courtyard with entrance to South. Plinth, buttresses, coped parapeted gable ends with obelisk finials, 1½ storeys. Stone mullioned and transomed windows with returned hoodmoulds. South front: 2 angled gabled wings with attic lancets, ground floor cross windows, and screen wall between approximately 2 metres high with chamfered coping and 2 square</p>	

<p>gate piers. North fronts irregular 7 window front. Central projecting gabled entrance with narrow window in apex, first floor 4 light mullioned window with blank stone panel beneath, and two 4 centred archways with 2 pairs of boarded door. 2 bays to left and right with gabled eaves dormers and ground floor cross windows, those to right with later 4 panelled door between. 2 outer projecting gabled wings, that to right with first floor lancet, and ground floor 6 light window; that to left with 3 light mullioned windows on each floor, 4 centred boarded door to right, and right hand return front with ground floor boarded door and gabled semi-dormer with boarded loft door. Walled entrance court to North approximately 2.5 metres high with chamfered coping and 2 square gate piers to East with globe finials. Ballroom built in stable yard circa 1920, now used as gymnasium and entered from South (not included).</p>
<p><i>Supplemental Comments:</i> The exterior appearance of the stables appears in line with the Listing, which notes the 20th century additions built within the yard, now a gymnasium. The building has, however, been internally totally altered, providing offices, meeting rooms, gyms and practice areas for the British Gymnastics Association, which has had its home on the site since the 1970s. Views glimpsed through windows show modern partition walls, boarded/plastered walls and ceilings, false lowered ceilings cutting across the original stable windows and modern lighting and tracking for electricity points for computers etc. The internal conversion does not show on the north elevation, but offices and office use of the building is detectable to the west side and to the south.</p>
<p><i>Evidential Value:</i> None.</p>
<p><i>Historical Value:</i> The ancillary buildings as well as the Hall are architecturally and historically important due to their design by famous architect Sir Jeffry Wyattville. This is an associative value.</p>
<p><i>Aesthetic Value:</i> The north elevation of the stables is an aesthetically impressive Tudor Gothic façade of restrained monumental, almost severe style, with huge archways with boarded doors leading into the former yard. However, its early 20th century alterations and later conversion to offices detracts from its intended appearance, to the west and south, affecting the visual cohesiveness of the building.</p>
<p><i>Communal Value:</i> None.</p>
<p><i>Authenticity:</i> The ancillary buildings have received extensive 20th and 21st century attention as part of their function within the NSC complex, having been converted to offices and a gymnasium. As such, the stables have retained little authenticity.</p>
<p><i>Integrity:</i> The structural building elements, such as the façades, are not as altered as the interior; interesting features such as metal arched hopper stable window survive. Internal changes appear comprehensive: as viewed through the windows, little or nothing survives of the interior fittings or layout. The stable block no longer has any connection to its ancillary/equestrian heritage.</p>
<p><i>Topographical Location and Landscape Context:</i> The stable stands on a very slight slope to the north-east, although steps and terracing have altered the natural levels in and around the building. This has taken place both as part of historic landscaping, and also to allow for services, car parks, walkways, ramps and other modern features.</p>
<p><i>Principal Views:</i> There is a key view along the north drive to the north front of the stables, its presentation façade as framed by several sets of gate piers. There is a key view from the Hall towards the gatehouse and adjoining stables and from the stables to the Hall, across the courtyard.</p>
<p><i>Landscape Presence:</i> The ancillary buildings complement the main Hall and are visually prominent from the north drive. However, landscape dominance is claimed by the three-storey Hall building.</p>
<p><i>Immediate Setting:</i> The setting of the stables is its courtyard to the north, now a car park and the entrance courtyard for the main hall to the south, also now a car park. To the east and west it is enclosed by modern buildings associated with the National Sports Centre. A specialist military recuperation building has been built very close to the stables to the west and south-west, and this modern white structure does dominate in some views.</p>
<p><i>Wider Setting:</i> The wider setting is the Registered Park and Garden of Lilleshall, laid to grass with scattered parkland trees and plantations of native and conifer species trees. Further afield the former estate is now broken up into separate farm holdings.</p>
<p><i>Enhancing Elements:</i> Being a National Sports Centre, the building and its grounds are maintained by a large staff and are in excellent condition, ensuring the heritage assets are preserved to the best possible</p>

extent.
<i>Detracting Elements:</i> Since 1951 the main part of the estate around the Hall has been one of England's National Sports Centres. The surviving ancillary buildings are therefore at the heart of a large complex of modern buildings. The stables themselves have been converted and part of it is now a gymnasium.
<i>Direct Effects:</i> None.
<i>Indirect Effects:</i> There will be a cumulative indirect impact on the Stable Block from the proposed biomass boiler. The mast supporting the chimney could be visible over the roofline of adjacent buildings. This very slight impact arises due to the addition of another modern structure of semi-industrial character.
<i>Contribution of Setting to the Significance of the Asset:</i> The position/setting of the stables, adjacent to the gatehouse and within the main entrance courtyard, harks back to the layout of castles and grand courtyard mansions of the previous centuries. This was a deliberate attempt to create a complex which looked established and historic and associate with the glorious past. The spatial relationships of these buildings are important to understanding day-to-day functions, especially on a sporting estate, where the horses were an important component. The separate courtyard of the stables defined the importance of that building. The stables have been marginalised within their setting and are now longer a focus or important building, dwarfed by larger accommodation halls and gyms/sports halls.
<i>Magnitude of Impact:</i> There will be a cumulative indirect impact on the Stable Block from the proposed biomass boiler. Its mast supporting the chimney may be visible over the roofline of adjacent buildings.
Overall Impact Assessment: neutral/slight impact; negligible overall

Asset Name: Terrace, Garden Loggia, and Orangery Adjoining Lilleshall Hall to West and South	
<i>Parish:</i> Sherifffhales C.P.	<i>Value:</i> Medium
<i>Designation:</i> Grade II	<i>Distance to Development:</i> c.240m
<p><i>Description:</i> Listing: Terrace and Orangery, Circa 1829, by Sir Jeffry Wyattville in an Italianate Style, with balustrade restored circa 1980. Sandstone ashlar.</p> <p>Terrace: L-plan to West and South of Lilleshall Hall. Arcaded balustrade with blocked rustication and chamfered coping. Battered square projections with solid balustrades at South West corner and to East. 2 flight staircases to North with arcaded balustrade, 2 flight dog-leg staircase at South-West corner with solid balustrade, and staircase adjoining square projection to East. 12 bay garden loggia beneath terrace to West with chamfered round arched, groin vaulting, and 4 panelled door within to house. Sundial on South West projection, consisting of short Tuscan column supporting dial block with globe finial and inscribed "LET OTHERS TELL/OF STORMS and SHOWERS/ I'LL ONLY COUNT YOUR SUNNY HOURS".</p> <p>Orangery: projecting to West at North end of terrace. One storey with arcaded balustraded terrace above, reached by flight of steps from terrace to right. 3 x 1 bays. Large full height round arched windows with glazing bars. Entrance at right hand end. Arched entrance beneath terrace to right with barrel vaulted tunnel behind leading to garden loggia. Short flight of garden steps with solid balustrade and cast iron urns adjoining orangery to South.</p> <p>The terrace and orangery form an integral part of the formal gardens to the West of Lilleshall Hall.</p>	
<i>Supplemental Comments:</i> The Terrace and Orangery appear broadly as described in the Listing. The terrace maintains its entertainment/social function, with chairs and tables scattered about for people to sit and enjoy the gardens. The Orangery has been converted to provide a use as a Pilates and Yoga studio, but its exterior remains unchanged.	
<i>Evidential Value:</i> None.	
<i>Historical Value:</i> The terrace, with loggia and orangery are all early 19 th century elements of the initial design by famous architect Sir Jeffry Wyattville.	
<i>Aesthetic Value:</i> The terrace, loggia and formal Italian gardens to the west contain numerous pleasing vistas in and around the main building, and their relationships have survived the conversion of the site to a National Sports Centre. The ebullient Italianate style of the formal gardens and features and structures are somewhat contradictory to the masculine, restrained angular forms of the Tudor Gothic Hall, but the effect is surprisingly complimentary.	

<p><i>Communal Value:</i> None.</p>
<p><i>Authenticity:</i> The terrace, loggia and formal Italian gardens feel far more authentic than other parts of the estate, despite significant 20th and 21st century investment in the wider site; the gardens have not been altered in their form or function. In appearance and character the setting still feels like that of a country house, with people enjoying the gardens for fresh air and pleasure as intended.</p>
<p><i>Integrity:</i> Being a National Sports Centre a large team of staff maintains the gardens, which are in excellent condition. They have not been over-restored and are largely unaffected by the conversion of the wider site to an institutional function.</p>
<p><i>Topographical Location and Landscape Context:</i> The terrace and loggia stand in an elevated position, built up with the house on a level terrace within gardens that have been intensely landscaped. The orangery stands on a level terrace on a lower level. A further terrace then drops to garden level. The natural slope is to the west and south-west.</p>
<p><i>Principal Views:</i> Main views are outwards to the south and west, across the south lawns and formal gardens, from the terrace. There are also key views to the terrace and loggia, particularly over the Italian garden from the west, where the terrace and loggia are framed by the Hall behind. The Orangery was positioned to take advantage of views over the Italian formal gardens and these remain the principal views today. There is a key view to the south elevation of the Hall over the south lawns, now used for boules and croquet; views are enclosed on the west side by tall Macrocarpa trees, focusing all attention on the house.</p>
<p><i>Landscape Presence:</i> The terrace and loggia are supportive features within the garden that frame views to and from the Hall. The loggia and terrace are more prominent in views from the west, but in all views are secondary to the dominant landscape presence of the tall three-storey building behind.</p>
<p><i>Immediate Setting:</i> The terrace runs along the south and west elevations of the house. The loggia stands under the terrace on the western elevation, with steps to the north, south-west and east providing access to the gardens below. The Italian formal gardens enclose the western terrace; the Orangery frames it to the north-west and the southern terrace is framed by the south lawns, used for boules and croquet. The areas are separated by a row of mature Macrocarpa trees.</p>
<p><i>Wider Setting:</i> The wider setting is the Registered Park and Garden of Lilleshall, laid to grass with scattered parkland trees and plantations of native and conifer species trees. Further afield the former estate is now broken up into separate farm holdings.</p>
<p><i>Enhancing Elements:</i> The terrace has been carefully restored, has been left open and uncluttered by modern signage and is still used for entertaining and leisure purposes within the conference function of the Hall.</p>
<p><i>Detracting Elements:</i> None.</p>
<p><i>Direct Effects:</i> None.</p>
<p><i>Indirect Effects:</i> The modern National Sports Centre buildings are visible from the south terrace and the chimney/mast of the proposed biomass boiler may also just be visible from the eastern end, however the majority of the development would be screened by existing buildings. If indeed visible, the mast would have a cumulative negative effect, altering the character of the setting for the south-east end of the terrace. This is the part of the garden most affected by the changes to the site in the 20th and 21st century, with clear views to many of the modern buildings and upon leaving the formal garden area it becomes suddenly obvious the Hall is no longer a country house but an institution.</p>
<p><i>Contribution of Setting to the Significance of the Asset:</i> The garden setting and spatial relationships between the terrace and principal rooms in the Hall are an integral part of the entertainment and social function of the terrace, designed to aid leisure and pleasure in viewing the gardens as an outside reception space. The unchanged vistas across the formal gardens allow us to fully appreciate the intended vision, with few if any modern additions or changes to the planting since c.1900.</p>
<p><i>Magnitude of Impact:</i> The biomass building and its mast would not be visible from the Italian gardens, Orangery or western terrace and loggia, and the development would not affect their setting. The mast might be visible over the roofline of existing modern buildings from the eastern end of the south terrace. This area is already sensitive to views to the English Institute of Sport and Jubilee Hall, as well as the large</p>

smoked glass projection of the main dining room added to the side of the Hall in this area. The chimney and its supportive mast would be semi-industrial character.

Overall Impact Assessment: neutral to neutral/slight; negligible overall

Asset Name: Balustrade, Fountain and Retaining Walls to Pools in Italian Garden	
<i>Parish:</i> Sheriffhales C.P.	<i>Value:</i> Medium
<i>Designation:</i> Grade II	<i>Distance to Development:</i> c.300m
<i>Description:</i> Listing: Balustrade, fountain and retaining walls to pools in Italian garden. Circa 1900. Ashlar. Square plan, approximately 25 x 30 metres, with central entrances to East and West. Balustrade with shaped balusters, square end and intermediate piers with urn finials, and 8 steps down from East. Central octagonal pool with central figure fountain, 4 square surrounding pools, and footpaths between with inlaid lead designs end patterns.	
<i>Supplemental Comments:</i> The Italian garden has changed little since its Listing. The formal garden scheme as a whole have been little altered since its inception and are now well maintained by a team of staff. The relationships between terrace and formal gardens appear unchanged. It appears the garden structural elements have been carefully restored at some point.	
<i>Evidential Value:</i> None.	
<i>Historical Value:</i> Slight, relating to the development of the gardens in the late 19 th century.	
<i>Aesthetic Value:</i> The formal Italian gardens generate numerous pleasing vistas in and around the west elevation of the Hall. The ebullient Italianate style of the garden features is somewhat contradictory to the masculine, restrained angular forms of the Tudor Gothic main building, but the effect is surprisingly complimentary.	
<i>Communal Value:</i> None.	
<i>Authenticity:</i> The formal Italian gardens feel far more authentic than other parts of the estate. Despite significant 20 th and 21 st century investment in the wider site the gardens have not been altered in form or function; in appearance and character the setting still feels like that of a country house.	
<i>Integrity:</i> With a large team of staff to maintain the gardens, they are in excellent condition and have been unaffected by the conversion of the wider site to an institutional function. They have not been over-restored.	
<i>Topographical Location and Landscape Context:</i> The Italian garden lies on a level terrace within the western formal gardens, which have been stepped down the natural slope. The area has a subtle natural slope to the west and south-west.	
<i>Principal Views:</i> Principal views are to and from the Hall and the west terrace. There is also an important view to and from the Orangery and general views within the wider gardens. The garden is very much designed to be viewed from the terrace and it is that west-facing view which defines its context and setting. There is also a view down the central line of the garden over the fountain to the Hall which is particularly pleasing.	
<i>Landscape Presence:</i> All of the features in the garden are designed to be prominent visual elements of the whole garden; it is visually subservient to the landscape dominance of the main Hall building.	
<i>Immediate Setting:</i> The Italian Garden lies on the west lawn, wrapped around to the west and south-west by the Arboretum, with the walled gardens to the north and the house to the east. The gardens are surrounded by grassed lawns, broken up by large mature specimen shrubs and circuited by gravelled walks.	
<i>Wider Setting:</i> The wider setting is the Registered Park and Garden of Lilleshall, laid to grass with scattered parkland trees and banks and copses of planned planting. Further afield the former estate is now broken up into separate farm holdings.	
<i>Enhancing Elements:</i> The gardens are very well maintained due to the National status of the site and the conference centre function of the main Hall. This ensures the best condition and preservation of the	

features.
<i>Detracting Elements:</i> Further to the west there is a row of streetlight-style lamp posts, lighting a path leading to the archery centre. These intrusive visual elements remind the visitor of the current institutional use of the site, but it does not detract from any of the important views.
<i>Direct Effects:</i> None.
<i>Indirect Effects:</i> There is a minor issue of cumulative effect on the whole estate of another modern structure being built within the main complex, further removing the Listed elements and gardens from their high status past as a private home and sporting estate.
<i>Contribution of Setting to the Significance of the Asset:</i> The setting of the Italian gardens on the west lawn allow for wide views from the terrace and Hall; the position would have been carefully chosen by the landscape gardeners, to ensure the best and most pleasing effect. The setting also means the gardens are flanked by the loggia in views, creating a romantic decorative scheme for formal pleasure grounds. The setting defines their form and function.
<i>Magnitude of Impact:</i> The largely unchanged vistas across the formal gardens allow us to fully appreciate the intended vision, with few if any modern additions or changes to the planting since c.1900. The proposed biomass boiler would not be visible from the Italian garden or its setting, nor appear in any of the key vistas which include it, views screened by the three-storey hall.
Overall Impact Assessment: neutral; neutral overall

Asset Name: Screen, approximately 290m to West of Lilleshall Hall	
<i>Parish:</i> Sherifffhales C.P.	<i>Value:</i> Medium
<i>Designation:</i> Grade II	<i>Distance to Development:</i> c.530m
<i>Description:</i> Listing: Screen; loggia. Circa 1900. Sandstone ashlar with concealed roof. 3 bay open loggia of the Corinthian order. Fully detached columns with entablature broken forward to match; plain blocking course also broken forward over columns and capped by urns on these dies; columns frame arches with architraves, imposts and console keys. Interior has similar diaphragm and saucer domes to each bay. Part of late Victorian or Edwardian garden improvements at Lilleshall Hall.	
<i>Supplemental Comments:</i> The screen is as described in the Listing, having been carefully restored in the 20 th century. The formal garden schemes as a whole have been little altered since their inception.	
<i>Evidential Value:</i> None.	
<i>Historical Value:</i> Slight, relating to the development of the gardens in the late 19 th century.	
<i>Aesthetic Value:</i> High. The formal Italian gardens and related garden structures generate numerous pleasing vistas in and around the western elevation of the Hall and terrace. The ebullient Italianate style of the garden features and structures are somewhat contradictory to the masculine, restrained angular forms of the Tudor Gothic Hall but the effect is surprisingly complimentary.	
<i>Communal Value:</i> None.	
<i>Authenticity:</i> The formal gardens to the west are surprisingly authentic, retaining their country house character, despite the significant changes within the rest of the estate.	
<i>Integrity:</i> The screen itself is little altered and in good condition and well maintained.	
<i>Topographical Location and Landscape Context:</i> The natural slope of the ground is slight, to the west and south-west; the slope has been partly levelled around the screen to provide an almost flat lawn.	
<i>Principal Views:</i> The main views which define the function and form of the structure – as an eyecatcher within the gardens – are between the screen and the Hall and its west terrace. In the view east back towards the Hall, the large 1960s/1970s garden accommodation building is clearly visible and detracts from the intended relationship between the house and its eyecatcher.	
<i>Landscape Presence:</i> The screen is a prominent decorative feature within the gardens, designed to be an eyecatcher, appearing in views to the west and clearly visible from the terrace and Hall. Whilst the screen	

is visually arresting, the Hall is totally dominant within the garden landscape.
<i>Immediate Setting:</i> The screen is located to the west of the Hall, set to the back of a long linear serpentine lawn, with specimen shrubs such as rhododendrons.
<i>Wider Setting:</i> The wider setting is the Registered Park and Garden of Lilleshall, laid to grass with scattered parkland trees and banks and copses of planned planting. Further afield the former estate is now broken up into separate farm holdings.
<i>Enhancing Elements:</i> The gardens are maintained by a large staff and are in excellent condition, ensuring the features are seen within mature aesthetically pleasing planting as intended.
<i>Detracting Elements:</i> The adjacent walled gardens are converted for use as the archery centre. While most of this is screened by the existing historic garden walls, there are some streetlight-style lamps, metal fixings for floodlights and signs and a modern lobby built on the end of the walled gardens. These intrusive visual elements remind the visitor of the current institutional use of the site.
<i>Direct Effects:</i> None.
<i>Indirect Effects:</i> There is a minor issue of cumulative effect on the whole estate of another modern structure being built within the main complex, further removing the Listed elements and gardens from their high status past as a private home and sporting estate.
<i>Contribution of Setting to the Significance of the Asset:</i> The setting to the base of the serpentine-style lawn is key to the form and function of the screen. As an eyecatcher within the gardens it is designed to focus views west from the Hall and terrace.
<i>Magnitude of Impact:</i> The largely unchanged vistas across the formal gardens allow us to fully appreciate the intended vision, with few if any modern additions or changes to the planting since c.1900. The proposed biomass boiler would not be visible from the screen or its setting, nor appear in any of the key vistas which include it.
Overall Impact Assessment: neutral; neutral overall

Asset Name: Eyecatcher Approximately 220m to South of Lilleshall Hall	
<i>Parish:</i> Sheriffhales C.P.	<i>Value:</i> Medium
<i>Designation:</i> Grade II	<i>Distance to Development:</i> c.250m
<i>Description:</i> Listing: Belvedere; Eyecatcher Circa 1900. Sandstone ashlar, including imitation Roman tile roof. Neo-classical, Corinthian order, one bay square. Columns support entablature and free keyed arches with husk festoons in spandrels; moulded impostes and plinths; saucer dome inside; crude mosaic floor. Part of the late Victorian or Edwardian garden improvements at Lilleshall Hall.	
<i>Supplemental Comments:</i> The small building is in good condition, having been well maintained, surviving as described in the Listing. The gardens have matured around the temple, so that even if it was not designed for the gardens it now looks established. This feature was brought here from Trentham.	
<i>Evidential Value:</i> None.	
<i>Historical Value:</i> None.	
<i>Aesthetic Value:</i> The Eyecatcher is an aesthetically-pleasing small garden structure designed purely to be decorative and of interest at the end of the long gravel walk, in the form of a small classical temple.	
<i>Communal Value:</i> None.	
<i>Authenticity:</i> The Eyecatcher was moved to its current setting from Trentham; its setting is not authentic, and it was not designed for the view in which it now stands.	
<i>Integrity:</i> The Eyecatcher is in good condition and survives complete.	
<i>Topographical Location and Landscape Context:</i> The Eyecatcher stands on a level terrace orientated north-south, with a very slight slope down to the north back towards the house.	
<i>Principal Views:</i> Principal views are north and south along the gravel walk; there are some minor views	

north-east or south-west into the curving path that leads through the rhododendrons.
<i>Landscape Presence:</i> The Eyecatcher is a prominent decorative feature within the shrubbery area. It appears in views to the south along the gravel walk, and is visible from the eastern end of the south terrace and Hall. Whilst the Eyecatcher is visually arresting within its particular setting, the trees around it provide fairly comprehensive screening.
<i>Immediate Setting:</i> The Eyecatcher is positioned south of the house on a gravelled path within the formal gardens, framed by yews, conifers to the rear and west and by a rhododendron shrubbery to the north and east. This is not the original position of this feature, which was moved from Trentham in the early 20 th century; however, the immediate setting has been created to frame this small structure, which was carefully located to focus a particular view from the house.
<i>Wider Setting:</i> The wider setting is the Registered Park and Garden of Lilleshall, laid to grass with scattered parkland trees and plantations of native and conifer species trees. Further afield the former estate is now broken up into separate farm holdings.
<i>Enhancing Elements:</i> None.
<i>Detracting Elements:</i> The gravelled walk that approaches the Eyecatcher and runs through the surrounding rhododendron shrubbery is lined by a number of streetlight-style lamps, this being a main thoroughfare between the drive and sports pitches. These tall structures are visually prominent and affect the character of the setting, imposing the modern institutional function of the site on the historic gardens.
<i>Direct Effects:</i> None.
<i>Indirect Effects:</i> The mast might appear in views to the north-east, above the gardens hedges here and especially during the winter months. There is a minor issue of cumulative effect on the whole estate of another modern structure being built within the main complex, further removing the Listed elements and gardens from their high status past as a private home and sporting estate.
<i>Contribution of Setting to the Significance of the Asset:</i> The building was placed here to provide interest at the end of one of the gravel walks from the house. However, it was actually designed for parkland at Trentham.
<i>Magnitude of Impact:</i> There may be a minor visual impact on the setting of the Eyecatcher when looking to the north-east in autumn and winter, when the hedges and trees lose their foliage.
<i>Overall Impact Assessment:</i> neutral/slight to slight; negligible overall

3.8.1 REGISTERED PARKS AND GARDENS

In/formal planning tends to be a pre-requisite for registered landscapes, but varies according to individual design. Such landscapes can be associated with larger stately homes, but can be more modern creations. Landscape parks are particularly sensitive to intrusive visual elements, but many gardens are usually focused inward, and usually incorporate stands of mature trees that provide (seasonal) local blocking.

What is important and why

Parks and gardens can be extensive, and are usually associated with other high-value heritage assets. They may contain a range of other associated structures (e.g. follies, grottos etc.), as well as important specimen planting (evidential). Individual examples may be archetypes of a particular philosophy (e.g. picturesque) or rare survivors (e.g. medieval garden at Godolphin) (historical/illustrative). Parks that cover an extensive area can incorporate and utilise existing monuments, structures and biota of varying date and origin. They may have their origins in the medieval period, but owe their modern form to named landscape gardeners of national importance (e.g. Capability Brown). They may be depicted in art and lauded in poetry and prose (all historical/associational). The landscape park is the epitome of aesthetic/design: the field of view shaped and manipulated to conform to a particular ethos or philosophy of design; this process can sweep away what went before, or adapt what is already there (e.g. Trewithen Park). Planned

views and vistas might incorporate distinctive features some distance removed from the park. Many of these parks have been adapted over time, been subject to the rigours of time, and have fully matured in terms of the biological component. The communal value of these landscapes is limited; in the present day some are open to the public, but in origin and conception they were essentially the playgrounds of the elite. They might contain or incorporate commemorative structures (communal/commemorative).

<i>Asset Name:</i> Lilleshall Hall Registered Parkland	
<i>Parish:</i> Sheriffhales C.P.	<i>Value:</i> Medium
<i>Designation:</i> Grade II	<i>Distance to Development:</i> n/a
<p><i>Description:</i> Listing: Lilleshall Hall stands c 8km north-east of Telford new town and 5km south of Newport, on elevated ground which falls gradually away to the north-west and south-west. The main body of the park (excluding the long approaches from the north and south) is partly bounded to the north and south by local roads, while to the west it extends to the ruins of Lilleshall Abbey. The area here registered is c 200ha.</p> <p>There are several approaches with lodges, most of which are half-timbered or have applied timber framing and are of c 1900. The main approaches are from the north, via the Golden Gates at Pave Lane, and from the south-east by Crackleybank Lodge, south of Sheriffhales (where there is a fine lodge, probably that designed in 1835 by Charles Barry (d 1860), in the village). Both these avenues are about 2km long, and approach via cross-roads and additional lodges before entering the park. The north avenue was originally of Wheatley elm, now replanted with Wellingtonia. A further 150m avenue of Atlas and Lebanon cedars approaches from the south. The drives merge before approaching the Hall from the east through Sir Jeffry Wyattville's Gatehouse (listed grade II) of 1829-32 into the entrance court before the Hall. A smaller court lies to the north-east with Wyattville's stables (listed grade II), now a gymnasium. Some 14ha of gardens and pleasure grounds lie beyond the terraces to the west and south of the Hall. These are principally laid out as lawns with terraces and fine specimen trees including large oaks, cedars, beech, chestnuts, pines, yew and exotic conifers.</p> <p>The west terrace, c 7m high, is supported by arched piers which form a twelve-bay loggia across the head of the garden. There is direct access from the Hall to this level. Running along the front of the loggia is a 10m wide, tarmacked walk, which continues, as a gravelled walk, for 75m south of the Hall to the edge of the main garden where there is a gateway with wrought-iron gates in the stone garden wall. South of the walk are two broad grass terraces, each c 2m high. West of the lower terrace, aligned on the west side of the Hall, is the Dial Garden, a circular flower garden, c 20m in diameter, surrounded by a 1.5m tall yew hedge planted around an existing garden c 1900. Inside are clipped yew bushes and concentric flower beds. West of this is the Italian Garden, a rectangular lily pond with formal rose beds around the perimeter, all surrounded by stone balustrading (listed grade II). This compartment is of c 1900. Running along the south side of the Dial and Italian gardens is the central east/west path through the formal gardens, which continues east alongside the Hall's south terrace, against which are flower beds. The path along the north side of the Dial and Italian gardens is covered by an iron-framed pergola, now c 100m long and planted with roses, wisteria and clematis. In the C19 it was almost three times as long, and planted with roses and fruit trees, including apples. North of the pergola is a glade whose west end is terminated by a Grecian Temple or Loggia (listed grade II) built c 1900. The glade is bounded to the north by an 8m high coursed stone wall, heavily buttressed and with flower beds along its base. A broad opening in the wall gives access to the compartment to the north, now occupied by an Astroturf sports field.</p> <p>Running along the head of the upper grass terrace south of the Hall is an avenue of mature cedars (5 Cedar of Lebanon, 4 Atlas Cedar). To its east are bowling greens with, to the south, a rectangular yew-hedged compartment, once the Dutch garden. The path down the east side of these compartments begins at the bastion at the east end of the Hall's south terrace and ends, 220m to the south, at The Belvedere (listed grade II), a smaller version of the Temple at the end of the glade.</p> <p>Extending around the west and south-west of the formal gardens and lawns, and linking them with Abbey Wood, is a broad, c 100m wide, belt of mature specimen trees. Many seem likely to have been planted c 1840; a few may be associated with the earlier house. Some are quite closely planted - a grove of cedars and other conifers south of the lily pool is notable - while elsewhere the planting is more widely spaced</p>	

and there are areas of mown grass. Paths loop through and around the edge of the planting. On its west edge, adjoining a modern sewage plant, is a group of later C19 and C20 pets' graves grouped around a squat stone monument to Czar, a Russian Wolfhound acquired by the Sutherlands in Moscow in the C19. Leading west from the gardens, through Abbey Wood towards the ruins of Lilleshall Abbey, is The Duchess Walk, laid out with rhododendrons and azaleas. This was already present in 1858 (Viator).

Below (west of) the southern end of the grass terraces west of the Hall is a single, ancient, oak pollard. Who was responsible for laying out the gardens and pleasure grounds at Lilleshall c 1830-40 is unknown, and Wyattville's suggestions (Harris 1971, pl 245) are very different from what was done. Correspondence of 1836 from the Duchess of Sutherland suggests that the family may have been working with their own estate gardeners. In that year she writes of how she was hoping to entice William Sawrey Gilpin (d 1843) over for the day, to advise on planting 'banks' near the house, the approaches and a new drive that was under construction: 'I feel sure that we shall do this better and more rapidly for having him'. At least for a year however Gilpin resisted her entreaties, and it remains unknown if he ever visited or advised (Stamper 1996, 76). In the C19 and early C20 Lilleshall was famous for the floral displays in its ribbon and circular beds. In 1851 these were 'brilliant and dazzling' (Bagshaw), while in 1898 it was said 'the blaze of colour is attained by boldly contrasting various hues to secure rich effect, dark colours are opposed to light; zonal perlogoniums, calceolarias, and tuberous begonias being among the most important plants used' (Stamper 1996, 83). The Greek Temple, Belvedere and Italian Garden, together with the entrance lodges, provide evidence for the scale of investment at Lilleshall c 1900.

The park divides roughly into three. West of the Hall and its gardens is Abbey Wood. South-east of this is a largely open area, the north-east part of which is a large playing field (with pavilion) associated with the National Sports Centre. The east section of the park is Lilleshall Hall Golf Course. Woodland belts and some plantation belts have been retained on the golf course, while along the east side of the main drive to the Hall from the south is permanent pasture with mature parkland oaks. Peartree Lodge, on the south-east approach drive, is the clubhouse. In 1844 the park had yet to be formed, and remained an enclosed, agricultural, landscape. It was presumably formed soon after this date. The ruins of Lilleshall Abbey, although outside the park, were reckoned in the C19 to be among Lilleshall's attractions (Viator 1858). The small kitchen garden, with various glasshouses, lay beyond the stone wall along the north side of the garden. The area is now occupied by the Astroturf pitch and associated car park and other facilities.

Supplemental Comments: The pleasure gardens are dealt with separately (above), and this section focuses on the wider parkland setting of the Hall and ancillary buildings. What the Listing does not detail is the fact that this park was almost entirely a creation of the 1830s. The medieval deerpark at Lilleshall lay to the south-west (see Bowen 2013) and only the northernmost tip of the park (the south-western corner of Abbey Wood and some small fields adjoining) was incorporated into the new park. The central core of the park is laid out around the house, and at its maximum extent (c.1900) was approached by three long avenues which extended to Chetwynd, Sheriffhales and Heath Hill. As noted above, the core of the Registered park is divisible into three main units: a block of woodland to the west known as Abbey Wood, a central swathe of open grassland with scattered parkland trees, and a second bank of woodland (Nutting Hill) planted during the 19th century to the east. The present park is much altered: the central core now features numerous modern buildings associated with the National Sports Centre, the southern part of the open park contains numerous playing fields with associated infrastructure, and the eastern part now incorporates part of a golf course.

Evidential Value: Previous detailed research work for earlier heritage assessments would suggest good records do survive relating to the design and layout of the gardens. However, work remains to be done on the concept and evolution of the park (e.g. the 1827 Greenwood map (Figure 2, above) labels a structure to the south of the Hall as *Solomons Temple* – is this a lost folly/eyecatcher?). In addition, it is clear that a history of Lilleshall should be understood in the context of a history of Trentham, and that has yet to be undertaken.

Historical Value: The creation of the park is intimately linked to the House and the family of the Dukes of Sutherland. This was always a subordinate country home to Trentham, but it was also a *de novo* creation of the 19th century. It lacks the time-depth of Trentham but therefore also represented a blank canvas upon which to inscribe the values and aspirations of the Victorian elite, free from the dead hand of the 18th and earlier centuries.

Aesthetic Value: The park is a very accessible and well maintained landscape that contains numerous mature parkland trees and stands of woodland, separated by open expanses of playing fields and also all-weather pitches. The more open parts of the park have the character of a municipal park, rather than that

<p>of a stately home, and there is much in the way of modern clutter (signage, lighting, street furniture).</p>
<p><i>Communal Value:</i> None.</p>
<p><i>Authenticity:</i> The basic layout of the park survives, as does much of the tree planting. However, while the golf course and playing fields are very well maintained, they are different in both form and character to the polite landscape of the 19th century.</p>
<p><i>Integrity:</i> In broad outline the park and its various components survive and are still intelligible. A large part of the central section of the park has been overwritten by the Sports Centre, but it has developed within the constraints of the park, and most of the mature trees survive.</p>
<p><i>Topographical Location and Landscape Context:</i> The land slopes down to the west from Nutty Hills to the east, with a more gentle slope in the vicinity of the main house.</p>
<p><i>Principal Views:</i> There are a series of important views through and across the park, although the size and number of mature parkland trees and blocks of woodland, together with the subdued nature of the terrain, places limits on those views. Most of the views identified in the <i>Masterplan</i> relate to views within the pleasure gardens (i.e. to and from the Hall), along the main drives, across the park to the west from south of the Hall, and to the east from the Gatehouse and along the former avenue to the east.</p>
<p><i>Landscape Presence:</i> Elements within the park (i.e. the Hall) are highly visible, but with the exception of the parkland trees and avenues, the park itself forms a component part of the estate farmland HLC.</p>
<p><i>Wider Setting:</i> The wider estate is now broken up into separate farm holdings.</p>
<p><i>Enhancing Elements:</i> The grounds are maintained by a large staff and are in excellent condition.</p>
<p><i>Detracting Elements:</i> Since it opened in 1951 the Hall has been one of the National Sports Centres and is therefore at the heart of a large complex of modern buildings. The creation of playing fields, car parks and extra roads/tracks, with associated signage, street furniture, lighting etc. detracts from the polite elements of the park.</p>
<p><i>Direct Effects:</i> Limited to the footprint of the build.</p>
<p><i>Indirect Effects:</i> While small in scale, the construction of another modern building on the edge of the existing complex represents another incremental change to the character of the Victorian park. The sky-blue Wenlock Hall is itself hardly inconspicuous, but the chimney and its supporting mast may be visible over the roofline of the large existing modern buildings and across the park, despite screening. The key issue is its location: the Hall was approached in the late 19th century by three main drives – that from the north (the current main access), that from the south (now from the golf club), and that from the east (from Heath Hill, no longer extant) – which converged at this point before turning towards the Gatehouse. The original layout of the site has changed very considerably – views from the Gatehouse are constrained by the modern buildings to either side, and the line of the two main drives has been shifted to the east – but the approach from the south remains an important consideration.</p>
<p><i>Magnitude of Impact:</i> Direct effect on views would be restricted; however, there would be an indirect effect on setting which is cumulative in nature, through the addition of (subject to design) a semi-industrial structure to the parkland.</p>
<p><i>Impact Assessment for the southern approach:</i> slight impact; negative/minor</p>
<p><i>Overall Impact Assessment:</i> slight impact; negligible overall</p>

3.9 SUMMARY

TABLE 6: SUMMARY OF IMPACT.

Status	Heritage Asset	DRMB Value	Magnitude of Impact	DMRB Assessment	Overall Assessment
GII*	Lilleshall Hall	High	Minor	Moderate/slight	Negative/minor
GII	Archway	Medium	Negligible	Neutral/slight	Negligible
GII	Gatehouse	Medium	Minor	Slight	Negative/minor
GII	Stables	Medium	Negligible	Neutral/slight	Negligible
GII	Terrace, Loggia, Orangery	Medium	Negligible	Neutral to neutral/slight	Negligible
GII	Italianate garden features	Medium	No change	Neutral	Neutral
GII	Screen to west of Hall	Medium	No change	Neutral	Neutral
GII	Eyecatcher to south of Hall	Medium	Negligible	Neutral/slight to slight	Negligible
GII	RPG: southern approach	Medium	Minor	Slight	Negative/minor
GII	RPG: park as a whole	Medium	Minor	Slight	Negligible

4.0 CONCLUSION

Lilleshall Hall was built *de novo* in the 1820s, and its park laid out in the 1830s, for the Dukes of Sutherland. Trentham was always the more important family residence, but Lilleshall has – by comparison – fared significantly better than its more prestigious rival. The park was augmented and expanded towards the end of the 19th century, but was sold in 1914×1918. It briefly served as an amusement park, children’s home and school before being opened as a National Sports Centre in 1951.

Lilleshall Hall is a Grade II* Listed stately home that lies at the centre of a Grade II Registered Park and is accompanied by a series of Grade II Listed ancillary buildings and garden features. Since 1951, a series of large modern buildings have been constructed around the historic core, most obviously to the east, flanking the historic approach to the house from all three main drives leading to the Gatehouse. A golf course has been built to the east, and the former open parkland to the south has been adapted to playing fields.

The proposed biomass boiler building would be located on the eastern side of the complex next to a relatively new sky-blue sports hall known as Wenlock Hall. The archaeological implications of the proposed build are likely to be relatively slight, given the footprint of the build falls within an area likely to have been heavily disturbed during the construction of Wenlock Hall, and that the Hall and park are *de novo* Victorian creations. The archaeological implications of the installation of the underground pipes which will connect with other buildings in the complex is also minimal for the same reasons, running as they do largely within areas disturbed by construction.

The proposed development would constitute a minor change to the current setting of some of the heritage assets nearby. However, while the Hall and its ancillary buildings survive in good repair, and the park is well maintained, it has been adapted and a series of large modern buildings built to facilitate its role as a National Sports Centre. Individually and collectively these changes have had a profound impact on the setting of the Listed assets here. The proposed biomass boiler building would be located immediately adjacent to an existing structure, and would benefit from some screening provided by the parkland trees that would be retained, and additional planting which will provide screening from the approach from the south.

Overall, taking into consideration the perceived value of the Hall and other assets, post-1951 developments, and the scale and proximity of the proposed building, an impact assessment of moderate/slight, negative/minor overall, is appropriate, and should be taken into consideration during the balancing exercise.

5.0 BIBLIOGRAPHY & REFERENCES

Published Sources:

- Baugh, G.C. & Elrington, C.R. (eds.)** 1985: *A History of the County of Shropshire volume 11: Telford*. VCH.
- Bowen, J.P.** 2013: 'From Medieval Deer Park to an Enclosed Agricultural and Developing Industrial Landscape: the Post-Medieval Evolution of Lilleshall Park, Shropshire', *Midland History* 38.2, 194-212.
- English Heritage** 2008: *Conservation Principles: policies and guidance for the sustainable management of the historic environment*.
- English Heritage** 2011: *Seeing History in the View*.
- English Heritage** 2012: *Understanding Place: historic area assessments in a planning and development context*.
- Historic England** 2015: *The setting of Heritage Assets: Good Practice Advice Note 3*.
- Historic Scotland** 2010: *Managing Change in the Historic Environment: Setting*.
- Hull, R.B. & Bishop, I.D.** 1988: 'Scenic Impacts of Electricity Transmission Towers: the influence of landscape types and observer distance', *Journal of Environmental Management* 27, 99-108.
- ICOMOS** 2011: *Guidance on Heritage Impact Assessments for Cultural World Heritage Properties*. International Council on Monuments and Sites.
- Landscape Institute** 2013: *Guidelines for Landscape and Visual Impact Assessment, 3rd edition*. London.
- Soil Survey of England and Wales** 1983: *Legend for the 1:250,000 Soil Map of England and Wales (a brief explanation of the constituent soil associations)*.
- UNESCO** 2015: *Operational Guidelines for the Implementation of the World Heritage Convention*.
- University of Newcastle** 2002: *Visual Assessment of Wind Farms: Best Practice*.

Websites:

- British Geological Survey** 2016: *Geology of Britain Viewer*.
http://maps.bgs.ac.uk/geologyviewer_google/googleviewer.html
- Design Manual for Roads and Bridges (DMRB)** 2016: Volume 11, Cultural Heritage
<http://www.standardsforhighways.co.uk/DMRB/vol11/index.htm>
- WEBTAG** 2016: Transport Analysis Guidance, Cultural Heritage
<https://www.gov.uk/guidance/transport-analysis-guidance-webtag>

Unpublished Sources:

- Ashmead Price** 2013: *Lilleshall Hall: Masterplan*.
- Nathaniel Lichfield & Partners** 2014: *Lilleshall NSC Offices: Heritage Impact Assessment*.
- Hannaford, H.R.** 2015: *A watching brief at the Lilleshall National Sports and Conferencing centre, Newport, Shropshire*. SCAS report 375.

APPENDIX 1: BASELINE PHOTOGRAPHS



The approach to the entrance of Wenlock Hall, showing tree planting between it and the south drive; viewed from the north-west.



View of the front of Wenlock Hall from the side of the drive, showing the current tree planting; viewed from the north-north-west.



View to the site of the proposed biomass boiler from the south drive, showing the bank with trees to the south of Wenlock Hall; some of these trees would be removed and replanted. Viewed from the north-west.



As above, detail showing the manhole covers at the western end of the site; viewed from the north-north-west.



The view from the site of the proposed biomass boiler back towards the Listed complex, showing screening from modern buildings; viewed from the south-east.



View along Wenlock Hall where the proposed building would be located and showing the bank adjacent; viewed from the south-east.



As above, showing the bank that would flank the proposed building; viewed from the east-south-east.



View down along the north drive from the entrance to the visitor's car park and looking towards Wenlock Hall (left of centre). The signage, fencing, bins, safety bollards and large modern buildings confer a distinctive modern institutional or campus-style character to the setting; viewed from the north-north-west.



The main drive where it would turn to access the Gatehouse; Wenlock Hall stands to the left and the intersection is framed by parkland trees. Viewed from the north-north-west.



View from the southern approaches: view across the fenced parkland from the curving drive to the south-west; Wenlock Hall is just visible through the trees. Viewed from the south-west.



View from the southern approaches: view from the south drive as it approaches Wenlock Hall; the pronounced bend in the drive is where it diverges from the historic route of the drive. Viewed from the south.



View from the southern approaches: view of Wenlock Hall and the bank planted with specimen trees; viewed from the south-south-west.



View from the western approaches: view back down the main walk to the Gatehouse and Reception, showing the view through to Wenlock Hall and demonstrating how the modern Jubilee Hall and the English Institute of Sport will screen views to the site; viewed from the west.



View from the western approaches: at the eastern end of the main walk the vista opens up and a clear view would be possible through to the site of the proposed biomass boiler (indicated); viewed from the north-west.



View along the paved pedestrian walkway from the visitor's car park that leads to the main walk and approach to the Grade II Listed Gatehouse, showing the route flanked by modern buildings associated with the National Sports Centre and the campus-style character it fosters; viewed from the east.



View to the Gatehouse from along the main walk and the approach to Reception; viewed from the east.



The Grade II Listed Gatehouse and lion statues; viewed from the east-south-east next to the modern reception building.



View through the Gatehouse arch back down the main walk; the corner of Wenlock Hall is just visible. Viewed from the west.



View of the Gatehouse and adjoining Stableblock; viewed from the west-south-west.



View of the main exterior (north) elevation of the Stableblock; viewed from the north-north-west.



View of the Stableblock courtyard; viewed from the north.



View of the Hall from the Gatehouse, showing the former courtyard now used for staff parking; viewed from the north-east.



The north elevation of the Grade II* Listed Lilleshall Hall with its entrance tower; viewed from the north-north-east.



View down the Hall gardens to the Screen from the western terrace; viewed from the east-south-east.



View across the Italianate Gardens to the west of the house from the western terrace; viewed from the north-east.



View of the Loggia and west section of the raised terrace, with balustrade and steps; viewed from the north-west.



The west elevation of the Hall, with Grade II Listed Orangery, Terrace, Loggia and Italianate Gardens; viewed from the west-south-west.



The Grade II Listed Italianate Gardens with Balustrades and Fountain, and unsympathetic NSC development; viewed from the south-west.



View across the Italianate Gardens to the west elevation of the Hall, Loggia and Terrace, showing the relationship between these features and the high level of screening provided by the trees/Hall; viewed from the west.



View to the Hall from the Grade II Screen; viewed from the west.



The Grade II Screen at the western end of the lawn; viewed from the east.



The south elevation of the Hall, with the Grade II Listed south terrace in front; from the boules/croquet lawn to the south-south-west.



View west along the south terrace showing the south elevation of the Hall and its elevated relationship with the southern lawns; viewed from the east.



The east and south-east elevations of the Hall and service wing, with modern dining room structure attached; viewed from the end of the gravelled walk to the south-south-east.



View from the southern terrace and looking across to the site of the proposed building, demonstrating comprehensive screening at ground level provided by the modern NSC buildings; viewed from the west-south-west.



View along the gravelled walk to the Eyecatcher; viewed from the north.



View along the gravelled walk to the Grade II Eyecatcher, a small temple-style building; this structure was brought from Trentham. The street/security lights detract from the building, which has been brought here to provide a visual focus. Viewed from the north.



LEFT: Detail of the Grade II Eyecatcher; viewed from the north-north-west.



RIGHT: View back along the gravelled walk towards the Hall, showing the path crowded by trees; viewed from the south.



View from the Eyecatcher towards the site of the proposed building, showing the comprehensive levels of screening provided by the mature rhododendron shrubbery, and other tree and shrub species; viewed from the south-south-west.



The Old Dairy
Hacche Lane Business Park
Pathfields Business Park
South Molton
Devon
EX36 3LH

Tel: 01769 573555
Email: mail@swarch.net