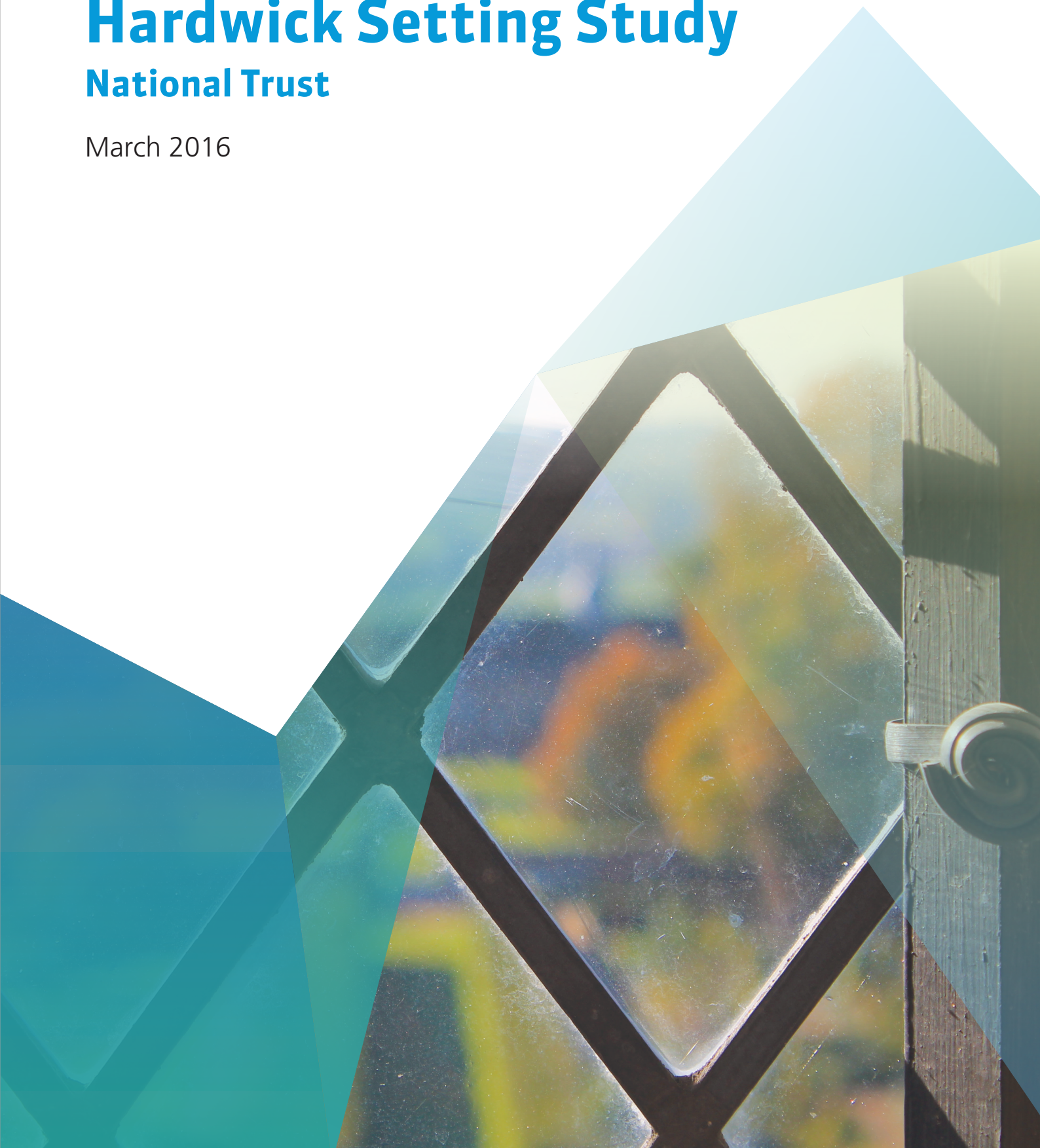


# **Hardwick Setting Study**

## **National Trust**

March 2016



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# 1. Introduction and Methodology

## Background to Study

- 1.1. Hardwick Hall is one of England's most instantly recognisable country houses. The Hall, described by Mark Girouard as '*the finest surviving example*' of a 16<sup>th</sup> century country house, rises high above the surrounding countryside in a 'glittering and magnificent' arrangement of glazed towers. Hardwick Hall augmented and gradually superseded a slightly earlier 16<sup>th</sup> century dwelling, the Old Hall, which remains as a stabilized ruin immediately to the south west of the main hall.
- 1.2. Hardwick Hall is a Grade I listed building, while the Old Hall is designated as a Grade I listed building and Scheduled Monument. There are a number of Grade II\* and Grade II listed estate buildings, including stables and cottages, immediately to the south of the Hall. The parkland and formal gardens are designated as a Grade I Registered Historic Park and Garden. The asset group lies largely within the Hardwick and Rowthorne Conservation Area. The boundary of the conservation area includes two estate villages to the north and north east of the parkland. These villages contain several historic farm complexes, including two Grade II listed farmhouses and the Grade I listed Church of St John the Baptist, which historically served the estate. These assets are shown on Map 1.
- 1.3. Hardwick Hall therefore forms the centre point of a highly important group of designated and non-designated historic buildings and landscapes, all of which draw a large part of their significance from their relationship with the Hall and in turn reinforce the significance of the Hall by forming positive elements in its setting.
- 1.4. The location of Hardwick consciously exploits the local topography; the two Halls are located on the edge of an elevated scarp, and Hardwick Hall in particular is a very prominent element in views from a swathe of the surrounding countryside. Its setting is complex, extensive, and largely rural in character. Within the setting are villages, properties and monuments that are heritage assets in their own right. Other elements within the setting, such as the existing M1 motorway, detract from the largely rural character of Hardwick's setting.
- 1.5. The rural setting of the Halls and parkland has changed and evolved over the last few centuries, and there are continued pressures for it to change further. Clearly, some of these changes have the potential to adversely affect the contribution that the setting makes to Hardwick's significance. To support the National Trust, and others, with the management of potential change it is important that the setting of the Halls and parkland is clearly described in order to assist decision makers in applying national and local planning policy to development plans and proposals. A clear description of setting can also support local planning authorities to develop targeted plan policies and local plan allocations that reflect the particular sensitivities of the asset and its setting.
- 1.6. The description focuses on the setting of the Hall, the Old Hall and the Registered Parkland. Other Hardwick heritage assets are briefly discussed to highlight their relationship with the Halls and parkland and their contribution to group value. It should be noted that many of these assets, such as Stainsby Mill and the Church of St John the Baptist in Ault Hucknall, are of considerable importance as heritage assets in their own right. However, this report does not describe in detail their individual settings or significance.

## Previous Setting Assessment

- 1.7. A previous assessment of the setting of Hardwick Hall was undertaken in 2005 (*The Setting of Hardwick Landscape Evaluation, Mott MacDonald, 2005*). This assessment was carried out before guidance on assessing the setting of heritage assets was released by English Heritage, now Historic England. This previous assessment provided a useful description of the landscape around Hardwick but is considered out-of-date in relation to recent guidance on setting and significance.

## Legislation, Policy and Guidance

- 1.8. A number of Acts, policies and related guidance documents are relevant to this study in relation to considering setting and significance of assets in the historic environment. These include:
- Planning (Listed Buildings and Conservation Areas) Act 1990 (as amended)
  - National Planning Policy Framework (2012)
  - National Planning Practice Guidance (online resource, 2014)
  - The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning 3 (Historic England, 2015):
  - The Historic Environment in Local Plans: Historic Environment Good Practice Advice in Planning 1 (Historic England 2015)
- 1.9. Section 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990 makes it clear that *"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"*.
- 1.10. The National Planning Policy Framework (NPPF, DCLG 2012) contains national planning policy on the historic environment, and identifies that local authorities should themselves set out their own positive strategy for the conservation and enjoyment of their heritage. Paragraph 129 identifies that local authorities should identify and assess the significance of heritage assets potentially affected by planning proposals, and that developments affecting the setting of a heritage asset should be included in this.
- 1.11. Setting is defined in the NPPF as *"The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of the asset, may affect the ability to appreciate that significance or may be neutral."* It is clear from this definition that setting is not exclusively defined by physical boundaries, something which is reflected in Historic England's guidance, and in this report.
- 1.12. National Planning Practice Guidance (NPPG) (Conserving and enhancing the historic environment; and Decision-taking: historic environment) (published 2014, subject to occasional revision) sets out guidance on a range of matters to support the NPPF in considering significance and the setting of a heritage asset. NPPG restates the definition of significance, through reference to the NPPF, and indicates that *"...the terms 'special architectural or historic interest' of a listed building and the 'national importance' of a scheduled monument are used to describe all or part of the identified asset's significance"*, therefore including setting. Essentially, this is a reminder that the significance of an asset may be broader than the often limited material contained within a statutory description of an asset, encompassing its wider interest and importance.
- 1.13. The guidance provides further clarification that the significance of an asset can be affected by both physical change and change to its setting, and that *"Being able to properly assess the nature, extent and importance of the significance of a heritage asset, and the contribution of its setting, is very important to understanding the potential impact and acceptability of development proposals... A thorough assessment of the impact of setting needs to take into account, and be proportionate to the significance of the heritage asset under consideration and the degree to which proposed changes enhance or detract from that significance and the ability to appreciate it."* The guidance also indicates that although *"The extent and importance of setting is often expressed by reference to visual considerations"*, *"...the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places."* This would indicate that the sensory experience of an asset and its setting is a consideration, as is an intellectual understanding of any historic relationships.
- 1.14. Historic England's guidance document The Setting of Heritage Assets, Historic Environment Good Practice Advice in Planning: 3 (GPA3) (2015) provides guidance on the assessment of impacts of proposed developments on the setting of heritage assets, while The Historic Environment in Local Plans, Historic Environment Good Practice Advice in Planning: 1 (GPA1)

(2015) provides guidance on the way in which local authorities may approach the historic environment in preparing local plans. GPA3 superseded the earlier document The Setting of Heritage Assets (2011). The Good Practice Advice in Planning documents are intended to be used in conjunction with, or in support of implementing, the NPPF.

- 1.15. Historic England's guidance indicates that the setting of a heritage asset, while not an asset in itself, is important in its contribution to the overall significance of the heritage asset. This contribution may involve a wide range of physical elements, as well as perceptual and associational attributes pertaining to the heritage asset. In paragraph 21 of GPA3, an (albeit non-exhaustive) list of potential attributes of a setting are identified which may elucidate the contribution of the setting of a heritage asset to its significance.
- 1.16. Aspects of the asset's physical surroundings identified by Historic England as factors from which an asset can derive significance from its setting are:
- Topography [highly relevant to Hardwick]
  - Other heritage assets (including buildings, structures, landscapes, areas of archaeological remains) [highly relevant to Hardwick]
  - Definition, scale and grain of surrounding streetscape, landscape and spaces [relevant to Hardwick in terms of rurality of surrounding landscape]
  - Formal design [highly relevant to Hardwick]
  - Historic materials and surfaces [relevant to Hardwick in proximity to the main assets]
  - Land use [highly relevant to Hardwick in terms of rural landscape]
  - Green space, trees and vegetation [highly relevant to Hardwick]
  - Openness, enclosure and boundaries [relevant to Hardwick in terms of rural character of landscape, and courtyards and spaces around the principal assets]
  - Functional relationships and communications [relevant to Hardwick]
  - History and degree of change over time [highly relevant to Hardwick, particularly in terms of wider landscape character]
  - Integrity [highly relevant to Hardwick]
  - Issues such as soil chemistry and hydrology [of some relevance to Hardwick]
- 1.17. Aspects of the experience of the asset which are identified as factors which an asset can derive significance from are:
- Surrounding landscape or townscape character [highly relevant to Hardwick]
  - Views from, towards, through, across and including the asset [highly relevant to Hardwick]
  - Visual dominance, prominence or role as focal point [highly relevant to Hardwick]
  - Intentional intervisibility with other historic and natural features [highly relevant to Hardwick]
  - Noise, vibration and other pollutants or nuisances [relevant to Hardwick in relation to modern detractors]
  - Tranquillity, remoteness, 'wildness' [of some relevance but not central to significance]
  - Sense of enclosure, seclusion, intimacy or privacy [of some relevance]
  - Dynamism and activity [of limited relevance]
  - Accessibility, permeability and patterns of movement [relevant to Hardwick]
  - Degree of interpretation and promotion to the public [relevant to Hardwick]
  - The rarity of comparable survivals of setting [relevant to Hardwick]
  - The asset's associative attributes [relevant to Hardwick]
  - Associative relationships between heritage assets [relevant to Hardwick]
  - Cultural associations [relevant to Hardwick's inherent significance]

- Celebrated artistic representations [of some relevance to Hardwick]
- Traditions [not currently of particular relevance to Hardwick]

- 1.18. All of these definitions indicate that the setting of a heritage asset must be considered in terms of visual and wider experiential factors and that the proper exploration of setting needs to encompass a more rounded consideration of how an asset is currently experienced and understood in the landscape and how it has been experienced and understood in that landscape since its creation. It is also clear from these statements that the setting of a heritage asset is not bounded or static or fixed and that it changes over time. It is therefore not the purpose of this assessment to define a fixed or bounded area for the setting of Hardwick.
- 1.19. It is also clear that a wide range of the physical and experiential factors identified by the Historic England guidance are of relevance to Hardwick. While it is important to ensure that the setting of Hardwick is described in the round, it is also important that this report identifies the primary or key considerations and that these fundamental aspects of the ensemble's setting are not masked by wider, less important, factors.

## Methodology

- 1.20. The Historic England guidance *The Setting of Heritage Assets* (GPA3) identifies the approach to analysing the potential impact on the setting of heritage assets from future and potential development. The baseline assessment of setting presented in this report essentially comprises Step 2 of the approach in the guidance: “*Assessing whether, how and to what degree these settings make a contribution to the significance of the heritage asset(s)*”. In addition to this aim, the report also incorporates additional elements taken from the National Trust's original brief for the project.
- 1.21. Primary and secondary historical information has been consulted, including historical accounts of visiting Hardwick and historical depictions of the Halls within their landscape context, in order to ascertain development of the perceptions of the house and parkland over time. Further secondary source material reviewed included accounts of the Halls and parkland by architectural and landscape historians. This material, together with landscape character assessments, historic maps and other reports prepared or commissioned by the National Trust, has been used to develop a description of the Halls and parkland, and their current and historical setting. The full list of sources is included in the Bibliography, which can be found in Appendix C. It should be noted that this description is not exhaustive, but is intended to inform and assist the work of the National Trust and other statutory bodies and decision makers.
- 1.22. The description of the setting, particularly in relation to views to and from the Halls and parkland, is supported by mapped analysis using geographic information systems (GIS). A series of analytical maps are provided in Appendix A of this report. Mapping of the theoretical visibility to and from Hardwick Hall has been prepared using Zone of Theoretical Visibility (ZTV) analysis using NEXTMap data, a 5 metre resolution gridded Digital Elevation Model (DEM), supplied by the National Trust. The observer height was set at 1.6m. ZTV mapping is indicative and should not be read as the definitive extent of views in or out.
- 1.23. The literature review and mapped analysis were complemented by a series of site visits undertaken in September, October and December 2015 to assess the character and historic qualities of the setting, representative views, and visual relationships between assets in the Hardwick group, estate villages and other notable heritage assets such as Bolsover Castle and Sutton Scarsdale Hall. Access and approaches to Hardwick have also been considered. The site visits enabled photographic data to be gathered. The site visits also identified key current detractors in the setting, as well as locations which may be particularly sensitive to change.
- 1.24. The site visits were invaluable in gathering information on the sensory and experiential aspects of Hardwick's setting. During the site visits particular attention was paid to aural aspects of Hardwick's setting; the influence of changing patterns of light throughout the day and dynamic nature of views towards Hardwick, changing in character, as one moves through the surrounding landscape.



## 2. Description and Significance of Hardwick

### Introduction

- 2.1. The Hardwick group of heritage assets is composed of several designated and undesignated heritage assets set within and alongside each other. These include Hardwick Hall and the Old Hall, as well as ancillary buildings close to the Halls, the parkland and gardens, and several estate villages. The locations of designated heritage assets are identified on Map 1.
- 2.2. This chapter provides a description of the Hardwick Halls and parkland, focusing on aspects of significance relating to, or reinforced by, Hardwick's setting.
- 2.3. The history and significance of the Hardwick ensemble is well known and documented in a number of sources, including:
  - Malcolm Airs 1995, *The Tudor and Jacobean Country House*
  - Nicholas Cooper 1999, *Houses of the Gentry, 1480-1680*
  - David Durant 1980, *The Building of Hardwick Hall*
  - Sara French 2003, 'A Widow Building: Bess of Hardwick at Hardwick Hall'
  - Alice Friedman 2002, 'Planning and Representation in the Early Modern Country House'
  - Mark Girouard 1978, *Life in the English Country House*
  - Mark Girouard 1983, *Robert Smythson and the Elizabethan Country House*
  - Paula Henderson 2005, *The Tudor House and Garden: Architecture and Landscape in the Sixteenth and Early Seventeenth Centuries*
  - Hardwick Hall Parkland Conservation Plan (Askew Nelson Ltd), 2013.
- 2.4. The history and significance of the Halls, the parkland and the listed estate buildings are considered below.

### Bess of Hardwick

- 2.5. The overall significance of Hardwick is centred to a large extent on the life and character of its patron, Bess of Hardwick. Bess was a unique example in 16<sup>th</sup> century England of a woman (other than royalty) wielding such power and influence. Her rise through courtly society via her four marriages resulted in her influence on a number of estates and houses. Hardwick was shaped more than any other of these estates and houses by her proactive patronage.
- 2.6. Bess' father, John Hardwick, was the owner of a small manor house that stood on the site of the Old Hall, and it is believed that Bess was born in that house. Bess' first marriage, while serving as a gentlewoman in the household of the neighbouring Zouche family, was short lived. Her husband died after only a few months. Her second, to Sir William Cavendish (c1505-1557) was more successful; she was presented at court, and they acquired land in Nottinghamshire and Derbyshire, including the Chatsworth estate, which were left to Bess after his death in 1557. Bess spent the period of her third marriage, to wealthy land owner Sir William St Loe (d1564/5), at court, with her once more acquiring his land and property on his death. Bess' fourth and final marriage was to George Talbot, 6<sup>th</sup> Earl of Shrewsbury (c1528-1590), whose family was one of the oldest and richest in England, with extensive land across the Midlands. During this period, Bess became ward for her granddaughter Arbella Stuart, who had a claim to the throne, further increasing Bess' importance, though at the expense of her good relationship with Elizabeth I. The marriage broke down by the early 1580s, and with his death in 1590, Bess regained control of all her estates. By this point, she was immensely wealthy, with a dower income of around £3000 pa in addition to the large income from her extensive estate.
- 2.7. Bess purchased Hardwick on the death of her elder brother in 1587 and immediately set about renovating the house. The result of this was the Old Hall, which, as is discussed below, both

contained a number of architecturally innovative features, and embodied in its imposing form the power and wealth of its patron. These were developed further in the construction of Hardwick Hall which followed. That Bess is a central figure to the Hardwick story is undoubted; her power and patronage form the focal point of Hardwick's significance.

## Hardwick Old Hall

- 2.8. The construction of the Old Hall began in 1587, on the site of an earlier building. Today, the Old Hall is a consolidated ruin, a large building which, though a shell, retains its imposing height. The large window openings are particularly noticeable, while the remains of the interior contain surviving patches of impressive plasterwork. The impression of its former grandeur remains in spite of its ruined condition.
- 2.9. The Old Hall occupies a prominent position on the scarp edge of the Magnesian Limestone Ridge. The topographical location of the building would have offered extensive views across the Doe Lea Valley, as well as ensuring it could be widely seen from the valley and landscape beyond; themes of visibility and display which would be continued with the building of the New Hall to the north-east.
- 2.10. As completed, the Old Hall consisted of two wings of up to four storeys plus attics, constructed in sandstone ashlar and rubble work, with irregular fenestration. Owing to its relatively organic development, the overall effect of the Old Hall is '*curiously disorganised*'<sup>1</sup> (see Figure 1). Its design was, at the time of its construction, highly innovative. The imposing height, large windows and cross-axially arranged hall, staircases and great chambers were a revolutionary departure from the traditional medieval great hall layout which had seen the main hall and other main rooms arranged perpendicular to a main façade. The Old Hall's innovative architectural devices were later reworked and reimagined, with greater drama and emphasis, in the design and construction of Hardwick Hall.



**Figure 1. The 'disorganised' Old Hall, pictured from the roof of the New Hall**

- 2.11. Following the construction of Hardwick Hall, the Old Hall ceased to be the main seat and was used as family and staff lodgings until the mid-18<sup>th</sup> century after which it became ruinous. The retention of the remains of the Old Hall at this date points to the contemporary cult of ruins, a facet of mid-18<sup>th</sup> century picturesque aesthetics (this is examined in greater detail in paragraph 4.78).
- 2.12. The Old Hall has strong historical and architectural significance as the remains of a late 16<sup>th</sup> century courtly-aristocratic house; this significance is enhanced by the revolutionary plan form of

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<sup>1</sup> Girouard 1983, 145.

the house. The Old Hall is significant in providing evidence of the direction in which Bess intended to develop her image through architectural patronage, which would be realised fully through the construction of Hardwick Hall. The survival, even in ruinous form, of the height of the building, and evidence of the expanse of windows are particularly noteworthy examples. Additionally, the Old Hall has strong aesthetic significance as a reminder of the 18<sup>th</sup> century cult of ruins; that the Old Hall was retained in its ruinous state during this period, rather than being demolished completely, demonstrates the 18<sup>th</sup> century taste for such ruins.

## Hardwick Hall

- 2.13. Whilst work on the Old Hall was still underway, Bess' income was boosted by the death of her estranged husband the Earl of Shrewsbury, and work began on Hardwick Hall in 1590, which was sufficiently complete for Bess' family to take up residence in 1597. The character of the Hall owes much to Bess' unusually proactive style of patronage; she is known to have taken a keen interest in the design and building of her houses. The design also attests to the involvement of prominent master mason Robert Smythson: '*the Old Hall looks as if it had been designed as it went along, the New Hall is all of a piece.*'<sup>2</sup> Although no plans survive in Smythson's hand that definitively accord with Hardwick Hall, a payment to him from the Hardwick estate strongly suggests his involvement.
- 2.14. As completed, Hardwick Hall is constructed in sandstone ashlar and takes the form of two connected crosses, with two-bay towers at the end of three arms of each cross. The crosses are linked by a six-bay block with a loggia at ground floor and large windows to each floor. The towers project upwards into six tower rooms or 'turrets' creating a distinctive silhouette when viewed from all sides. Large expanses of the wall surface are taken up by vast leaded windows, the origin of the oft quoted doggerel '*Hardwick Hall, more glass than wall.*' The roofs are leaded and concealed behind highly decorative fretwork parapets that feature Bess' insignia, formed of her initials 'ES' entwined below her countess's coronet (see Figure 2 and Figure 3). The leaded roofs (formerly stepped) create a platform with 360 degree views across the surrounding countryside that are immediately accessible from a substantial staircase. The towers that rise above the roofline are entered from the roof and comprise a banqueting house in the south tower, and secondary bed chambers.



Figure 2. Hardwick Hall, West Front beyond the forecourt wall

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<sup>2</sup> Girouard 1976, 16.



**Figure 3. The East Façade of Hardwick Hall**

- 2.15. The pioneering architectural design is continued in the internal layout of the Hall, further adding to its historical and architectural significance. On the ground floor, the house incorporates a cross-axial hall. The innovation continues on the upper floors, with 'skied' state rooms placed on the second floor offering expansive views across the estate. The most notable of these are the impressively ornate combination of the High Great Chamber and the Long Gallery, where visitors to the household could visit Bess as she sat 'in court'. This plan form shifted the focus of the house upwards, reducing the traditional importance of the great hall and allowing for important outward views from the upper floors while at the same time increasing visibility of the Hall from a distance.

### Hardwick Hall: Display and Visibility

- 2.16. The most striking features of the exterior of the Hall are the imposing height, the symmetry of the facades, the towers, and the extensive windows – all common features of other Smythson-designed houses. As with the Old Hall, the height of the Hall and its prominent location on the scarp edge ensured that it could be seen from throughout the surrounding landscape and at a considerable distance. This visibility is enhanced further by the large expanses of glass, which reflects the sun for much of the day. It has been suggested that the effect at night would have been even more dramatic, with the Hall lit up like a beacon and shining over the dark and shuttered countryside<sup>3</sup>.
- 2.17. The extensive windows, along with the towers, further emphasise the importance of display and visibility, as they facilitate outward views. Bess, as a wealthy patron and industrialist, was able to make or procure the finest glass available at the time.
- 2.18. The processional route through the house from the dark and low ground floor rooms to the light filled high rooms of the upper floor, could be continued through a wide staircase in the north turret to the open roof with its leaded walks, banqueting room and private bed chambers. As Girouard stated: *'the ground floor rooms are low and dark... the rooms above are higher, lighter and more spacious. But the great rooms on the top floor are of heroic size ... and if one climbs higher still he gets on to the even vaster and windy space of the roof.'*<sup>4</sup> The ability to access and use the

<sup>3</sup> Uglow 2005, 56.

<sup>4</sup> Girouard 1983, 157.

roof created a private courtyard high above the estate from which the estate could be viewed and the power and patronage of Bess and her family truly appreciated.

- 2.19. The quality of the internal plasterwork decoration to the southern turret strongly suggests that it functioned as a banqueting house, with the other turrets functioning as sleeping chambers. Banqueting houses entered from the roof leads were a feature of courtly architecture in Europe throughout the Renaissance; many of the Loire chateaux include turreted banqueting houses as part of their bristling silhouettes. Hardwick sits within this tradition, although possibly neither Bess nor Smythson would have consciously acknowledged it. The turreted banqueting houses at Lacock Abbey and Longleat, or the prospect room at Wollaton Hall, are likely to be the more direct influence.
- 2.20. A visit to the rooftop was a key aspect of visiting the Hall and historical accounts of visits to Hardwick demonstrate the impact that such views had on visitors. Sir Christopher Sykes, on visiting the house in 1796 with his wife, noted that “*From the roof is a very extensive view including within its range Lincoln Minster. But the opposite side towards Chesterfield is really beautiful...*”<sup>5</sup>, and an article from the *Journal of Horticulture and Cottage Gardener* in 1875 identified that the roof “...*commands a most extensive view of the park and surrounding neighbourhood. Far away towards the west are seen the distant hills of the Peak of Derbyshire, and on the eastern side of the house the eye wanders over a richly wooded plain in the counties of Nottingham and Lincoln...*”<sup>6</sup> The National Trust plans to re-open the roof to visitors in 2017, further continuing this tradition.
- 2.21. The importance of the external landscape to the Hall is reinforced by the decorative programme to some of the high status interiors. Along with the usual grotesques and geometric strapwork, the plasterwork includes naturalistic depictions of hunting scenes. The High Great Chamber features an extensive and elaborate frieze showing the goddess Diana and her subjects hunting, alluding to the surrounding landscape, the imagery of Elizabeth I and, possibly, Bess’ royal ambition for her granddaughter Arbella Stuart.<sup>7</sup> The expanse of windows provide those within the house with direct visual connections to the wider parkland and largely rural landscape that surrounded the Hall at the time. Lavish textiles, both embroidered and woven, show scenes of the chase, also reflecting the surrounding landscape. The indigenous collections at Hardwick are of international significance.
- 2.22. Finally, Hardwick Hall, even by comparison with the Old Hall, makes use of the local topography to maximum effect (see Map 2). The Hall was deliberately sited in a location that enabled it to see and be seen. It occupies a highly distinctive and commanding location on the edge of the scarp slope above the head of the Doe Lea Valley to the west. This positioning makes the Hall a key feature in views from the surrounding landscape, and also affords the Hall with far reaching outward views in all directions. As well as similar prominence over the Doe Lea Valley as the Old Hall, the Hall is visible from across the limestone plateau landscape to the east. The resulting prominence, and local dominance, in the landscape is an important aspect of its setting and significance. This importance is analysed in more detail in Chapter 4.

## Hardwick Park and Garden

- 2.23. The Hardwick Hall Registered Park and Garden forms part of setting of the Hall and the Old Hall and is a designated heritage asset in its own right. The modern park includes the original area emparked for deer in the 16<sup>th</sup> century and the expanded parkland around this which developed after the construction of the New Hall in the 1590s and through the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries. The designated area encompasses the whole of the surviving parkland landscape. The development of the parkland is discussed below, and is shown in Maps 3, 4, 5 and 6. The boundary of the Registered Park and Garden is shown in Map 1.
- 2.24. The underlying geology has a profound influence on the character of the parkland owing to its location on the edge of a Magnesian Limestone Ridge (also see Chapter 3). To the east of the Halls the land is relatively flat as the limestone plateau stretches out across north Nottinghamshire, while the land to the west and south falls dramatically in a series of steep wooded hill slopes to reach the floor of the Doe Lea Valley. This topography ensures that the

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<sup>5</sup> From Sykes 1796, *Journal of a Tour in Wales* in Hardwick Hall Parkland Conservation Plan, 53.

<sup>6</sup> From *Journal of Horticulture and Cottage Gardener* 1875 in Hardwick Hall Parkland Conservation Plan, 68.

<sup>7</sup> Girouard 1978, 118; French 2003, 175.

character of the parkland combines both wide ranging open views to the east, and dramatic rolling vistas as the landscape drops away from the scarp edge to the west.

## Development of the parkland

- 2.25. William Senior's plan of the Manor of Hardwick in 1610 (Map 3) gives the best indication of the landscape of the parkland around the Hall in the first years of its use. Senior created the map following the death of Bess to record the extent of the Hardwick manor. At that time, the Hall was surrounded with the walled garden arrangement still in existence today, while the parkland to the east appeared open, incorporating pasture. To the west the parkland descended through woodland toward the ponds and valley floor. The relatively open landscape to the east would have ensured wide ranging views from the Hall across the plateau to the east as well as to the west and south. Though the lower park had approximately the same boundary in 1610 as today, the upper park to the east of the Hall only stretched to Frith Wood and Great Cow Close, roughly half the distance to the modern parkland boundary.
- 2.26. Deer parks were considered '*a major status symbol [in the 16th century] many men who rose to power under the Tudors stamped their will on their tenant farmers by enclosing land to create woods and open spaces for hunting.*'<sup>8</sup> The development of the Hardwick parkland for such a purpose during this period can therefore be read as a conscious projection of wealth and prestige, reflecting the common themes within the construction of the Halls themselves.
- 2.27. An expansion of the parkland took place during the 17<sup>th</sup> and 18<sup>th</sup> centuries, and by the early 19<sup>th</sup> century its extent was roughly consistent with the Registered Park and Garden boundary today. A map by Dalton and Hervey dated 1795 (Map 4) alludes to a parkland whose eastern boundary appears to run south from the village of Rowthorne, while two more detailed maps dated 1809 (Map 5) and 1825 (Map 6) show the parkland extending to Carr Ponds and Park Springs. The other notable change by this time was the expansion of the network of fishing ponds in the lower park with the construction of the Great Pond and Miller's Pond, while the Duck Decoy also first appears on maps through the 19<sup>th</sup> century. Such expansion and change provide evidence of the continued functional use of the estate during this period, as well as the family's wealth, reflecting as well wider social themes of the expression of wealth and status through large designed parklands which were favoured during the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries.
- 2.28. The upper park today is characterised by open grazing pasture with naturalistic groups of trees and a formal double avenue of lime trees aligned with the east façade of the Hall. This feature, known as the 'Wineglass', is a notable feature of the current Parkland and dates to 1925 (see Figure 4). The Wineglass represents one of the few areas of formal tree planting within a largely informal landscape and represents the last major design phase in the parkland landscape. In the lower park, the chain of fishponds, along with the Great Pond and Miller's Pond are maintained, while the landscape is characterised by expanses of woodland around the Duck Decoy and ponds, as well as scattered broadleaved trees.
- 2.29. The differing characteristics of the upper park and lower park, derived from their topography and the design of their planting mean that the extent of views from and across the two distinct areas vary. The upper park is characterised by expansive views across open grassland within the park bounded by tree belts at the edge of the park. There are also locations which provide views out of the park, particularly views to the east and north away from the park across the plateau farmland. The lower park on the other hand offers dramatic views up the slopes of the ridgeline toward the Hall, with the distance of views much reduced by the topography and woodland. Comparatively, the proximity of the M1 motorway to the lower park results in a less tranquil character in this area of the parkland than that of the upper park. This is discussed further in paragraph 4.68.
- 2.30. The parkland itself owes much of its significance to the longevity of its layout and character, and the survival of the original fabric (as identified in the *Hardwick Hall Parkland Conservation Management Plan*). Many of the features dating back even to William Senior's survey of 1610 can still be recognised on the ground today, while the relationship between Hardwick Hall and its parkland has also been maintained. This contributes substantially to the significance of both the Halls and the parkland. The parkland also continues to be a significant part of the Hardwick estate as a working landscape.

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<sup>8</sup> Uglow 2005, 59.



**Figure 4. The Wineglass from the roof of Hardwick Hall (see Map 13, viewpoint 1)**

## Drives

- 2.31. A number of internal approaches and drives have historically provided access to Hardwick Hall and the park, many of which continue to be used. As well as the current primary approach via Blingsby Gate, historic approaches within the estate also existed from Astwith, Hardstoft, Ault Hucknall and Rowthorne. These access and approach routes and drives are shown in Map 9, and considered further from paragraph 4.42.
- 2.32. The current approach to Hardwick Hall used by visitors, via Blingsby Gate and through the upper park around Broadoak Hill, has been one of the main drives through the parkland since the 17<sup>th</sup> century. There has been some change in orientation over the centuries, for example the drive now maintains a lower course on the hillside than is evident on the 1610 map (Map 3), with the dramatic curve of the drive around the side of Broadoak Hill (or Bolehill as it is labelled on the 1610 map) first appearing on maps in the early 19<sup>th</sup> century.
- 2.33. Throughout its history, the approach utilised the natural topography to hide and then reveal Hardwick Hall. Approaching the start of the drive at Stainsby, the Hall has been visible on the scarp edge above, but becomes hidden behind Broadoak Hill as one approaches Blingsby Gate. Today, the curve of the drive around Broadoak Hill provides a dramatic reveal of the Hall, while the original route over the hill would have had a similar result.
- 2.34. By the early 19<sup>th</sup> century, maps of the estate indicate that as well as the approach via Blingsby Gate, an approach drive from the north was also in use from Rowthorne. This drive remains in use today providing pedestrian access from the Grade II listed Rowthorne Lodge, down to the Hall. The Drive is also used for vehicular access by estate staff. By the mid-19<sup>th</sup> century the Blingsby and Rowthorne drives were adorned with a clumped avenue planting known as 'platoons', a formal feature within the relatively informal pasture of the upper park. Approaching along the Rowthorne Drive would have offered views across the open plateau of the upper park toward Hardwick Hall, even if the Hall itself was not visible for the entirety of the approach.
- 2.35. To the south, the historic approach through the lower parkland has existed since the 17<sup>th</sup> century and again continues to be used today; this time as an exit for visitors leaving the estate. This approach via the Hardwick Inn led to historic routes to the villages of Hardstoft and Astwith, and through the Stanley valley. Approaching through the park along this route would have offered visitors a similarly dramatic view of Hardwick Hall and the Old Hall on the ridgeline above them. Historic mapping shows another drive running below the Stableyard Terrace from the south east; this does not survive as a formal approach today.
- 2.36. As with the parkland generally, the survival of the drives and approaches within the estate not just *in situ*, but in use, is significant. In particular, the significance of Blingsby Gate drive as an important approach route for visitors to Hardwick, forming as it does both the principle historic

and modern day approach drive, is evident. The approaches within the parkland, offering dramatic views across the park to Hardwick Hall, as well as out of the estate, also contribute to the significance of Hardwick as a statement of power and display within a landscape in which Bess held considerable influence.

## Gardens and Enclosures

- 2.37. A geometric arrangement of walled courts and gardens surrounds Hardwick Hall (see Figure 5 and Figure 12). The planting is likely to be 19<sup>th</sup> or early 20<sup>th</sup> century in date, but the hard landscaping and general layout are thought to date to the 16<sup>th</sup> or early 17<sup>th</sup> century. The immediate approach to the Hall is via a gate flanked by two triangular lodges set in a high perimeter wall. This lends an almost collegiate sense of enclosure to the immediate setting of the Hall: *“the splendid glazed façade of Hardwick remains half hidden by the original walled court... a vital consequence of this... is... that one has to earn the view of the house by walking past the high walls, then through the porters lodge into the forecourt. Only at this point is Hardwick’s dazzling façade fully visible”*<sup>9</sup>.



**Figure 5. Axial Planting in the formal gardens to the south of the Hall (National Trust / Giraffe Photography)**

- 2.38. To the west of this walled enclosure a grassed terrace, supported by a revetment wall, provides wide open views across the park and over the Doe Lea Valley to the wider countryside (Figure 6). To the south of the Hall the formal gardens, which are articulated into quarters by hedges in a layout dating to 1862, are contained by high walls topped with merlons. To the south of the gardens the barn, stables and former staff cottages are contained within a further walled enclosure, terminated by a south facing terrace below the stables and barns. There is an arresting contrast between the enclosed nature of the walled and bounded areas immediately adjacent to the Halls and the open views of the countryside from the terraces beyond the walls and from the wider park. This type of arrangement was common to many of the ‘prodigy’ houses but was often removed during naturalistic garden ‘improvements’ in the 18<sup>th</sup> century. The survival of these features at Hardwick is therefore all the more important.

<sup>9</sup> Henderson 2005, 1.





**Figure 6. View west from the western terrace (see Map 13, viewpoint 3)**

- 2.39. The formal gardens and informal parkland have considerable aesthetic value as a well preserved example of Renaissance landscaping, with some alterations and additions from the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries that reinforce and contribute to the garden's aesthetic significance. The park also has strong historical significance as an example of a great estate landscape.

### **Hardwick Estate Buildings**

- 2.40. To the south of the Halls and gardens sit a collection of estate buildings, notably a row of cottages, a barn, and stabling buildings that now serve as visitor facilities including a restaurant and gift shops. The cottages are listed at Grade II, the range of outbuildings and stables are listed at Grade II\*. These are shown on Map 1.
- 2.41. The range of three and four storeyed cottages dates from the 16<sup>th</sup> century, with additions in the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries, and are constructed of coursed sandstone with sandstone dressings. The outbuildings and stables originated in the 17<sup>th</sup> century with 19<sup>th</sup> century additions. Similarly constructed of coursed sandstone, the range includes a very early smithy, a cart hovel and associated sheds, and at the west end a two storey barn with an ornate central clock turret atop the roof. These estate buildings are unusually well-preserved and add to the significance of Hardwick as evidence of the structures and activities supporting a large rural estate.
- 2.42. To the south of the stabling and cottages lie another group of estate buildings, a number of which are also Grade II listed. An engine house, sawmill and attached chimney, and a number of associated buildings date from the 1860s, and are evidence of the continuation of functional estate use through the 19<sup>th</sup> century. These continue to be used today, having been brought back into use by the National Trust as their stone yard, for the maintenance of the estate buildings, as well as providing courses to continue the development of such craft skills.
- 2.43. Within the wider park and estate, the presence of a variety of other historic buildings, as well as the various farmsteads, stand as testament to the functional nature of the parkland, the historic communities associated with the estate, and the connections between land ownership and great wealth. The Grade II listed Hardwick Inn lies on the southern edge of the parkland, and first appeared on the Senior map in 1610 (Map 3). The public house bears alterations and additions from the 18<sup>th</sup> and 19<sup>th</sup> centuries, evidence of its continued use; today it still forms an important part of the estate landscape for local people and those visiting Hardwick.
- 2.44. To the north, the parkland contains two Grade II listed domestic properties: the Grange on Broadoak Hill, and Rowthorne Lodge, a gatehouse on the Rowthorne driveway which the National Trust has renovated and let as a holiday cottage. The former originally dates from the early 17<sup>th</sup> century, and after being converted into the Hardwick School in 1724, had additions made in the 19<sup>th</sup> century. The latter is mid-19<sup>th</sup> century. Further north in the village of Ault

Hucknall, the Grade I listed Church of St John the Baptist was adopted as the estate church, though it originally dates to the 11<sup>th</sup> century. It continued in this use through the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries, being restored by William Butterworth in the 1880s. To the north-west, close to the commencement of the Blingsby Gate Drive, Stainsby Mill provides another surviving example of the functional use of the estate. Rebuilt during the 19<sup>th</sup> Century, the mill provided flour for the estate, and was brought back into use by the National Trust during the 1990s as a visitor attraction and functioning water mill.

- 2.45. The survival and continued use of such estate buildings contribute to the overall integrated historic estate landscape at Hardwick, with public footpaths and historic estate lanes providing physical connectivity (see paragraphs 4.42 to 4.49 and Map 9). The Hardwick estate has always been as much functional as aesthetically important, and the survival of the estate buildings add to the significance of this. The elements of the working estate across the centuries can still be experienced today through many of the buildings' continued uses.

## National Trust at Hardwick

- 2.46. Hardwick was acquired by the National Trust in 1959 with the aim of conserving the historic buildings, parkland and estate, securing their survival, public accessibility and enjoyment for the benefit of the nation.
- 2.47. Today, the gardens and park, including the Great Barn Restaurant and Stableyard shops, are open to the public for 364 days a year, with Hardwick Hall having slightly more restricted opening to allow for conservation work. Visitor numbers to Hardwick are considerable. Between 2003 and 2013 Hardwick welcomed over 1.5m visitors from across the country and abroad. Visitors to Hardwick are a diverse audience, with a variety of interests and reasons for visiting, whether it is historic interest in the house, enjoying walks through the parkland, visiting the shops and restaurant, or simply utilising Hardwick as an interesting 'stop off' point at which to break a journey on the M1 motorway.
- 2.48. The work of the National Trust at Hardwick ensures the preservation and continued use of both Hardwick Hall itself, and the gardens, parkland and estate buildings. Over the years, this has been achieved through conservation works on the buildings, as well as a comprehensive parkland plan. Additionally, the National Trust has done much to ensure the highest quality of interpretation at Hardwick for the public; exhibitions and displays within and outside the Hall engage visitors with the history of Hardwick, including the estate and parkland. Hardwick is promoted as a flagship property of the National Trust, epitomising its ethos of public presentation and conservation. Hardwick maintains significance today as a nationally and internationally important house and estate, which is experienced and enjoyed by a wide range of people.

## Summary of Significance

- 2.49. The Hardwick Halls and parkland have considerable and broad ranging significance, tied up in themes of display, power and patronage, as well as the historic integrity of elements' survival.

## Architectural Importance

- 2.50. Both Hardwick Hall and the Old Hall have considerable architectural importance. Both are significant as examples of prodigy house architecture that unite revolutionary plan forms in tall and powerful facades. In addition both Halls illustrate the adoption of classical features in the architecture of country houses in the late 16<sup>th</sup> century.
- 2.51. Hardwick Hall, in particular, combines a number of renaissance influences into a unique and instantly recognisable design. The likely input of Robert Smythson, the finest Elizabethan master-mason, lends further aesthetic significance to the ensemble. Hardwick gains international importance from this, representing a rare and largely unaltered example of the architectural image building and classical influence found in similarly ground breaking houses across Renaissance Europe.
- 2.52. Moreover, the architecture of the Hall is closely tied to the patronage of Bess, and the significance of power and patronage which is closely connected to that (see below); the extent of glass, layout of rooms and motifs such as the carved rooftop initials all embody the image of

Bess as a powerful patron. That the architectural quality of Hardwick Hall is integral to its overall significance is without question.

### **Landscape Prominence: Display and Visibility**

- 2.53. Hardwick Hall's prominence within the landscape is equally significant. Just as few houses in British history are as iconic in terms of revolutionary architectural design, similarly few possess quite such a dominant position in the landscape. Hardwick's location atop the limestone scarp above the head of the Doe Lea Valley ensures that it can be seen from, and see over, a considerable swathe of the surrounding landscape. This is unquestionably enhanced by the height of the house, and the massive expanse of glass within its walls.
- 2.54. The significance of its topographical position and prominence is closely tied with the continuing themes of display and visibility, which are closely tied to Bess' power and patronage. Its visibility within the surrounding landscape is iconic; the significance of its prominence is increased by its status as a familiar feature of the landscape, and by its elevated position being a key feature of the experience of visiting Hardwick.

### **Power and Patronage**

- 2.55. Hardwick draws much of its significance from the patronage of Bess of Hardwick, an unusually powerful woman in late 16<sup>th</sup> century England, who expended a great deal of energy on refashioning the Hardwick estate as a symbol of her personal power and prestige. The very detailing of Hardwick Hall attests to this, a house crowned by its patron's initials silhouetted against the sky is nothing if not a statement of power and influence across the surrounding landscape.
- 2.56. Bess herself is a fascinating and important historical figure, one of the most powerful and wealthy women of her time, and that the design of Hardwick was most likely highly influenced by her input adds to its significance. That the landscape is consciously employed to increase the drama of this powerful statement is also undoubted; the prominence of the house in the landscape emphasises Bess' power and influence.

### **Integrity and Survival**

- 2.57. The significance of Hardwick is undoubtedly enhanced by the extent to which the houses, parkland and estates have remained substantially unaltered to this day. Hardwick Hall has not undergone extensive redevelopment or refashioning with changing architectural styles and household uses over the centuries after its construction. Similarly, to a great extent the Hardwick parkland has not undergone extensive landscaping or redesigning to suit changing fashions or estate uses. This ensures that the experience of the houses and estate today is much as it would have been centuries before.

### **Continuation of Use**

- 2.58. Significance can also be found in Hardwick's continued use and identity as an outstanding visitor attraction and community asset. The custodianship of the National Trust has ensured that the house and estate have not only been maintained and preserved, but also that the public has been able to engage with Hardwick. Hardwick has become a flagship property of the National Trust, and is enjoyed by many visitors throughout the year. This has resulted in effect in a democratisation of Hardwick: a far larger number of people are able to enjoy the estate now than would have originally been the case.

# 3. Landscape Surroundings of Hardwick

## Background

- 3.1. Hardwick undoubtedly has a very extensive setting, with long distance relationships to associated properties such as Chatsworth, distant views framed by the ridgelines to the west and even views as far as Lincoln Cathedral to the east. These distant aspects and more local elements are all framed within a diverse landscape of urban form and rural areas. To support the description of Hardwick's setting and to better understand the contribution of that setting to its significance this chapter provides a high level characterisation of the more immediate landscape around Hardwick.
- 3.2. The chapter begins by situating Hardwick in the context of the established National and County-level landscape areas. It then provides a high level characterisation of the local landscape. This characterisation has been developed solely for this report and draws on a range of sources including the Natural England's National Landscape Character Areas, Derbyshire Landscape Character Assessment, Greater Nottingham Landscape Character Assessment (for Mansfield) and the Ashfield Landscape Character Assessment.
- 3.3. Its descriptions are summary and high level in nature and in common with all forms of characterisation the boundaries of the different "areas" are subjective. In this case, many of the boundaries are derived from pre-existing characterisations although some have been amended or additional areas created. The aim of the exercise is to support the description of the setting of Hardwick and not to provide a new landscape characterisation of this area of Derbyshire and Nottinghamshire.

## National Landscape Character Areas

- 3.4. The National Landscape Character Areas are very high level in nature. Hardwick and its local setting essentially straddles two National Landscape Character Areas<sup>10</sup>, see Map 7:
  - NCA 30: *Southern Magnesian Limestone* - characterised by the limestone ridge, forming a prominent landscape feature, stretching from Bedale in North Yorkshire to just north of Nottingham. The National Character Area profile for the area characterises it as comprising open, rolling arable farmland, with plantation woodland and historic estate parkland, dominated by the landscape feature of the limestone ridge.
  - NCA 38: *Nottinghamshire, Derbyshire and Yorkshire Coalfield* - characterised as a landscape shaped by historic industrial and mining development and urban settlement. The National Character Area profile for the area characterises the landscape as being generally low lying, with hills and escarpments above the wide valleys, and embracing industrial settlement as well as villages and agricultural countryside. Notably, it is also identified as an important area nationally for history, with opportunities advised to be taken to restore and maintain historical features in the landscape.
- 3.5. Fundamental to the distinction between the two National Landscape Character Areas is the scarp edge topography which forms a key underlying feature of Hardwick's setting. The limestone ridge / scarp, and its character as a prominent wooded and rural landscape feature, defines the experience of Hardwick from the immediate landscape around it, as well as the experience of this landscape from Hardwick. The character of the landscape which is prominent in defining Hardwick's setting – the arable farmland, woodland and estate parkland – is also reflected in the description of the National Character Areas.
- 3.6. The description of the *Nottinghamshire, Derbyshire and Yorkshire Coalfield* area highlights the role of settlement and industrial development in shaping the character of parts of this wide area, reflecting the impact of industry over the centuries. As identified in paragraph 4.73 below, coal mining was a notable feature in the wider landscape around Hardwick for much of the 19<sup>th</sup> and

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<sup>10</sup> National Character Area Profiles (2013) [www.gov.uk/government/publications/national-character-area-profiles-data-for-local-decision-making](http://www.gov.uk/government/publications/national-character-area-profiles-data-for-local-decision-making)

20<sup>th</sup> centuries. However, much of the immediate setting of Hardwick either remained in agricultural use through this period, or has been substantially restored. The influence of coal mining is further discussed in paragraphs 4.73 to 4.75.

## Derbyshire and Nottinghamshire Landscape Character Assessments

3.7. The Derbyshire Landscape Character Assessment provides a finer grained analysis of the county's landscape character. Hardwick falls across two types, with the land immediately to the west lying in a third. The western part of the parkland lies in *South Yorkshire, Nottinghamshire and Derbyshire Coalfields: Wooded Farmlands* type, while Hardwick Hall, Old Hall and eastern parkland lies in *Southern Magnesian Limestone: Limestone Farmlands* type. As their names suggest, both these types highlight the essentially rural and agricultural character of Hardwick's setting.

3.8. The *South Yorkshire, Nottinghamshire and Derbyshire Coalfields: Wooded Farmlands* type<sup>11</sup> is characterised as gently undulating landform rising to the plateau of the Magnesian Limestone Ridge, with the landscape featuring mixed farmlands, with prominent tree cover, scattered farmsteads and the remnants of ancient enclosure and medieval strip fields; all these elements are common components of the Hardwick estate landscape. The character appraisal identifies the key characteristics of the type as:

- Gently undulating landform on land rising to the Magnesian Limestone Ridge
- Mixed farming with pasture and occasional arable cropping
- 'Heathy' vegetation associated with steeper slopes
- Prominent tree cover with dense watercourse trees and scattered hedgerow trees
- Species-rich hedgerows and trees associated with older boundaries
- Ancient enclosure and remnant medieval strip fields
- Sparsely scattered farmsteads and wayside cottages

3.9. The *Southern Magnesian Limestone: Limestone Farmlands* type<sup>12</sup> consists of the gently rolling limestone plateau, the majority of which is arable farmland, broken up by large and medium estate woodland, such as that found across the Hardwick estate. A nucleated settlement pattern and a proliferation of historic buildings are also identified as a defining characteristic, as are long distance views across the plateau and panoramic views across the valleys to the west. Again, both these characteristics reinforce and reflect key features of Hardwick's setting. The character appraisal identifies the key characteristics of the type as:

- Gently rolling limestone plateau
- Fertile soils supporting productive arable farmland
- Large and medium estate woodlands
- Amenity trees around small rural villages and isolated farmsteads
- Large regular fields bounded by hedgerows
- Straight roads with uniform width verges
- Nucleated settlement pattern
- Historic buildings constructed of limestone with red clay pantile roofs
- Panoramic views across lowland to the west
- Long distance views over plateau often ending in a wooded skyline

3.10. The land immediately to the west of the park, along the low ridgeline through the villages of Hardstoft, Astwith and Stainsby, lies in *Southern Magnesian Limestone: Estate Farmlands* type. This is characterised as having a broad, gently undulating landform, mainly featuring arable cropping farmland with localised blocks of woodland and small villages, hamlets and scattered farmsteads. The setting of Hardwick in relation to this area of the estate reflects this rural character. The long distance views offered by the open landscape are also identified as a key characteristic.

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<sup>11</sup> Derbyshire Landscape Character Descriptions: 4. Nottinghamshire, Derbyshire and Yorkshire Coalfields [www.derbyshire.gov.uk/images/Part%201.4%20Nottinghamshire%2C%20Derbyshire%20and%20Yorkshire%20Coalfield\\_tcm44-245612.pdf](http://www.derbyshire.gov.uk/images/Part%201.4%20Nottinghamshire%2C%20Derbyshire%20and%20Yorkshire%20Coalfield_tcm44-245612.pdf)

<sup>12</sup> Derbyshire Landscape Character Descriptions: 5. Southern Magnesian Limestone [www.derbyshire.gov.uk/images/Part%201.5%20Southern%20Magnesian%20Limestone\\_tcm44-245613.pdf](http://www.derbyshire.gov.uk/images/Part%201.5%20Southern%20Magnesian%20Limestone_tcm44-245613.pdf)

- 3.11. To the east of Hardwick, the landscape is defined in character by the Nottinghamshire Countryside Appraisal assessment of landscape character.<sup>13</sup> Those landscapes within the setting of Hardwick in this assessment are defined as *Limestone Farmland* and *Sandstone Forests and Heath* to the east, and *Coalfield Farmlands* to the south. The Limestone Farmland character area shares a number of characteristics with those areas to the west, such as regular patterns of large hedged fields and large estate woodlands and belts of trees. The views across such landscapes, framed by wooded skylines, as identified in Hardwick's setting in paragraph 4.19, are also reflected in the appraisal. The *Sandstone Forests and Heath* area is characterised by similar large scale fields and frequent views of wooded skylines, again features of Hardwick's setting, as well as pine plantations. The *Coalfield Farmlands* area reflects the historically changing elements of the landscape around Hardwick, with pockets of pastoral farmland of small and medium fields between mine sites, spoil heaps and mining villages.

## Characterisation of the Landscape around Hardwick

- 3.12. In common with standard approaches to Landscape Characterisation, significant urban or developed areas have not been "characterised" *per se*, they have however been briefly described below and their broad boundaries are shown on Map 8. The remainder of the landscape around Hardwick has been subdivided into 14 areas (A to N). These are described below and shown on Map 8. The Registered Parkland has not been characterised.

### Area A – Northern Scarp Slope

- 3.13. The boundaries and extent of this area broadly correspond to the *South Yorkshire, Nottinghamshire and Derbyshire Coalfields: Wooded Farmlands Landscape Type* identified in the Derbyshire Landscape Assessment. Essentially this character area encompasses the steep scarp slope of the Doe Lea Valley with its scattered woodland, irregular fields and limited settlement. The area is distinctly rural in nature. Its topographic form is a highly characteristic feature of the local landscape. The area forms the foreground of views from the north towards the rising flanks of the Registered Historic Park and Garden at Hardwick with Ault Hucknall church on the top of the scarp slope. Other key characteristics of the area include the village of Palterton which balances on the scarp edge on the eastern boundary of the area. The area is bordered, in part, by the M1 motorway and throughout the area the motorway is a visual and aural presence. To the north Bolsover straddles the scarp edge separating this character area from land to the north of Bolsover with which it shares many characteristics.

### Area B – Stanley and Silverhill

- 3.14. The scarp slope of the limestone continues to the south of Hardwick but rapidly swings to the west to form the head of the Doe Lea Valley. This topographic form is crossed by the M1 motorway. The land to the east of the motorway forms a defined rural valley with the small farming hamlet of Stanley at its heart. Further east in the area the land rises to the former Silverhill Colliery spoil heap (see Area C). The boundaries of the area largely reflect zone *NC07 – Stanley and Silverhill*<sup>14</sup>, of the *Greater Nottingham (Ashfield) Landscape Character Assessment (2009)*<sup>15</sup>.
- 3.15. As set out in the LCA the area has a "*Distinctive undulating and rolling landform interspersed with woodland and farmland on slopes*". It is an agricultural landscape with a mixture of larger more modern, often arable, fields and smaller pasture and with small but notable blocks of woodland. The visual and aural presence of the M1 to the west is a feature of parts of the area.
- 3.16. The former Silverhill Colliery is a major and dominating feature of the character area. The site was extensively landscaped in 2005 to provide public open space with a mixture of young planted woodlands and open grassed areas, now known as Silverhill Wood. The re-modelled landform of the colliery spoil heap provides panoramic views; including significant views of Hardwick in its landscape setting. Away from the upper slopes of Silverhill, views are generally restricted by topography apart from northwards down the valley and towards Hardwick.

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<sup>13</sup> Nottinghamshire Countryside Appraisal

<http://cms.nottinghamshire.gov.uk/home/environment/landimprovements/landscapecharacter/countrysideappraisal/countrysideappraisal-chapterfour.htm>

<sup>14</sup> Note: the map in the LCA incorrectly labels NC07 and NC08 – their labels should be swapped on the plan

<sup>15</sup> [www.ashfield-dc.gov.uk/media/1027400/adc\\_se\\_12\\_ashfield\\_landscape\\_character\\_assesment\\_2009.pdf](http://www.ashfield-dc.gov.uk/media/1027400/adc_se_12_ashfield_landscape_character_assesment_2009.pdf)

- 3.17. The area forms a key part of views southwards from Hardwick including from the Stableyard Terrace and the roof of Hardwick Hall. Indeed, the presence of the banqueting house in the southern tower of the Hardwick Hall would indicate that historically this view was intended to be seen by visitors to the Hall. This area is therefore sensitive to change in terms of affecting the setting of Hardwick.

### Area C – Sutton Plateau

- 3.18. A small area just south of Hardwick encompasses a defined area of elevated land to the east of Silverhill. The boundaries of the area broadly correspond to area *ML022 - Sutton Plateau of the Greater Nottingham (Ashfield) Landscape Character Assessment (2009)*.
- 3.19. The area comprises gently rolling farmland rising to an open plateau of larger open arable fields bounded by hedgerows. There are numerous smaller blocks of woodland in the area with one large block at Norwood Woods in the north, which essentially comprises an extension, in character terms, of the historic landscape associated with Hardwick. Views from the western half of the area are dominated by Silverhill Wood, a landscaped colliery spoil heap now characterised by its distinctive rounded mound, open grassland and planted young woodland. The area provides an important rural buffer between Hardwick and the urban area of Sutton in Ashfield.

### Area D – Estate Farmlands and Hardstoft Ridge

- 3.20. A large area west of Hardwick stretching from the M1 motorway up and over the ridge marked by the B6039. The area is rural and agricultural in nature and closely related to the former estate lands of Hardwick (see Map 17). The boundaries of the area reflect the *South Yorkshire, Nottinghamshire and Derbyshire Coalfields: Estate Farmlands Landscape Type* identified in the Derbyshire Landscape Assessment.
- 3.21. The area is characterised by generally open agricultural fields with occasional trees, although there are more established belts of trees in the northern and east of the area. One of the defining characteristics of the area is the ridge line running north-south from Holmewood to Tibshelf. This ridge defines the edge of the Doe Lea Valley and is a critical element of views westwards from Hardwick. Just below the ridge are the two historic hamlets of Hardstoft (which reaches up to the ridge) and Astwith. These nucleated settlements are important aspects of the character of the area and are attractive historic settlements on their own right.
- 3.22. The M1 forms the eastern boundary of the area and can be a major intrusion in the visual and aural experience of the eastern parts of the character area, depending on your location and the wind direction. The Holmewood estate and settlement is also a strong modern feature in views northeast from and across the area due to its prominent position on the ridge above this largely open rural area.
- 3.23. The area forms an important aspect of the immediate setting of Hardwick, with the east side of the ridge and land falling to the Doe Lea Valley floor forming a key element of significant views to the west from both Halls and from the western terrace. Additionally, some of the finest and most dynamic views of the Halls can be had from within this character area.

### Area E – Doe Lea Valley East

- 3.24. This area is bounded to the west by the M1 motorway and the base of the scarp slope to the east. It follows the boundaries of the *South Yorkshire, Nottinghamshire and Derbyshire Coalfields: Estate Farmlands Landscape Type* and areas of *Riverside Meadows type*. The area is agricultural in form and open in character with limited woodland. Its character is heavily influenced by existing built development outside of the area including the town of Bolsover with associated commercial development and the M1. While, due to the visual separation, the area makes a limited direct contribution to the visual setting of Hardwick, it does contribute to the wider rural landscape character of the area around Hardwick and forms a notable component of the setting of Sutton Scarsdale and Bolsover Castle.

### Area F – Doe Lea Valley West

- 3.25. This area of the Doe Lea Valley occupies a broad expanse of relatively open farmland with similarities in character to Areas D and E. Like these areas its boundaries reflect the *South Yorkshire, Nottinghamshire and Derbyshire Coalfields: Estate Farmlands Landscape Type*. Compared to Areas D and E, this area is characterised by a notably greater portion of built development including the distinctive Arkwright Town. The area has less topographic variation

than the upper reaches of the Doe Lea Valley to the south and is generally flatter in form and character.

- 3.26. The area includes Sutton Scarsdale which, along with Bolsover Castle, forms part of an important group of historic houses. The houses have associations with Hardwick, making the whole Doe Lea Valley significant for the prominence of historic houses and their estates within the landscape. Historic England have called the arrangement along the Doe Lea Valley the '*millionaire's row of the 17<sup>th</sup> century*'. Although the landscape of the valley means that the visibility of the area from Hardwick is highly limited, the historic connections within it mean that this character area nevertheless contributes to Hardwick's significance. As with Area E it also contributes to the wide rural landscape character of the area around Hardwick and forms a notable component of the setting of Sutton Scarsdale and Bolsover Castle.

### Area G – Meden Valley

- 3.27. This long thin area flanks Sutton in Ashfield forming an extensive rural urban fringe around the northern part of the settlement. Its boundaries broadly follow *NC08 – Meden Valley*<sup>16</sup> and *ML021 Brierley Forest Park of the Greater Nottingham (Ashfield) Landscape Character Assessment (2009)*.
- 3.28. As set out in the LCA the majority of the area comprises a shallow valley associated with the River Meden. Land use is a mix of arable, pasture and pockets of woodland. There is little built form within the area. Views are generally restricted in the area by topography although to the south the urban form of Sutton in Ashfield, and associated settlements, is a regular feature in views. The area also includes the Brierley Forest Park on the restored Sutton colliery and Brierley spoil tip. This now serves as important recreational space for the neighbouring settlements.
- 3.29. Although the area does not feature strongly in views from the roof of Hardwick Hall it does still provide a useful rural landscape buffer between Hardwick and Sutton in Ashfield.

### Area H – Coalfield Village Farmlands

- 3.30. This extensive area to the west of Hardwick largely follows the boundaries of the *South Yorkshire, Nottinghamshire and Derbyshire Coalfields: Coalfield Village Farmlands Landscape Type*. This large area lies approximately between the ridgeline above Hardstoft (see Area D) and the north south ridgeline along which the A61 runs. It is bounded to the north by the settlements of North Wingfield and Clay Cross, to the south Tibshelf and South Normanton are notable settlements and the area also contains the settlement of Pilsley as well as other smaller built areas such as Stonebroom. The Nottingham to Chesterfield rail line also runs along the valley floor of this area. Consequently, although the area is essentially rural in character, urban settlement and infrastructure are not uncommon features of the area.
- 3.31. The area has a gently undulating landform with the distinctive ridge rising up to the A61 to the west. The landscape is characterised by a mixture of mixed pastoral and arable farmland. Large block of woodland are uncommon, but specifies rich hedgerows with trees exist in many areas. The area is not visible from Hardwick as it is hidden behind the ridgeline above Hardstoft (see Areas D). However, parts of the A61 ridgeline which form the western boundary of the area, in particular between Stretton and Higham form an important backdrop to longer distance views from the roof of Hardwick Hall; this ridgeline is therefore a potentially sensitive element of Hardwick's setting.

### Area I – Northern Coalfield Village Farmlands

- 3.32. This area to the southeast of Chesterfield broadly follows the boundaries of the *South Yorkshire, Nottinghamshire and Derbyshire Coalfields: Coalfield Village Farmlands Landscape Type*. Consequently, it has a similar underlying rural character to Area H to the south. However, its proximity to Chesterfield and other settlements and commercial areas including Wingerworth, Grassmoor, Tupton, Clay Cross, North Wingfield and Holmewood and the presence of infrastructure including the A617, Nottingham to Chesterfield rail line and pylon lines give the area a more developed character compared to Area H.
- 3.33. The area is not particularly visible from Hardwick and plays a limited role in its setting.

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<sup>16</sup> Note: the map in the LCA incorrectly labels NC07 and NC08 – their labels should be swapped on the plan



## Area J – Limestone Plateau

- 3.34. This large area extends across a considerable swathe of the limestone plateau and reflects the extensive *Southern Magnesian Limestone: Limestone Farmlands Landscape Type* which encompasses a substantial area of landscape on the plateau. The area has a gently undulating character dominated by open agricultural fields, mainly arable, with dispersed isolated settlement and occasional larger settlements clusters such as New Houghton and to a lesser degree Stony Houghton. The majority of settlement is tucked down in the shallow valleys but there are isolated examples of later farms on the raised areas of the Plateau e.g. Outlines Farm near Glapwell.
- 3.35. The area's open landscape gives rise to generally far reaching views although these can be interrupted by topography, woodland and pylons. The Pleasley Colliery is a notable presence in the landscape to the south of the area with its associated relic railway infrastructure. The character area extends into the Hardwick and Rowthorne Conservation Area and the open rolling arable fields of that area, with Rowthorne set below the summit of the hill (now occupied by the later settlement of Glapwell), are very characteristic of the wider landscape.
- 3.36. The area forms an important component of Hardwick's wider rural landscape setting particularly the southern part of the area.

## Area K – Langwith

- 3.37. This discrete area is essentially a sub-part of the much wider *Southern Magnesian Limestone: Limestone Farmlands Landscape Type* identified in the Derbyshire LCA. It encompasses the broad extent of a valley around the settlements of Scarcliffe and Langwith. The topography and the settlements are characteristic features of the area as are the extensive areas of historic woodland.
- 3.38. As with the rest of the *Limestone Farmlands* the area is predominately agricultural in nature, although there is a distinctive increase in woodland cover within the area compared to the wider *Limestone Farmlands* type. Shirebrook is also a major urban element which visually affects the character of some parts of this area.
- 3.39. Although at some distance from Hardwick the area still forms part of the wider rural landscape setting of Hardwick, albeit to a lesser degree than some other areas which are closer to Hardwick or line its approach routes.

## Area L – Pleasleyhill / Shirebrook Plateau

- 3.40. This area covers parts of the wider *Southern Magnesian Limestone: Limestone Farmlands Landscape Type* identified in the Derbyshire LCA and similar areas identified in the Mansfield LCA (*ML 27 Pleasleyhill Upland Plateau Farmland*), it also includes a small strip of river valley, characterised in the Mansfield LCA as *ML 29 River Meden Limestone Valley*.
- 3.41. In common with the wider Limestone Farmland type, this area is a gently undulating upland plateau of largely rural and agricultural character. The fields are generally large and open in nature, with a simple pattern. There is limited woodland and a largely open aspect to the area. Mansfield and Shirebrook are considerable urban settlements that flank the area somewhat denuding its rural character. The area also contains former colliery sites and associated relict infrastructure e.g. disused railways.
- 3.42. This area plays a limited role in the landscape setting of Hardwick, but nevertheless forms part of the wider rural hinterland.

## Area M – The M1 Corridor

- 3.43. The M1 motorway lies in the Doe Lea Valley, aligned north to south, and forming the western boundary of the Hardwick parkland. The M1 corridor has been separated in this analysis given its particular landscape influence in the Doe Lea Valley. This stretch of the M1 has undergone constant change and development with road and infrastructure upgrades since it was constructed between 1965 and 1968.
- 3.44. For much of its route the motorway runs at grade (level), negotiating the natural landscape by means of shallow cuttings and low embankments. At Tibshelf to the south end of the zone, the motorway follows the natural topography more closely, rising on an incline, making it more

prominent within the surrounding landscape. The stretch of motorway considered here currently has three lanes plus a hard shoulder on each carriageway. The corridor has been landscaped in sections with planting to reduce the visual impact of traffic on the surrounding landscape. This is effective, at least in summer, for some areas, though the movement of traffic is still noticeable even with the most extensive sections of landscaping.

- 3.45. Within the Doe Lea Valley, the motorway is the most prominent built feature of the landscape, and is visible from parts of Hardwick. Its presence is not only visual but aural, particularly in wet weather when the audibility of traffic noise increases. As such, the presence of the motorway itself extends into adjacent character areas, particularly A, B, D, E and F; and importantly Hardwick itself. Further change in this corridor could have further detrimental effect on the setting of Hardwick.

## Area N – Skegby Plateau and Urban Fringe

- 3.46. This area covers two zones identified in the Mansfield LCA - *ML23 Skegby Plateau* and *ML28 Penniment Lane Urban Fringe Farmlands*. These areas are essentially sub-sets of the *Southern Magnesian Limestone: Limestone Farmlands Landscape Type*, albeit not in Derbyshire.
- 3.47. The area is predominantly agricultural in character but is strongly influenced by a number of urban elements which denude its rural sense of place. As with the other areas of the *Limestone Farmland type* the land use is predominately arable with larger open fields, although there are fields of a range of sizes. There is limited woodland cover and the landscape is open in character. The area plays a limited role in the landscape setting of Hardwick but it does serve as a buffer between the urban form of Mansfield and Hardwick.

## Urban / Developed Areas

### Holmewood

- 3.48. Holmewood lies adjacent to Area D and consists of a small urban conurbation and a large industrial estate. The industrial estate contains a substantial number of large industrial and commercial units situated within modern landscaping and with a band of plantation trees around the estate. Although the landscaping restricts the impact of the industrial estate within the landscape to a degree, the roofs of the industrial buildings in particular are visible from Hardwick, including the rooftop of Hardwick Hall (Figure 21) and the western terrace.

### Bolsover

- 3.49. The small town of Bolsover sits atop the Magnesian Limestone Ridge, approximately 7km north of Hardwick. A historic town, which expanded during the 19<sup>th</sup> and 20<sup>th</sup> centuries to accommodate workers from the local pits and associated industries, its character is typical of many of the urban areas within Hardwick's setting. In particular, the development of New Bolsover as a model village for mine workers is notable. The most prominent feature of the town is Bolsover Castle which sits at the top of the valley side overlooking the Doe Lea Valley.

### Shirebrook

- 3.50. Shirebrook is similar in size to Bolsover, and is located approximately 7km north east of Hardwick. In common with many settlements in the area, Shirebrook saw significant growth with the coal mining industry and benefited from rail line connections to Mansfield and Worksop.

## Mansfield (including Mansfield Woodhouse and Forest Town)

- 3.51. Mansfield is one of the largest urban areas in the vicinity of Hardwick. It should be noted that the urban boundary shown on Map 8 includes the associated conurbations of Mansfield Woodhouse and Forest Town. Located just over 6km to the east of Hardwick, the town is the major settlement in north east Nottinghamshire. The centre of the town is located within a slight valley of the River Maun, with the urban conurbation spreading up onto the limestone plateau. The growth of the town through the 19<sup>th</sup> and early 20<sup>th</sup> centuries with the mining and textiles industries led to the wider urban area of Mansfield extending to include a number of surrounding villages. Ribbon development extends northwest along the A617 Chesterfield Road towards areas of the plateau from which Hardwick Hall is visible (see Maps 11 and 12).

### **Sutton in Ashfield and Kirkby in Ashfield**

- 3.52. Located immediately to the south west of Mansfield are the towns of Sutton in Ashfield and Kirkby in Ashfield. As with Mansfield, the historic town centres have grown over the 19<sup>th</sup> and 20<sup>th</sup> centuries to incorporate a number of surrounding villages in their wider urban conurbations. Though not all of the character zone is visible from the Hardwick elements of it are a feature of views outwards to the south east.

### **South Normanton**

- 3.53. South Normanton is located on the southern edge of Map 8 and is a medium sized former mining village which was merely a small farming hamlet until the late 19<sup>th</sup> century. Both settlements now have a mixed urban and commercial character, with a large shopping outlet located at South Normanton, and a number of industrial estates on the periphery. The majority of the area is not visible from Hardwick.

### **Clay Cross (including Old and New Tupton)**

- 3.54. Clay Cross, including the villages of Old and New Tupton, is located on a defined ridgeline which marks the western edge of Area H. The settlement is a noticeable feature of the ridge in views to it from the surrounding landscape, including longer distance views from Hardwick. A former mining town, with a historic core located alongside the former Roman Road of Rycknield Street (the modern A61), it grew considerably during the early 19<sup>th</sup> century.

### **North Wingfield**

- 3.55. North Wingfield is an historic settlement located adjacent to Clay Cross and approximately 5km to the west of Hardwick. Predominantly residential in character, the settlement has an expanse of 19<sup>th</sup> and 20<sup>th</sup> century housing. Formerly serving multiple collieries, the settlement grew substantially from the late 19<sup>th</sup> century to incorporate surrounding groups of mining cottages such as at Hephthorne Lane. Set down in the valley, the settlement is not visible from Hardwick.

### **Chesterfield (including Wingerworth, Hasland, Brimington and Calow)**

- 3.56. The urban area of Chesterfield is located approximately 9km to the north west of Hardwick. For the purposes of this assessment Chesterfield is grouped with the associated and nearby settlements of Wingerworth, Hasland, Brimington and Calow, as well as other villages near Staveley to the north east. Located on the uplands towards the Peak District, some parts of the area are visible from Hardwick, and Chesterfield especially is a noticeable feature in long distance views out toward the north-west, from the roof of Hardwick Hall for example. A mix of residential and commercial buildings, with the notable 'crooked' spire of the Church of St Mary and All Saints, Chesterfield is a historic town, while the villages around it are largely residential in character.

## 4. The Setting of Hardwick and its Contribution to Significance

*“Higher yet in the very East frontier of this county, upon a rough and a craggie soile standeth Hardwic, which gave name to a family in which possessed the same: out of which descended Lady Elizabeth, Countess of Shrewsbury, who beganne to build there two goodly houses joining in a maner one to the other, which by reason of their lofty situation shew themselves, a farre off to be seene, and yeeld a very goodly prospect.”*

William Camden, *Britannia*, 1610.

- 4.1. William Camden’s famous quote highlights the visual presence of Hardwick in the surrounding landscape, which is both a central feature of its setting, and a major element through which Hardwick derives significance. However it is not the only element. The setting of Hardwick is complex and extensive, with many features of the setting contributing to the overall significance of the Halls and parkland. As identified in paragraphs 1.16 and 1.17, Historic England highlight a wide variety of elements through which a heritage asset can derive significance from its setting. In this chapter, such elements are considered in relation to Hardwick’s setting and significance.
- 4.2. Hardwick is located within a multi-period landscape showing evidence of hundreds of years of change in the area. Much of this change has been in the form of evolving land use, closely linked to industrialisation, though other incremental changes have also had an impact, from the gradual growth of settlements to the creation of roads, industrial parks and telecommunications equipment. But, despite four centuries of growth and change, the setting of Hardwick retains a high degree of its historic character.
- 4.3. The character of the landscape around a heritage asset, including topography, land use, green space, definition of surrounding landscapes and tranquillity, frequently contributes to its setting, particularly in rural contexts. In the case of Hardwick the character of the wider landscape in which it sits makes a clear and fundamental contribution to the visual and experiential qualities of the Hardwick’s setting. Although the landscape around Hardwick has changed over the centuries (as discussed below from paragraph 4.69) the current character of the landscape retains a high degree of historical integrity remaining largely rural and agricultural in character, this increases the extent to which the character of the landscape contributes to setting of Hardwick.

### Landscape Prominence

- 4.4. As has been highlighted above in paragraphs 2.53 and 2.54, Hardwick’s prominence in the landscape is a highly important element of its overall significance as a symbol of courtly power and wealth. Hardwick exploits its position on the edge of the scarp to maximum effect. Though the Old Hall utilised its position and imposing height to dominate the landscape, it is Hardwick Hall which deploys these design factors most successfully. Its expanse of glass catches the sun during the day while, historically, at night it would have been a flickering beacon of light in an otherwise essentially dark landscape. Hardwick forms a dominant feature in the surrounding landscape and was, and is, a triumphal projection of Bess’ position of power, wealth and influence. The extent of the theoretical visibility commanded by Hardwick Hall is shown on Map 10, and the theoretical visibility of the towers of the New Hall from the surrounding landscape is shown on Map 11. A number of views from the rooftop are illustrated by Figure 1, Figure 4, Figure 11, Figure 12, Figure 13 and Figure 21.
- 4.5. The topography of the surrounding landscape is an important factor in achieving this visual dominance. To the west, the head of the Doe Lea Valley drops away beneath the scarp slope on which Hardwick sits, and historically Hardwick formed the dominant feature at this end of the valley, a dominance only challenged today, in part, by the M1 motorway. As the landscape continues west towards the Peak District, further ridgelines, notably just to the east of Ashover provide not only the limits of Hardwick’s viewshed, but also high points in the landscape from which Hardwick is visible (see paragraph Figure 7).

- 4.6. To the east, the limestone plateau across North Nottinghamshire is a very different landscape, and though Hardwick is not as visible as from the west, it nevertheless maintains a landscape presence. The flatter landscape, where screening is not provided by trees or development, means that the towers of Hardwick Hall can be seen from locations on the plateau (see Map 12, viewpoints 12 and 13, and Figure 9).
- 4.7. Hardwick Hall dominates the landscape, particularly to the west, and both Halls exploit the topography of the scarp edge. The Halls form a distinct mass atop the scarp ridge, breaking the wooded ridgeline with their imposing ashlar facades. As identified in paragraph 2.32, the exploitation of this topography for dramatic purposes extended to the approaches, particularly via Blingsby Gate. The visibility of Hardwick within views as a result of its landscape prominence is discussed in more detail below.
- 4.8. The landscape prominence of Hardwick has an influence over the parkland as well, with Hardwick Hall dominating the parkland as much as the landscape further afield. As mentioned above, the dramatic “hide and reveal” of the Hall is a feature of the designed approach from the west, defining the character of this approach. From the lower parkland, by the Great Pond for example, the Hall and the Old Hall dominate the scarp edge above, while the Hall is also visible from positions within the upper park; as with views from the wider landscape to the east, its prominence in these views is due as much to its height as the topography.
- 4.9. The landscape prominence of Hardwick is one of the defining features of its setting. Hardwick undoubtedly derives significance from this element of setting, contributing as it does to the overall significance of Hardwick as a widely prominent statement of display and power. Whether utilising the imposing height of Hardwick Hall, or the undulating landscape to the west and south, Hardwick is the dominant feature within the surrounding landscape. Not only does this have an impact from the natural valleys, ridges and plateaus around, but it has also been utilised through designed approaches and parkland landscapes to provide dramatic reveals of the Halls as the prominent feature of the landscape.

## Views to Hardwick

- 4.10. Hardwick derives considerable significance from the views of it from within the wider landscape, evidencing as they do the landscape prominence of Hardwick Hall, and the projection of Bess’ power, influence and patronage. Across the surrounding landscape, Hardwick appears as a feature of the landscape, often forming the dominant element of the skyline where visible. The theoretical visibility of the towers of Hardwick Hall from the surrounding landscape is shown on Map 11, and the extent of the views is evident in the figures below. Map 12 provides a sample of identified significant views towards Hardwick from the surrounding landscape.

## Views from the West

- 4.11. The undulating landscape across the Doe Lea Valley, and further afield to the Ashover ridgeline, provides a wide range of viewpoints from which Hardwick can be seen. Viewpoints 2, 3, 4, 5a, 5b and 6<sup>17</sup> on Map 12 provide good examples of how the Halls, and in particular Hardwick Hall, form a dramatic feature on the scarp when viewed from the west. Longer distance views can be had as far out as the Ashover ridgeline, c.10km from the Hall, where from the elevated ridge Hardwick Hall can be clearly seen in the distance. Historically its prominence in these longer distance views would have been greater still as the view would have been less cluttered by built development and infrastructure. The views from the west contribute particularly strongly to Hardwick’s overall significance as a symbol of power and prestige.
- 4.12. From the Doe Lea Valley ridgeline above Hardstoft (as shown in Map 2), Hardwick often forms the dramatic dominant feature of the skyline, though the extent to which Hardwick Hall, the Old Hall and the estate buildings can be clearly seen varies along the ridge. This is shown in Figure 7 as well as the LUC Photographs in Appendix B (comparing views from 5a and 6). The perception of Hardwick within the landscape is not static: the location of the Hall skilfully exploits the local topography to create a series of highly dynamic views. From all viewpoints within the valley however, the drama of Hardwick in these views is amplified by the steep, wooded slope of the parkland below the Halls.

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<sup>17</sup> See photographs in Appendix B for examples of views from Viewpoints 5a and 6

- 4.13. Travelling along the ridge from Tibshelf to Hardstoft, and east across the landscape to Astwith and Stainsby (see viewpoints 1 to 7 on Map 12) there are regular views of Hardwick Hall as the dominant built feature in the landscape; though the form that it takes changes according to the location of the viewer:
- From Deep Lane (Figure 15, viewpoint 4 on Map 12) for example, Hardwick Hall forms a dramatic silhouette, with the expanse of glass a prominent feature, more noticeable than the Old Hall beside it. This can also be seen in the LUC Photograph in Appendix B from the bridleway at Biggin Farm.
  - From the valley floor east of Astwith (Figure 7, viewpoint 3 on Map 12) the two Halls are highly distinct in views, particularly on a clear day where the sunshine striking the windows of the Hall contrasts with the darkened ruin of the Old Hall.
  - By Stainsby (viewpoint 2 on Map 12) the Hall is again the prominent feature of views up towards the ridgeline, with the Old Hall retreating once more into the treeline.
- 4.14. These dynamic views from the Doe Lea Valley highlight two simple matters: firstly, Hardwick maintains a prominent presence in views to the ridgeline, and secondly that Hardwick Hall is more visible than the Old Hall.



**Figure 7. View of the Hall, from east of Astwith (see Map 12, viewpoint 3)**

- 4.15. Hardwick's visibility is maintained further afield in the west, if with a reduced impact due to the increased distances. In more distant views, from villages along the Ashover ridgeline (see ridgelines on Map 2), for example, the outline of the Hall appears as a noticeable feature breaking through the dense trees of the middle distant ridge. When the glass is caught by the sun it is a notable presence in these views. That the Hall is still a noticeable feature at this distance is indicative of the care with which its location and design was chosen to maximise its presence in the landscape.

### Views from the South

- 4.16. Viewed from the south, the landscape does not provide the same long-distance views to Hardwick as from the west. However, looking across the Stanley valley (Map 8, Area B) from the ridgeline between Tibshelf and Teversal, and from the summit of Silverhill Wood (former colliery), Hardwick dominates the view of the ridge on which it sits (see Figure 8). As well as landscape prominence, such views also provide evidence of the historic working estate of Hardwick, and its survival; the buildings on the Stableyard Terrace and the estate cottages are visible from the south, as sometimes is the Hardwick Inn and the lower park.

- 4.17. From the summit of the Silverhill Wood (former Silverhill colliery), Hardwick Hall and the Great Barn are clear features of the ridgeline, in spite of the heavy tree cover. The roofs and chimneys of the estate cottages are also visible behind the Great Barn, though the Old Hall is almost entirely out of sight. In spite of the tree cover, Hardwick is the most prominent constructed element in the landscape.



**Figure 8. View from the summit of Silverhill Wood (see Map 12, viewpoint 11)**

### Views from the East

- 4.18. Much as the flatter plateau landscape to the east (e.g. Areas J, K and L on Map 8 and in Chapter 3) reduces the range of views out from much of Hardwick, so the landscape also reduces the impact of the Hall and parkland within views from the landscape to the east. Where Hardwick does appear in views from the east, its prominence is down to its imposing height, raising its towers over the tree cover of the banks of planting on the edge of the parkland.
- 4.19. In the occasional areas of elevated land to the east, Hardwick is occasionally visible, notably from the landscaped former spoil heap at Pleasley Pit Country Park, and the main A617 road between Glapwell and New Houghton (viewpoints 12 and 13 on Map 12). From the highest points of Pleasley Pit Country Park, it is possible to see the upper storeys of the Hall protruding over the woodland on the edge of the park and the Wineglass (see Figure 9). In these views, Hardwick is seen within a predominantly rural landscape, with the woodland areas of the upper park visible. These views are significant as they retain and emphasise the rural nature of Hardwick Park and its surrounding landscape, in contrast to the reclaimed industrial landscape of Pleasley.



**Figure 9. View from Pleasley Pit Country Park (see Map 12, viewpoint 12)**

## Views from the North

- 4.20. Views of Hardwick from the north are restricted by topography and tree cover; the Hall is rarely visible, due to the low rolling elevation changes of the parkland and estate landscape, and the banks of woodland, for example around Carr Ponds. However, views from the estate landscape of Ault Hucknall and Rowthorne (Area J) provide pleasant and tranquil aspects across the parkland, while those from further afield feature these estate villages themselves, such as the tower of Ault Hucknall church. Those views which combine the farmland around the villages with the planting of the upper park are indicative of the historic working estate landscape.
- 4.21. The other element of northern views which contribute to Hardwick's setting are the distant views of the towers of the Hall visible from Bolsover Castle (Figure 10), notably from the top of the Little Castle. The view of Hardwick from the Little Castle cannot necessarily be said to be intentional, but was certainly historically a notable feature (see paragraph 4.55). This view embodies the familial connection between the two estates, which is discussed in more detail in paragraphs 4.54 to 4.58.



**Figure 10. View from Bolsover Castle Terrace, location of Hardwick on ridgeline is shown with arrow (location of Bolsover Castle can be found on Map 2)**

- 4.22. As the scarp stretches south from Bolsover, with the Doe Lea Valley to the west, the view of Hardwick (Figure 10), combined with the visibility of Sutton Scarsdale to the south west of Bolsover, also provides a visual embodiment of the row of historic estates and houses populating the valley. The connection between such views and historic associations means that they contribute to this element of setting, and in turn to the extent to which Hardwick derives significance from historic visual connections as well as landscape prominence.

## Views from Hardwick

- 4.23. Hardwick's topographic situation ensures that there is extensive visibility from Hardwick Hall across the surrounding landscape. Views from a heritage asset are often an important component of their setting, and can contribute to significance by embodying values of historical dominance and surveillance; Hardwick is no exception. In the case of Hardwick, this is enhanced by the fact that the views from the upper floors and rooftop of the Hall were intended to be experienced by, and to impress, visitors to the house (see paragraph 2.20). The topography of Hardwick and the surrounding landscape means that large areas of the parkland also offer impressive and wide-reaching views, particularly from the Blingsby Gate approach, Broadoak Hill and the upper slopes from the Western and Stableyard terraces.
- 4.24. The theoretical visibility looking out from the rooftop of Hardwick is shown in Map 10, with the theoretical visibility from a number of points in the parkland shown in Maps 14 to 16. The extent of the views is evident in the figures below. It should be noted however that there are other locations within the park with views out that may be more extensive in some areas, for example adjacent to Park Piece woodland looking east and northeast. Characteristic viewpoints within the



parkland which provide views across the landscape are shown on Map 13. The theoretical visibility<sup>18</sup> from a number of points in the parkland is also shown on maps:

- Theoretical Visibility from Broadoak Hill is shown in Map 14
- Theoretical Visibility from the Western Terrace, by the Old Hall, is shown in Map 15
- Theoretical Visibility from the Stableyard Terrace is shown in Map 16.

## Views to the West

- 4.25. Views to the west from much of Hardwick include the most varied topography (see Figure 11); and include a broad swathe of land and a number of villages that form key parts of the Hardwick Estate. These views were particularly commented on by historic visitors to the Hall (see paragraph 2.20).
- 4.26. Looking out over undulating topography to the west (see Figure 11) views take in the varied rising and falling ground of the Doe Lea Valley in the foreground (Area D on Map 8 and in Chapter 3) stretching further afield to the high ground of the Ashover ridgeline. Views to the west are very long distance, with the unbroken distant ridgelines of the Peak District upland hills forming the horizon of the viewsheds in this direction. These unbroken ridgelines are important in providing a sense of definition to the landscape setting of Hardwick.



**Figure 11. View from the roof of Hardwick Hall, looking west (see Map 13, viewpoint 1)**

- 4.27. In addition to the views offered from the upper storeys of Hardwick Hall, there are notable views to the west from the upper level platform of the Old Hall and from the grassed Western Terrace (viewpoints 2 and 3 on Map 13). Some filtered views to the west are also gained from the elevated land in the parkland to the north west of the Hall, in particular on the path climbing up Broadoak Hill to the Grange (viewpoint 8 on Map 13), as well as from the main Blingsby Gate approach (Figure 14 and viewpoints 6 and 7 on Map 13).
- 4.28. This landscape in views to the west is essentially rural. It is made up of arable and pastoral farmland with patches of woodland and a scattering of settlements. Small historic former estate villages appear in the foreground, along the closest ridgeline on the opposite side of the Doe Lea Valley, such as Astwith, Hardstoft and Tibshelf, while some larger settlements are visible in the middle and far distance, such as Clay Cross to the west and Chesterfield to the north-west (see Map 8). The Derbyshire landscape character assessment for this area identifies the open landscape with long distance views as being a key characteristic of this area<sup>19</sup> (see Chapter 3). Historically, visitors to Hardwick would have experienced such views in the knowledge of the Hardwick estate sprawling out in front of them, and the patronage and family power and influence

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<sup>18</sup> Visible locations are theoretical and based on NEXTMap data supplied by the National Trust. This is a 5 metre resolution gridded Digital Elevation Model (DEM). Actual visibility may differ as the model is based on underlying topography and excludes vegetation and buildings

<sup>19</sup> Derbyshire Landscape Character Descriptions: Nottinghamshire, Derbyshire and Yorkshire Coalfields, Part 1 - 4.9.

extending beyond the view to the west; Chatsworth lies over the Peak District hills which are visible on the horizon.

- 4.29. Some modern development is visible within views to the west (also see Chapter 3). To the north-west in the direction of Chesterfield, the white and grey walls and roofs of the industrial units at the Holmewood Industrial Estate are visible (see Figure 21). The M1 motorway, running along the valley floor in the foreground of the views, particularly from the roof, is visible to a certain degree. The visibility of the M1 from the parkland varies, depending on any screening offered by planting either within the parkland, or that designed to screen the motorway itself. These modern incursions are detracting factors within these views (see Chapter 5).
- 4.30. However, it should be noted that the extent to which Hardwick derives significance from such views to the west is not reduced to a large extent by the infiltration of this linear infrastructure in the viewshed. This is because the visual impact of the M1 is lessened by its location, largely within the valley floor, where planting and natural landforms serve to filter and fragment the linear character of the infrastructure corridor. Sections of the M1 running on bridges and embankments generally have greater visibility from areas within Hardwick Park, particularly as vehicle movement on these visible stretches increases awareness of the motorway (see Chapter 5 for further discussion).
- 4.31. The views across this landscape to the west, through their considerable extent, are evidence of the visibility which Hardwick was designed to maximise, and with which the themes of Bess' power and influence are closely linked. The wide-ranging vistas across this historic landscape reflect the realm of Bess' influence, as well as impressing the visitor with their drama.

## Views to the South

- 4.32. Views to the south can be experienced both from the upper storeys of Hardwick Hall, and from the Stableyard Terrace (viewpoint 4 on Map 13), offering views across the Stanley valley (Area B in Chapter 3). Though looking out across a similarly undulating landscape as that to the west, these views are not as wide-ranging being terminated by a defined ridge edge which demarks the head of the Doe Lea Valley. The views are however somewhat similar in other characteristics to views to the west.
- 4.33. Views to the south from the roof of the Hall and the Stableyard Terrace feature the open rolling agricultural landscape running up to the Tibshelf ridgeline and the wooded mound of Silverhill Wood, the former colliery site (see Figure 12 and Map 8). The largely rural and agricultural nature of the views provides a sense of historic continuity and relationship between the Hall, associated buildings and the landscape it once controlled.



**Figure 12. View to the South, from Hardwick Hall South Tower, with the formal gardens in the foreground (see Map 13, viewpoint 1)**

- 4.34. In views from the roof of the Hall the gently undulating landform contrasts with the ordered geometry of the formal gardens seen in the foreground of these views. Beyond the gardens, the listed barns, stables and estate cottages are visible, before the land drops away into the valley. In this respect, this view takes in two elements of Hardwick's setting and significance: the historic landscape, influenced both by agriculture and industrial processes (see paragraphs 4.69 to 4.75) and also the continuing functionality of Hardwick as a working estate landscape. The extent to which significance can be derived from these views is enhanced by the fact that, given the likely use of the southern tower of Hardwick Hall as a banqueting house, historically this was a particular view experienced by guests of the family.
- 4.35. From the Stableyard Terrace, the valley drops sharply away to the south, providing unbroken views to Silverhill and the ridgeline to Tibshelf (over Area B as described in Chapter 3 and on Map 8). Containing very little of the parkland in these views, the landscape is predominantly agricultural, with some small woodland banks also visible. This continuation of agriculture as the primary land use in the area is highlighted in the Derbyshire landscape character assessment as being the result of the steep scarp slope hindering industrial development.<sup>20</sup>
- 4.36. As with the view to the west, there is some modern development which infiltrates the southerly viewshed (see Chapter 5), such as the pylons and telecommunications mast on the Tibshelf ridgeline. The M1 is also visible running up the hill towards Tibshelf from the rooftop of the Hall, while it has an aural presence in views from the Stableyard Terrace, especially on days where there is a south westerly wind. On the other hand, the re-landscaped spoil heap at Silverhill, which historically would have detracted from the quality of the view, now provides a bank of woodland and grassland which contributes to the rural character of the area.

## Views to the East

- 4.37. The impressive view to the east from the rooftop of Hardwick Hall, across the plateau of north Nottinghamshire can, on a clear day, reach to the Lincolnshire ridgeline on the horizon, with the bulk of Lincoln Cathedral visible as an indistinct mass. Historic accounts of this view and the connection to Lincoln are common, as mentioned in paragraph 2.20, and significance can be derived from the far-reaching views offered in this direction. Historically, that views reached such a distance was clearly a noteworthy aspect of them, and that this is still largely unbroken adds to their significance. The extent of this viewshed is evidential of the intention for visitors to the rooftop to be impressed by the Hall's visibility, symbolic of Bess' power and influence.
- 4.38. It is from the upper storeys of the Hall from which the view to the east is most extensive and impressive; the nature of the planting and topography across the upper parkland and plateau beyond restricts eastward views at ground level. Nevertheless, certain areas of the upper park do offer tranquil views across the rural parkland and plateau, such as from the east side of Park Piece woodland (viewpoint 9 on Map 13).
- 4.39. The foreground of the view east from Hardwick Hall is dominated by the landscaped woodland planting of the 1925 Wineglass, and the patches of woodland beyond on the edge of the parkland. Beyond, though the character of the view is predominantly rural, some features of more modern and industrial development are visible (see Map 8 and Chapter 3), beyond the banks of trees around the parkland edge (see Figure 13). Several tall features break through the bank of green in this landscape, including the chimney at Pleasley Pit, which provides a reminder of the historically industrial nature of parts of this landscape. As with Silverhill, the landscaping and planting of former colliery sites such as Pleasley today makes a positive contribution to the quality of the view.

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<sup>20</sup> Derbyshire Landscape Character Descriptions: Nottinghamshire, Derbyshire and Yorkshire Coalfields, Part 1 – 4.13.



**Figure 13. View to the East showing the wineglass in the parkland, and the chimney of Pleasley Colliery in the distance (see Map 13, viewpoint 1)**

## Views to the North

- 4.40. Views to the north from Hardwick Hall and the parkland are more restricted by the topography and planting in the parkland than those to the east, south and west. From Hardwick Hall's northern tower, the view looks out across the wooded rise of the northern parkland, with Broadoak Hill prominent in the foreground. Beyond, the wooded areas of the northern parkland edge are visible, along with the top of the estate church at Ault Hucknall. Along the scarp, the very top of Bolsover Castle is visible, along with rooftops of the town: this provides a visual connection between the two houses, which is explored more in paragraphs 4.54 to 4.56. Between planting, the Doe Lea Valley is visible continuing northwards, while the limestone plateau is visible to the north-east. The landscape due north of Hardwick is less visible from the property due to natural landform and planting. Some significance can be derived however from the visible connection with Bolsover Castle, as well as the presence in this view of the estate church and northern parkland.
- 4.41. This view is dominated by the woodland of the northern area of the Hardwick parkland. In the foreground, the walled lawn area immediately north of the house is lined with trees, while beyond are the wooded landscaping of the drive to Rowthorne and the woodland on Broadoak Hill. This masks any views of the villages beyond, such as Ault Hucknall and Rowthorne, and gives the view, of the parkland at least, of a less open landscape than those offered to the east for example. As with the view to the east, the character is predominantly rural, though more modern development infiltrates, with lines of pylons, the rooftops of Glapwell and Shirebrook, and parts of the M1 motorway visible between the tree cover.

## Approaches

- 4.42. For modern and historic visitors to Hardwick, the approaches to the estate provided the first dramatic experiences of Hardwick's landscape presence, and via the prominence of the house, the power and influence of its patron and family.
- 4.43. Approaches to the estate contribute to setting in three ways: firstly, they provide dynamic, sometimes designed, views of Hardwick as one moves through the landscape, shaping the experience of the Hall and parkland; secondly, they are closely linked to historic connections with other houses and estates; thirdly, their continued use as routes of access into the parkland by visitors to Hardwick today maintains the historic accessibility and patterns of movement within the estate landscape. Hardwick derives significance from such approaches through the way in which they provide experience of the landscape prominence of Hardwick, the power and influence embodied within this prominence and the historic connections with other estates, enhanced by the historic integrity of their survival and continued use.
- 4.44. The historic and modern approaches to Hardwick, referred to below, are shown in Map 9. This map shows approaches within the immediate setting of Hardwick, including those historic

approaches which no longer exist, and secondary estate lanes and approaches, in addition to the principle historic approaches and parkland drives. These are:

- Blingsby Gate drive – the main visitor entrance approach both today and historically
- Rowthorne Drive – approach from Rowthorne Lodge to the north-east, an historic drive now in use by pedestrians and for vehicular access by estate staff
- Estate lanes – surviving historic lanes connecting the Hall and parkland with the villages of Ault Hucknall, Rowthorne, Stanley, Tibshelf, Hardstoft, Astwith, Stainsby and areas beyond
- Modern visitor approaches – those routes, incorporating some of those mentioned above, which form the modern entrance and exit routes for visitors to Hardwick.

4.45. The Blingsby Gate drive was historically, and remains, the primary approach route through the parkland to the Hall. The drive leads from Stainsby Mill, via Blingsby Gate, winding through the parkland to Hardwick Hall. As mentioned in paragraph 2.32, this approach provides dynamic and dramatic views of the Hall (see Figure 14) through the landscape, as well as those across the estate farmland and parkland. As the principle route of access through the parkland, this approach is a significant element of Hardwick's setting. The continued use of this approach route by visitors to the house today adds to its significance, by adding historic integrity to the views and experience of the Hall and parkland which the approach provides.



**Figure 14. Hardwick Hall and the Old Hall, as seen through the trees from the Blingsby Gate driveway approach (see Map 12, viewpoint 15)**

4.46. There is documentary evidence for the principle approach along the Blingsby Gate drive being the final element in a longer route connecting Hardwick with the family's other principle estate at Chatsworth. According to George Hall's *The History of Chesterfield* (1839), the 'Cavendish Road' connected the estates of Hardwick and Chatsworth, and continued in use by the family until the latter part of the 18<sup>th</sup> century. Hall states that "*It commenced at Hardwick, and passed by the village of Stainsby, and thence to Williamthorpe, and Lings, in the parish of Wingfield: here it crossed Grassmoor in the direction of Wingerworthe, Stanedge and the East Moors to Chatsworth*"<sup>21</sup>. This route can be traced on historic maps, such as Greenwood's Map of Derbyshire (1825), although it's not explicitly named or identified. This historic connection reinforces the importance of the main approach to Hardwick on its route past Stainsby Mill and through Blingsby Gate towards the Halls. Historic connections between Hardwick and other estates and houses are explored in more detail from paragraph 4.50.

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<sup>21</sup> Hall 1839, 455.

- 4.47. Further historic approaches and lanes also remain in use. To the west, lanes leading to the villages of Astwith, Hardstoft and Tibshelf also provide impressive views of Hardwick (see Figure 15 and LUC photograph from bridleway at Biggin Farm in Appendix B), while to the north west, the route to Stainsby (though altered with the construction of the M1 motorway) commenced a longer historic connection with Chatsworth (see above). To the north, the Rowthorne drive leads through the upper park to the estate village of Rowthorne, while a lane leads from Ault Hucknall to The Grange on Broadoak Hill, providing a historic link to the estate church from within the parkland; these latter routes provide tranquil views of the upper park and historic estate landscape. To the south, a historic lane between the Hardwick Inn and the hamlet of Stanley provides views towards the ridge of Hardwick, while a historic route, maintained to a certain extent as a footpath, ran from below the Stableyard Terrace out east towards Norwood Lodge. All these approaches provided (and, where maintained, continue to provide) experiences of the expanse of parkland, and the imposing architecture and landscape prominence of Hardwick.



**Figure 15. View of Hardwick Hall from western approach via Deep Lane (see Map 12, viewpoint 4)**

- 4.48. That almost all of the historic approaches and lanes both within and outside the Hardwick estate remain accessible or in active use today adds to the extent to which Hardwick can derive significance from them. Visitors to the house today experience the same impressions of visual landscape dominance of Hardwick Hall as those approaching the estate through the 17<sup>th</sup>, 18<sup>th</sup> or 19<sup>th</sup> century. The approach used by the National Trust as the visitor entrance brings people via Stainsby Mill, along the Blingsby Gate drive, before following a route around the Wineglass to the east of the Hall. The exit route uses the historic drive south from the Hall, dropping through the lower park to the west past the Hardwick Inn. As such, visitors experience a number of elements of the historic estate and parkland, as well as the views offered of the Hall from the drive.
- 4.49. For a significant proportion of visitors today the M1 provides the first experience of Hardwick within the landscape. This approach, although not as historically important as the estate drives, does still make some contribution to Hardwick's setting as the views of Hardwick dominating the ridgeline are a dramatic early feature of the modern visitor experience, especially when approaching along the M1 from the south.

## Historic Connections

- 4.50. As Hardwick embodies the influence and power of Bess and her family, so it is no surprise that historic connections with other estates in the region are an element of Hardwick's setting. Historically, Hardwick was connected, visually, functionally and through family ties, to other estates and historic sites including Chatsworth, Bolsover Castle, Sutton Scarsdale, Stainsby Manor and Oldcotes. These connections continue to make a contribution to Hardwick's setting,

and Hardwick derives significance from these connections as physical evidence of Bess' wider circle of patronage, and legacy of family dominance within the region.

- 4.51. A number of those houses and estates with which Hardwick is historically connected, and which are discussed below, are shown on Map 2.

## Chatsworth

- 4.52. As identified above, the current visitor approach is part of the historical route connecting Hardwick with one of Bess' other great houses: Chatsworth. During her marriage to her second husband, Sir William Cavendish, Bess urged him to sell his estates in Suffolk and to buy the Chatsworth estate with the proceeds. Sir William purchased Chatsworth and the couple rebuilt the house during the 1550s. The house remained in the Cavendish family, and became the principal seat of the Dukes of Devonshire, under the 1<sup>st</sup> Duke (and 4<sup>th</sup> Earl) who had Chatsworth rebuilt in the late 17<sup>th</sup> century.
- 4.53. The connection with Chatsworth is historically significant as it provides the link between the two principal Derbyshire seats of the family dynasty. That there was an approach route between the houses, even if not evidenced explicitly in historic mapping, and part of which survives in use today, adds to the contribution this connection makes to Hardwick's setting, and to the extent to which Hardwick derives significance from this element.

## Bolsover Castle and Sutton Scarsdale Hall

- 4.54. Hardwick is not the only prominent historic house located along the Doe Lea Valley. Further to the north Bolsover Castle and Sutton Scarsdale Hall are also prominent features in the landscape. Together they form what is sometimes referred to as a '*millionaire's row of the 17<sup>th</sup> century*.'<sup>22</sup> The visual and non-visual connections between Hardwick and these estates contribute to the significance of Hardwick as a central feature of the historic landscape of patronage within the valley.
- 4.55. As identified above, Hardwick has a tightly defined visual connection with Bolsover Castle, through the views from the north turret and rooftop viewing platform of Hardwick Hall and return views from the rooms at the top of the Little Castle at Bolsover. Historically, Bolsover Castle had been purchased by George Talbot, 6<sup>th</sup> Earl of Shrewsbury in 1553, over a decade before his marriage to Bess, which brought Bolsover into the wider estate land holdings with Chatsworth. In 1608, Gilbert, the 7<sup>th</sup> Earl sold the Bolsover estate to Bess' son Charles Cavendish who rebuilt the castle, a process continued by his son, William Cavendish. The Little Castle was completed around 1621.
- 4.56. It is unclear whether the castle was deliberately designed to gain a view of Hardwick or not, but the fact that it does was not lost at the time. An inventory dating from the second half of the 17<sup>th</sup> century identified a room on the second floor of the Little Castle as being "*the roome that gives light to Hardwick*"<sup>23</sup>. The maintenance of this visual connection today (see paragraphs 4.21 and 4.40), reflecting the historic visual link and familial associations between Hardwick and Bolsover, contributes to the setting of Hardwick and its parkland. There is also likely to have been a historic approach route connecting the two estates, though the exact route is not known.
- 4.57. Sutton Scarsdale Hall, on the opposite side of the valley from Hardwick and Bolsover, was in the possession of the Leake family at the time of Hardwick's construction; though the current shell is that of a house dating from the 1720s, it incorporated aspects of a previous house on the site, which may have been the one which stood in the late 16<sup>th</sup> century. Bess' mother was Elizabeth Leake of nearby Hasland, so it is probable that there were familial links between Hardwick and the Sutton Scarsdale estate. The proximity of the houses and estates contributes to the overall character of the valley, in combination with the links between the two and Bolsover.
- 4.58. It has sometimes been suggested that a visual connection exists between the two houses. Though there are designed views from the principal facades of Sutton Scarsdale to Bolsover, today Hardwick cannot be said to be visible from the land around the shell of the Hall. Nevertheless, from the (no longer accessible) upper floors of the house, or areas of the historic

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<sup>22</sup> English Heritage response comment to application for wind turbine near Duckmanton, September 2013 (<http://chesterfield.moderngov.co.uk/documents/s1658/1300420.pdf>)

<sup>23</sup> *A particular of the Goods at Boielsouer Castell*, BL Add MS 70500 ff. 110r-111v.

Sutton Scarsdale estate, views between the two did potentially exist. Sutton Scarsdale does make a non-visual contribution to Hardwick's setting as another nearby example of a prominent seat occupied at the same time as Hardwick Hall. In addition, Hardwick, Bolsover and Sutton Scarsdale all consciously exploit the topography of the Doe Lea Valley to lend drama to their architectural expression.

## Stainsby

4.59. There is a strong visual link between the Halls and the village of Stainsby. Stainsby Manor was owned by the Sauvage family and was one of the largest and wealthiest manors in the area in the 15<sup>th</sup> and early 16<sup>th</sup> centuries. It was bought by Bess in 1583 and largely dismantled to provide stone for the construction work on the Old Hall: a practical decision for sourcing building materials rather than one emblematic of Bess' rising social status. Hardwick is a highly prominent feature in the setting of the below ground remains of Stainsby Manor, which is today designated a scheduled monument. Hardwick is highly visible from much of Stainsby, while Stainsby features clearly in views from the Old Hall. Though not as important a connection as those with Bolsover or Chatsworth, it nevertheless contributes to Hardwick's setting.

## Oldcotes House

4.60. The Doe Lea valley featured another result of Bess' architectural patronage, the last house she commissioned. During the 1590s, whilst Hardwick Hall was still being completed, work began on a smaller house at Oldcotes<sup>24</sup> to the north of Heath, approximately 4.5km from Hardwick. This was intended as a home for Bess' second son William and his wife Anne. There is some evidence that Smythson provided designs for this house: elevations thought to depict the house certainly resemble his style of architecture.<sup>25</sup> The house remained in the estate, essentially as a demesne farm until it was sold in 1641, and was demolished some 60 years later.<sup>26</sup> Though nothing remains of the house, historically there was a connection between Hardwick and Oldcotes, as part of the wider ensemble of Bess' architectural patronage. It can be postulated that the route between the two houses followed the 'Cavendish Road' as far as Williamthorpe, and then diverted on to Oldcotes, though no evidence for a route exists. This historical connection does not contribute as much to the setting of Hardwick as those with Chatsworth and Bolsover. Nevertheless, this historical connection reinforces the contribution of Hardwick's wider setting to its significance as a component in Bess' sphere of architectural patronage.

## Hardwick Estate

4.61. The character of the landscape around Hardwick is defined substantially by its continuing rural land use, and its definition as a mostly agricultural landscape (see Chapter 3). Though settlement and modern development has infiltrated, and individual features such as the M1 motorway have had an impact on tranquillity and landform, the Hardwick estate has maintained its historic character as a working agricultural estate. This contributes to the setting of Hardwick in defining its surrounding landscape, while Hardwick in turn derives significance from the rural character of its estate setting.

## The Estate Landscape and Land Use

4.62. The Hardwick estate continued to expand after Bess' time, before contracting to its current size. The surrounding villages of Hardstoft, Heath, Astwith, Stainsby, Ault Hucknall, Glapwell and Rowthorne all lay within the historic estate. As identified from paragraph 4.50, the historic connections with other houses beyond the present estate can be seen through, for example, the construction of Oldcotes. The William Senior plan of the Manor of Hardwick at 1610 (Map 3) shows the extent of the parkland at the start of the 17<sup>th</sup> century, with the addition of estate land around Rowthorne and Ault Hucknall.

4.63. The estate expanded under William 3<sup>rd</sup> Earl Devonshire in the mid-17<sup>th</sup> century, but with Chatsworth becoming the principal family seat in the late 17<sup>th</sup> century there was little further expansion. Improvements to the estate continued to be made into the late 19<sup>th</sup> century, with industrial development such as the colliery at Holmewood run by the estate under the 6<sup>th</sup> Duke. However, by the early 20<sup>th</sup> century, economic pressures led to the reduction of input on the estate, before its passing into the ownership of the National Trust in 1959. Under the Cavendish

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<sup>24</sup> The site today, occupied by a large farmstead, is now called Owlcotes.

<sup>25</sup> Kettle 2000.

<sup>26</sup> Riden and Fowkes 2009, 32.



family, the estate was extensively tenant-farmed, and even with the periods of coal mining and industrial development, this agricultural land use was the defining factor in the historic character of the estate. A detailed exploration of the development of the parkland and estate can be found in the *Hardwick Hall Parkland Conservation Plan* (2013).

- 4.64. The current National Trust land ownership at Hardwick extends beyond the boundary of the Registered Park and Garden, incorporating land to the west of the M1 around the villages of Stainsby, Astwith and Hardstoft. Additionally, the Trust holds covenants over areas of land. The current extent of National Trust ownership and covenants is shown in Map 17. There is further land around Hardwick which remains in the ownership of the Chatsworth estate. Under National Trust ownership, the estate has continued to be farmed, and has maintained its agricultural rural character.
- 4.65. The functional and aesthetic relationship between Hardwick and its estate is closely related to its character and land use. According to Mott MacDonald *The Setting of Hardwick Landscape Evaluation* (2005):
- “The relationship between Hardwick Hall and the immediate estate is both aesthetic and functional. The strength of the estate lies in its appearance of natural, organic growth and the sense that it is an ancient landscape... Man-made features, such as the ponds, Stainsby Mill, Hardwick Inn and the buildings of the estate and stable yards, emphasise the functional nature of the estate, serving and supporting the hall, as well as linking it with the surrounding landscape and communities.”*
- 4.66. This relationship is reflected in other elements Hardwick’s setting. The continuing existence of historic lanes connecting the Halls and parkland with estate villages and areas beyond (see Map 9) provide a network of estate access which reflects the functionality of the estate, while also allowing access through the parkland landscape.
- 4.67. The character and vernacular architecture of the estate villages also reinforces the local character of an estate landscape. This is reflected in the landscape character area definitions with “*small villages, hamlets and scattered farmsteads constructed from local Coal Measures Sandstone*” identified for example in the appraisal for the *Southern Magnesian Limestone: Estate Farmlands* area, as well as being identified in Conservation Area appraisals for villages such as Hardstoft and Astwith. These estate villages and Conservation Areas contribute to the overall setting and significance of Hardwick, even where these do not today lie within the estate or National Trust ownership.
- 4.68. The character of the estate landscape, and in particular the parkland, also define the aesthetic relationship through their tranquillity. The upper park with its areas of woodland, and open pasture, is particularly tranquil, and this tranquillity extends beyond the upper park to the estate farmland around Ault Hucknall and Rowthorne. The lower park is less tranquil, though only for the infiltration of the M1 motorway into the experience of the landscape, particularly its aural impact. Similarly, the estate farmland to the west of the M1 (in Area D, as defined on Map 8 and in Chapter 3) also has its tranquillity partially compromised by the visibility and noise of traffic on the motorway. However, in areas where this is screened or minimised by topography, the influence of the M1 on the estate landscape is significantly reduced. That the tranquillity of the historic landscape has been eroded in certain areas of the estate, if anything, increases the importance of those areas where it contributes to the setting of Hardwick. Significance can be derived from the survival of this historic tranquillity in such areas. The landscape is undoubtedly sensitive to further change which may impact on those remaining tranquil areas.

## Historic Landscape Development

- 4.69. As identified in paragraph 2.57, the significance of Hardwick is enhanced by the historic integrity of the Halls, parkland and landscape, and the comparative rarity of its survival. Nevertheless, the wider landscape around Hardwick has undergone development and change over the centuries (see Chapter 3). While the overall character of the estate and wider landscape is little changed, some aspects of Hardwick’s setting have been shaped by those changes which have occurred, both agricultural and industrial.

## Developments in Agriculture

- 4.70. As identified above and in Chapter 3, the Hardwick estate and wider landscape around it has maintained a rural agricultural character, which reinforces the relationship between the aesthetic and the functional in the Hardwick landscape. Though agricultural uses have remained the primary land use across the estate, there has nevertheless been historic development in some aspects of agricultural practices on the estate which have shaped Hardwick's landscape setting.
- 4.71. The main change in the agricultural workings of the estate since Bess' time would appear to have been the enclosure of the remaining open field arable farmland. In the early 17<sup>th</sup> century the villages in the parishes of Heath, Langwith and Ault Hucknall retained considerable remnants of their medieval field systems. Riden and Fowkes suggest that enclosure in the area is likely to have been completed by 1690 at the latest. Though the transition from a pre-industrial to early industrial landscape is evident in such maps as George Sanderson's 1835 map '*20 Miles Round Mansfield*', prior to the growth of mining in the 19<sup>th</sup> century, Ault Hucknall and neighbouring parishes were almost entirely agricultural.<sup>27</sup> Evidence from an Act to enclose the last 300 acres of common waste in the parish of Ault Hucknall and Heath in 1827 shows that all traces of open fields around Hardwick had certainly disappeared by this date. There also appears to have been little change in land use by farms during this period, with probate inventories throughout the 17<sup>th</sup> and 18<sup>th</sup> centuries suggesting that animal husbandry was more prevalent in farms on the limestone plateau to the east, while arable was favoured to the west.
- 4.72. Though common across English agricultural landscapes, the development of the enclosed field systems has led to the character of the countryside today which forms the wider landscape setting of Hardwick. The landscape character of rural enclosed fields and woodland, as well as the land use and definition of this landscape are the result of this historic development. This is a common feature across both the Hardwick estate, and those agricultural areas outside the estate but still within the setting of Hardwick.

## The Influence of Coal Mining

- 4.73. During the 19<sup>th</sup> and 20<sup>th</sup> centuries, coal mining had a significant influence on the landscape around Hardwick, and the legacy of it has shaped the landscape as experienced today. Mining was not a new activity in the Hardwick area, with there being evidence of coal from pits at Heath and Hardstoft – sometimes leased and sometimes worked directly by the estate – being carted to the Hall during the 17<sup>th</sup> century.<sup>28</sup> Analysis of historic mapping shows the growth of coal mining in the wider landscape through the 19<sup>th</sup> century (see Map 18). Initially it is likely that these pits were relatively small scale, with limited surface structures and workings and a fairly minimal presence in the landscape. However, the exploitation of the Top Hard seam in the 1870s saw the development of large collieries, and pits at Glapwell, Holmewood, Williamthorpe, Tibshelf and Pleasley were all opened within a few miles of Hardwick.
- 4.74. The changes in the landscape extended beyond the colliery workings themselves, with the older patterns of settlement overlain with new colliery villages such as Doe Lea, New Houghton and Holmewood. A number of railway lines were introduced to serve the expanding network of collieries; many of these have subsequently been removed and some have been transformed to create local greenways. A later and relatively short-lived period of coal mining utilised open cast techniques in the area, with land generally being restored to agricultural use.
- 4.75. The period of industrial scale coal mining in the landscape around Hardwick influenced its rural character. Since the closure of the mines in the latter part of the 20<sup>th</sup> century the influence of this period on the landscape and on the setting of Hardwick has lessened considerably. The former spoil heaps of Silverhill and Pleasley collieries are landscape features appreciable from the Hall roof, areas of the Park and the Stableyard terrace; however, the reclamation and replanting of these spoil heaps have rendered them as rolling green landscapes. Silverhill in particular, forms an element in the open rural landscape to the south of Hardwick (see Area B on Map 8 and in Chapter 3). As identified in paragraphs 4.19 and 4.38 the elevated and accessible landscapes of Pleasley and Silverhill now afford excellent views back to Hardwick, providing opportunities for people to appreciate the Hall as a significant landmark in its landscape setting (see Figure 8 and

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<sup>27</sup> Riden and Fowkes 2009, 118.

<sup>28</sup> Riden and Fowkes 2009, 57, 65.

Figure 9). The retained chimney at Pleasley is also visible from the Hall roof and parts of the upper park, providing a reminder of the industrial past of the area.

## Artistic Representations of Hardwick

- 4.76. Much as the historic development of physical setting can be charted through historic maps and documentary evidence on agriculture and industry, artistic representations of Hardwick provide evidence of the historic development of perceptions of Hardwick's identity within its landscape. These, in the form of both written accounts and artistic paintings and drawings, show how in spite of changing fashions, recognisable elements of Hardwick's setting, such as its landscape prominence, have had identifiable importance across the centuries.
- 4.77. Hardwick was much admired on its completion, as the quote by William Camden from 1610 attests (see the start of Chapter 4). However the estate went out of favour somewhat by the early 18<sup>th</sup> century; when Horace Walpole visited in 1760 his acerbic assessment of the Hall concluded that it had '*vast rooms, no taste... never was I less charmed in my life... it has vast chambers aye, vast, such as the nobility of the time delighted in and did not know how to furnish.*'<sup>29</sup> The vast scale of Hardwick clearly did not suit Walpole's view on fashion for building.
- 4.78. However, by the later 18<sup>th</sup> century, fashions had changed, and Hardwick had returned to public affection, partly as a result of the fashion in country house tourism amongst the lesser gentry and emergent middle class. A visit to Chatsworth, a staple on the country house day tripping circuit then, as now, was considered incomplete without a visit to its predecessor.<sup>30</sup> In an era of touring estates to experience the splendour and patronage of the aristocracy, Hardwick's dramatic setting and imposing dominance of the landscape would have impressed and entertained visitors. The rise of the 'Picturesque' movement in the late 18<sup>th</sup> century, which privileged rugged landscapes and dramatic natural forms, and sought romance in ruined buildings, was likely also an influencing factor on fashions favouring Hardwick: the Old Hall is depicted in several etchings and lithographs from this period and each emphasises the rugged drama of its setting and the power of its ruined form (as shown in Figure 16 and Figure 17).



Figure 16. The Old Hall. The Topographer Vol. 3 1791

<sup>29</sup> Tinniswood 1998, 81.

<sup>30</sup> Tinniswood 1998, 90



**Figure 17. The Old Hall. The European Magazine 1799**

- 4.79. Depictions of Hardwick illustrated below generally conform to this trope, and tend to gain in drama during the 18<sup>th</sup> and 19<sup>th</sup> century. A schematic rendering of Hardwick Hall from the east (Figure 18, undated, but attributed to JP Malcolm who practiced in the mid-18<sup>th</sup> century) held in the Kings Topographical Collection at the British Library stands in stark contrast to later depictions of the Halls which emphasise their drama in the landscape. See, for example, the painting by David Cox which shows the Old Hall in a lurid, stormy landscape, of c1865 (an etching after this painting is included as Figure 19). These depictions show that Hardwick was becoming something of a repository for the Romantic imagination, though it appears that such representations may have favoured the ruinous Old Hall as their subject matter rather than the less ‘romantic’ Hardwick Hall.



**Figure 18. Depiction of Hardwick Hall c1770 (Kings Topographical Collection)**



**Figure 19. Depiction of the Old Hall c1870, after a painting by David Cox (British Museum)**

- 4.80. Artistic representations cannot be seen as entirely accurate depictions of Hardwick at a particular given moment, subject as they are to individual interpretation by writer or artist. However, the frequency of dramatic representations of Hardwick, particularly the Old Hall from the late 18<sup>th</sup> century onwards, demonstrate the long standing impression of the impressive form and landscape prominence of the Halls. This adds depth to the narrative of Hardwick as a prominent focal point of the landscape, and the importance of its setting to its overall significance throughout the centuries.

# 5. Current Detractors

## Introduction

- 5.1. From the analysis of Hardwick's setting presented above, it is clear that its setting contributes substantially to Hardwick's overall significance. There are however a number of factors and features which slightly diminish the quality of this setting.
- 5.2. Built development within the landscape can detract from the quality of setting in a variety of ways, for example infiltration of development into important views, new structures challenging prominence of assets within the landscape, and development detracting from tranquillity and historic integrity of setting through noise, vibration and increased traffic activity. These can consequently reduce the extent to which significance can be derived and appreciated from aspects of setting.
- 5.3. While the setting of Hardwick maintains much of its historic integrity, as a landscape which is rural and both functional and beautiful, current detractors demonstrate the extent to which this is vulnerable to change. Some of the more significant of the existing detractors from Hardwick's setting are discussed below.
- 5.4. It should be noted that these detractors do not reduce the sensitivity of the setting to further change and that future change may have a cumulative impact on the setting of Hardwick. Just because a detractor currently exists, this does not provide precedent for further infiltration into an asset's setting in a similar character or area.

## Linear Infrastructure

- 5.5. Linear infrastructure can have a significant impact on a historic rural landscape such as that surrounding Hardwick. It can introduce linear features at odds with the grain and form of a landscape, particularly an agricultural landscape characterised by enclosure. Such development can also dominate features in historic or designed views, and adversely affect tranquillity.
- 5.6. The M1 motorway is the primary example of such a detractor in the setting of Hardwick. Running in a north-south orientation along the Doe Lea Valley below Hardwick, the M1 bisects the historic estate, separating the parkland from the agricultural farmland to the west, as well as severing one of the historic routes to Hardwick (see Map 9) thus harming the historic estate landscape.
- 5.7. The linear form of the motorway is also at odds with the informal arrangement of the fields, woodland and villages of the Doe Lea Valley side (see Area D on Map 8 and in Chapter 3). Additionally, the M1 vies with Hardwick as the most dominant constructed element of the local landscape within the valley, infiltrating on views of Hardwick and drawing the eye from the prominence of the Halls and parkland on the ridgeline. It also appears in a number of views out from Hardwick, affecting the visual relationship between the asset and its wider landscape and estate setting. As such, it impacts on a number of the main ways in which Hardwick derives significance from its setting.
- 5.8. The M1 is not without screening, with some planting alongside the carriageways reducing the visibility of the road at certain points within the landscape. However, it is still a major presence within a number of important views within the Doe Lea Valley (see Appendix B, LUC photograph from Biggin Lane) and those from within the parkland (see for example paragraphs 4.29 and 4.36). From some parts of the bridleway at Biggin Farm, the M1 is highly visible in the foreground of the image, with no screening (due in part to the topographical rise on the west side of the motorway), detracting from the dominant presence of Hardwick Hall on the ridge behind.
- 5.9. From Blingsby Gate approach drive (see Figure 20 below), the motorway is a prominent feature in views out from the parkland across the landscape to the north-west. Overhead gantries are visible against the largely rural landscape. It should be noted that National Trust and partners have sought through negotiations to limit the impact of this infrastructure, for example employing careful siting, design, a recessive brown paint colour and additional planting on Hardwick estate. Even in views where planting screens the motorway from view during the summer, in winter months when the cover is thinner, the movement of traffic becomes more prominent. Tree cover

does reduce visual intrusion of the M1 into the views from the Halls, although glimpses are gained from the rooftop of the Hardwick Hall, and the viewing platform in the Old Hall.

- 5.10. In addition, the road has a significant aural presence, particularly in wet weather and when the wind is blowing from the west. In a number of locations both within and outside the parkland, considering the planting and landscaping around the motorway, this aural presence is more of a detractor to the setting of the Hardwick ensemble than the M1's visual presence. This has a particular impact on the tranquillity of the lower park.



**Figure 20. View from close to the Blingsby Gate approach, looking north-west, with the M1 clearly visible. The route of the approach driveway can be seen from the car in the foreground of the shot**

- 5.11. While the M1 forms a major detractor in the landform, the Doe Lea Valley is vulnerable to further encroachment. The harm which detractors cause to setting is cumulative, and therefore the existence of the M1 as a detractor within the Doe Lea Valley does not in itself justify further harm, a view which is corroborated by Historic England<sup>31</sup>.
- 5.12. While the M1 is the major example of linear infrastructure impacting on Hardwick's setting, other major roads are also visible within views towards and from the Hall and parkland. In their own structure, these do not impact on the landscape and wider setting of Hardwick as much as the motorway, but traffic moving along them is still visible in particular views, for example from the edges of the parkland. Similarly, some views of Hardwick from further afield feature major routes in addition to the M1 which can detract from the prominence of the Hall and parkland within the view. These impacts are of a limited scale.

## Residential and Commercial Development

- 5.13. Residential and commercial development can affect the historic integrity of rural landscapes, and introduce prominent areas of building on ridgelines and within important views. Style of buildings, whether residential or commercial can also be at odds with the historic character of existing settlement which helps to define the characteristics of an asset's setting.
- 5.14. A major commercial development which particularly detracts from the setting of Hardwick is the Holmewood Industrial Estate, approximately 3km to the north west of Hardwick Hall. The industrial estate consists of a number of large metal clad industrial units, arranged in a ring, and sits at the north end of the Hardstoft ridgeline. At ground level the industrial estate is surrounded by a dense belt of planting, which serves to slightly mask it in views. However, from elevated positions, such as from the Old Hall viewing platform and the roof of Hardwick Hall, the roofs and sides of the industrial units are highly visible. Their white and light grey colour makes them particularly noticeable against a very green landscape, particularly in bright sunshine (see Figure

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<sup>31</sup> Historic England 2015, GPA3, 4.

21). Holmewood is clearly a discordant element in the setting of Hardwick, at odds with the historic agricultural landscape around it.

- 5.15. Other areas of modern settlement are visible from Hardwick, albeit often at a distance, or associated with historic settlement such as estate villages. To the north east, for example, the roofs of 20<sup>th</sup> century housing in Glapwell is visible from the rooftop of Hardwick Hall, and from positions within the parkland and estate. Similarly, to the north west, residential development near Heath is visible above tree lines, as are the roofs of some 20<sup>th</sup> century development on the edge of Tibshelf. These do not have a particularly detrimental impact on such views or the setting of Hardwick.



**Figure 21. Holmewood Industrial Estate, as viewed from the roof of Hardwick Hall**

- 5.16. The presence of Holmewood, combined with the lack of other modern development, is evidence of the particular sensitivity of the Doe Lea Valley to residential and commercial development. The valley sides retain their historic agricultural character, and development in this area would potentially carry a major adverse impact on the setting of Hardwick.

## Tall Structures

- 5.17. Tall structures have the potential to detract significantly from the setting of Hardwick, due to their landscape prominence, and the challenge that this would make to the dominance of Hardwick Hall. Such development can also have a similar effect to modern land or linear development, by introducing modern features into a previously unaltered historic landscape.
- 5.18. There are a number of tall structures which currently feature within the setting of Hardwick, and detract slightly from elements of the setting, notably views outwards from Hardwick Hall and the parkland. The quality of views to the southwest from the roof and the upper floors of the New Hall are diminished slightly by the pylons near Tibshelf, and the tall and incongruously bulky telecommunications mast located on the ridge southeast of Tibshelf, for example, which also feature as a peripheral feature in views from the Old Hall.
- 5.19. A number of wind farms are visible in distant views to the east and south east from the roof and upper floors of the Hall. Due to their distance they largely form peripheral elements in views. However, the windfarms at Rainworth and Bilsthorpe feature as horizon features directly down the avenue of the Wineglass, which emphasises the presence of this windfarm in Hardwick's setting. This is a distracting feature on the horizon, with the movement of blade tips particularly noticeable. This diminishes the quality of outward views from the roof.
- 5.20. Looking across the parkland to the northeast, a line of pylons, and the chimney of the former Pleasley Colliery are visible, both from the rooftop and from positions in the upper park. Beyond these, toward the horizon, are the distant chimneys and steam clouds of Cottam and West Burton power stations. While the modern features are considered to detract from the setting and



significance of Hardwick, the retained chimney at Pleasley Pit Country Park today represents a local interest feature that itself contributes to the layered history and understanding of Hardwick's setting.

- 5.21. Tall structures are not exclusively detractors from Hardwick's setting. There are a number of tall structures visible in views to and from the Halls and parkland that form historically important elements in the landscape and positive elements in the setting of Hardwick. In particular the tower of Bolsover Castle, whose presence in views, as identified in paragraph 4.55, contributes to the significance of Hardwick as a visual connection embodying the historic relationships between the two estates. To a lesser extent the church spires of Chesterfield, Clay Cross and in the very far distance, the towers of Lincoln Cathedral, as well as the chimney of Pleasley Colliery, serve as geographical markers and lend time depth to the landscape.
- 5.22. Nevertheless, as Hardwick derives particular significance from its identity as the prominent tall feature within the historic landscape, emphasising Bess' power and embodying themes of display and vision across the landscape, so the presence of competing tall structures within its setting can impact on this significance. By reducing this prominence by introducing other notable features into that same landscape, this aspect of Hardwick's setting would be compromised and the historic integrity of Hardwick's landscape dominance eroded. Hardwick is continually sensitive to tall development, with future tall structures having the potential to further adversely impact Hardwick's setting.

# 6. Key Sensitivities

## Introduction

- 6.1. Hardwick's setting has evolved and changed over the generations since the two Halls were originally constructed. While the wider landscape around the Hall (see Chapter 3) has retained a largely rural character there has been a substantial increase in urban form, linear infrastructure and modern development. Coal mining activity has also left its mark, albeit that the impact of coal mining on Hardwick's setting is much diminished since closure of the nearby pits. Clearly, the landscape around Hardwick will continue to change and evolve over the coming years. Given the wide ranging elements which contribute to the setting of Hardwick (as detailed in this report) and the extent to which Hardwick derives significance from its setting, changes within the surrounding landscape, locally and more distant, have the potential to impact on Hardwick's setting and significance.
- 6.2. This chapter identifies some of the more sensitive locations within the setting of Hardwick based on the analysis presented in Chapters 2, 3, 4 and 5. It also briefly discusses generic issues associated with different forms of development.
- 6.3. Throughout the chapter reference is made to differing forms of development, these are defined as follows:
- **Major land development** could include major urban extensions, large residential developments to meet housing allocations, or large industrial estates or retail developments. The character of the buildings would vary according to their purpose, incorporating two to four storey residential properties, associated housing allocation infrastructure, or large factory units. All of which are potentially visible from the surrounding landscape and requiring a large land take.
  - **Major linear infrastructure** includes major road or rail schemes, specifically Nationally Significant Infrastructure Projects (NSIPs), both newly constructed routes and expansions to existing networks. Major linear infrastructure schemes also usually involve extensive landscaping. They can have visual, aural and land-take impacts, and may also impact on access to the setting of Hardwick.
  - **Tall structures** include wind turbines, tall masts, power plant / manufacturing plant chimneys, as well as tall buildings<sup>32</sup> in and around urban areas. Tall structures can affect the setting of Hardwick at a considerable distance depending on their location and size.
  - **Medium scale development** includes groups of 50 dwellings or more, or large building complexes / institutions, and medium sized business or small industrial estates.
  - **Small scale development** includes individual or small numbers of dwellings, agricultural buildings, or other buildings, such as holiday chalets.
  - **Energy production** for the purposes of this assessment refers to developments such as shale gas extraction / fracking operations and solar energy installation (solar farms).
- 6.4. To support the assessment of potential sensitivity in relation to differing forms of development Map 19 shows the theoretical height that development would have to reach in the landscape for it to be visible from the roof of Hardwick Hall. This is theoretical and based on an elevation model and hence ignores intervening vegetation and buildings, but it does provide material to support an understanding of where buildings may have a visual impact on this one aspect of setting. Clearly, development may still impact on the setting of Hardwick even if it is not visible from the roof of Hardwick Hall itself, for example by creating noise or by impacting on views from other parts of the surrounding parkland.

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<sup>32</sup> CABE & English Heritage Guidance on Tall Buildings (2007: Section 4.1) broadly defines tall buildings as “Buildings significantly taller than the surrounding buildings; and / or Buildings that have a significant impact on a town or city’s skyline”

## Highlighted Sensitive Elements

- 6.5. The elements of Hardwick's setting, and the extent to which these contribute to the significance of Hardwick, mean that there are a number of key areas and elements which are particularly sensitive to future change and development.

### The scarp edge from Bolsover to Hardwick

- 6.6. The scarp edge from Bolsover to Hardwick (see Map 2) is a defining feature of the local landscape and central to Hardwick's setting. It is the landscape feature which gives Hardwick its topographical prominence and is consequently an area of particular sensitivity.
- 6.7. The scarp edge dominates the surrounding landscape, and the towering form of Hardwick Hall in turn forms the focal point of views to the scarp. From a number of viewpoints within the surrounding landscape, the topography of the edge also renders the parkland particularly noticeable. The character of the edge is one of steep slopes with pasture, wooded banks and parkland and estate farmland (see Area A on Map 8 and in Chapter 3). The Hall breaking the tree line along the top of the scarp is a defined feature of the area. This all provides evidence of Hardwick's prominence and the embodiment of Bess' power and influence.
- 6.8. Development of any form (as defined above) that breaks the scarp edge, intrudes into views of it from the west or interrupts its foreground on the slopes below has the potential to affect the setting and significance of Hardwick by challenging the prominence of Hardwick and its unique position along the scarp. This issue also applies to tall development further back from the scarp edge which may still feature in views of the scarp and which could become a distracting, competing or dominating element.

### Local ridgelines and facing slopes

- 6.9. The local ridgelines and facing slopes defining the Doe Lea Valley (within Area D – see Map 8) and the Stanley valley (within Area B) are a particularly sensitive areas within Hardwick's setting (see Map 2 and Map 8). These ridgelines enclose the immediate views to and from Hardwick in the west and south. They also provide viewpoints from which Hardwick is a prominent landscape feature, and in their largely undeveloped state also contributes considerably to the rural landscape character of the area around the Hardwick estate. This is particularly the case with the Doe Lea Valley ridgeline (in Area D) to the west, and the valley side below this i.e. the entirety of Area D to the east of the Hardstoft ridge, as identified in paragraph 4.28. The views towards this area have historical integrity, reflecting the rural estate landscape as it was intended to be viewed and admired by visitors to Hardwick.
- 6.10. The ridgelines are sensitive to all forms of development (as defined above) which would either introduce a different, non-rural character to the landscape, or which would introduce dominant features onto the ridgelines which challenge Hardwick's prominence in the landscape, or would compromise characteristic views towards the scarp edge. Development to the west of the ridgelines that protrudes over the ridgelines could be particularly intrusive into views. The slopes within Areas B and D (see Map 8) below the ridges are also highly sensitive to all forms of development, although there may be limited locations where small scale development could potentially be included. All such development would need however to be carefully designed to respond to the landscape and vernacular of the area.
- 6.11. A particular issue for the ridge above Hardstoft is the presence of Holmewood at its northern end. As already highlighted in Chapter 5, Holmewood is also a detractor in the setting and further development in this area, particularly medium and large scale development, has the potential to have further cumulative impacts on the setting of Hardwick.

### Distant Ridgelines

- 6.12. Map 2 identifies two more distant ridgelines to the west of Hardwick, the ridge south of Clay Cross along which the A61 runs and the Ashover ridge (as it is named here) which essentially marks the edge of the Peak District.
- 6.13. The A61 runs along the ridgeline between Alfreton and Wingerworth, passing through the villages of Shirland, Higham, Stretton, and Clay Cross, approximately following the line of the Roman Rycknield Street. Looking west from Hardwick, this ridge forms the middle ridgeline between the Hardstoft ridgeline and the Ashover ridgeline beyond. Although not as prominent in the views

from the Hardwick ensemble as the other two ridgelines, it nevertheless is still visible, and in general is a prominent topographical feature in the area. The Ashover Ridge lies approximately 9km to the west of Hardwick. The ridge itself is characterised by a mix of upland pasture, and areas of moorland scrub and small areas of exposed escarpment. A number of small villages are located along the ridgeline, though these are not prominent in views of the ridge from the Hardwick ensemble.

- 6.14. For both locations small or medium scale development, and perhaps smaller energy developments are unlikely to be perceived on or near to the ridge from Hardwick and would be unlikely to harm its setting. Major Developments and Major Linear Infrastructure (particularly if it cut a slot in a ridge) may however affect the character of the ridges and have a degree of impact on the setting of Hardwick. Tall Structures however could be very prominent in these locations, particularly industrial scale wind turbines; if situated in front of or behind the ridges these structures could also affect the visual prominence of the ridges. These forms of development may therefore adversely affect Hardwick's setting.

### Views of Hardwick from the west

- 6.15. As identified above in paragraph 4.11, the views of Hardwick from the west are wide ranging and extensive, with the Hall visible atop the scarp edge from as far away as the Ashover ridgeline. The impact of Hardwick within the views to the west from the local ridgelines has already been discussed above, and the prominence of Hardwick within views across such an expanse of the landscape to the west certainly contributes to its overall significance.
- 6.16. The wide ranging viewsheds from the west which include Hardwick as a prominent feature are sensitive to infiltration from all types of development which could detract from Hardwick's dominance. This could be features either in the foreground of characteristic views of Hardwick which would compete with or distract from Hardwick in those views; or developments alongside or beyond Hardwick, especially in the case of tall structures, which would break the scarp edge and form a new prominent skyline feature. Wind turbines are an example of a feature to which such views are particularly sensitive, given the movement of blade tips which can draw the eye in such a view.

### Surrounding agricultural land

- 6.17. The continued use of the Hardwick estate and related historic farmland character of the landscape around Hardwick contributes to its setting and significance (as discussed in paragraphs 4.62 to 4.68). This character is sensitive to change which may reduce its historic integrity and in turn the extent to which Hardwick can derive significance from this aspect of setting. Key areas identified in Chapter 3 and on Map 8 in this regard include Areas A (particularly the area south of Bramley Vale), B, C, D and J (particularly the southern part). The area of Hardwick and Rowthorne Conservation Area outside of the Registered Park and Garden is particularly sensitive given its relationships to the Hardwick and its proximity.
- 6.18. It may be possible to accommodate some small scale development in these areas depending on exact location and design, but conversely inappropriately located or poorly designed small scale development could be at odds with the character of the areas and detract from the setting of Hardwick. All other forms of development in these area would be significantly at odds with the character of the areas and would be very likely to degrade and harm the setting of Hardwick.

### Key Approaches

- 6.19. Map 9 identifies a number of current and historic approaches within the immediate setting of Hardwick. These are generally rural in character, passing through agricultural countryside and small historic settlements, although the more distant approaches (i.e. beyond those shown on Map 9) are more variable in character. The character and experiences of these routes is important in terms of structuring the modern visitor experience but also in terms of retaining the integrity of Hardwick's setting. As such all forms of development alongside or crossing these routes has the potential to harm the setting of Hardwick. Small scale development may be acceptable in some circumstances depending on location and design, particularly at the edges of existing settlements. Other forms of development are likely however to be highly intrusive and would potentially degrade the experience of the route and setting of Hardwick. Further severance of the routes e.g. as already done by the M1 to the historic Mill Lane alignment, would be particularly harmful to these linear experiences and would degrade their contribution to the setting and significance of Hardwick.

# 7. Conclusion

7.1. Hardwick derives substantial significance from the various elements of its setting. Those elements described in this report contribute to the aspects of Hardwick's overall significance identified at the end of Chapter 2. To summarise, the setting of Hardwick contributes to these significances through the following key facets:

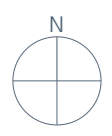
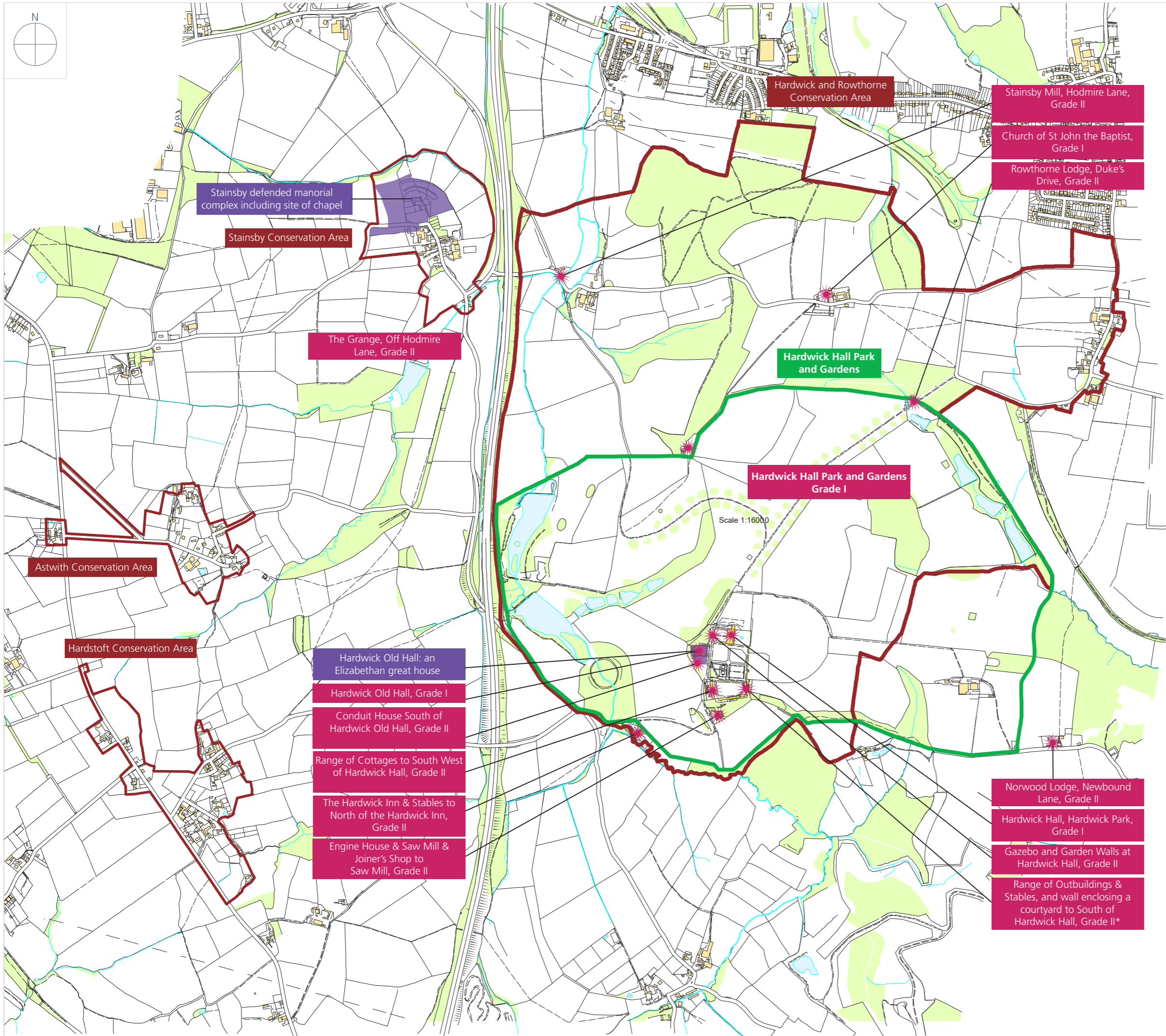
- **Architectural Importance** – The topography of the Hardwick plateau, and Hardwick's elevated position on the scarp edge, allow the Halls to display their architectural features. Views of Hardwick show off the architectural quality of Hardwick Hall in particular, and design details such as the carved initials and expanse of windows, often highlighted against the skyline or the wooded scarp.
- **Landscape Prominence: Display and Visibility** – Hardwick's position atop the scarp edge ensures it can see and be seen across the surrounding landscape. The prominence of the Hall and parkland in wide-ranging views provides evidence of this. Similarly, the views outwards from the Hall and parkland, designed to be enjoyed by and impress visitors, convey themes of visibility and influence. Artistic representations provide evidence that this impression continued through the 18<sup>th</sup> and 19<sup>th</sup> centuries, while the fact that Hardwick remains a prominent feature today enhances this significance.
- **Power and Patronage** – the position of Hardwick in the landscape, and visual prominence in views as mentioned above conveys the significance of Bess' power and patronage. Historic connections with other familial and associated estates, incorporating surviving approaches both within and outside the estate, contribute to the wider significance of Hardwick as the centre of Bess' legacy of patronage.
- **Integrity and Survival** – historic development of the surrounding landscape has not altered the elements of setting which contribute to the above significances. Hardwick remains prominent within the landscape and views to the ridgeline on which it sits. The landscape character of the surrounding area, and the estate and parkland itself, remains rural and agricultural (see Chapter 3). Approaches and connecting lanes through the estate remain in use. Where historic changes in the landscape, such as the prevalence of mining in the area during the 19<sup>th</sup> and 20<sup>th</sup> centuries previously compromised such features, subsequent landscaping has returned the areas around Hardwick to a rural character.
- **Continuation of Use** – that Hardwick continues to be experienced by visitors to the estate enhances the extent to which significance can be derived from setting. Combined with the survival of elements of setting highlighted above, the continued functional use of the estate, and the maintenance of the parkland and approaches by the National Trust mean that the experience of the setting survives as much as the historic setting itself.

7.2. The setting of Hardwick is currently influenced by a number of detracting factors (see Chapter 5). The impacts of these and other detractors may be minimised and mitigated in future through targeted interventions, sensitive management of the estate landscape and careful planning of external development.

7.3. Equally there is potential for future development and change to impact detrimentally on the setting of Hardwick. This report has therefore highlighted in Chapter 6 some of the key sensitivities within Hardwick's setting.

7.4. As a concluding point, it is important to emphasise that the nature and impacts of future development proposals cannot be fully anticipated or described by this report. Individual cases will need to be assessed on their merits within appropriate regulatory and policy frameworks and their particular environmental context.

# Appendix A. Maps and Plans



Client



Project

**Hardwick Hall Setting Study**

Title

**Map 1 - Designated Heritage Assets**

**Key**

- Hardwick Registered Park and Garden
- Conservation Areas
- ✳ Listed Building
- Scheduled Monuments

Scale 1:16,000

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Hardwick and Rowthorne Conservation Area

Stainsby Mill, Hodmire Lane, Grade II

Church of St John the Baptist, Grade I

Rowthorne Lodge, Duke's Drive, Grade II

Stainsby defended manorial complex including site of chapel

Stainsby Conservation Area

The Grange, Off Hodmire Lane, Grade II

Hardwick Hall Park and Gardens

Hardwick Hall Park and Gardens Grade I

Astwith Conservation Area

Hardstoft Conservation Area

Hardwick Old Hall: an Elizabethan great house

Hardwick Old Hall, Grade I

Conduit House South of Hardwick Old Hall, Grade II

Range of Cottages to South West of Hardwick Hall, Grade II

The Hardwick Inn & Stables to North of the Hardwick Inn, Grade II

Engine House & Saw Mill & Joiner's Shop to Saw Mill, Grade II

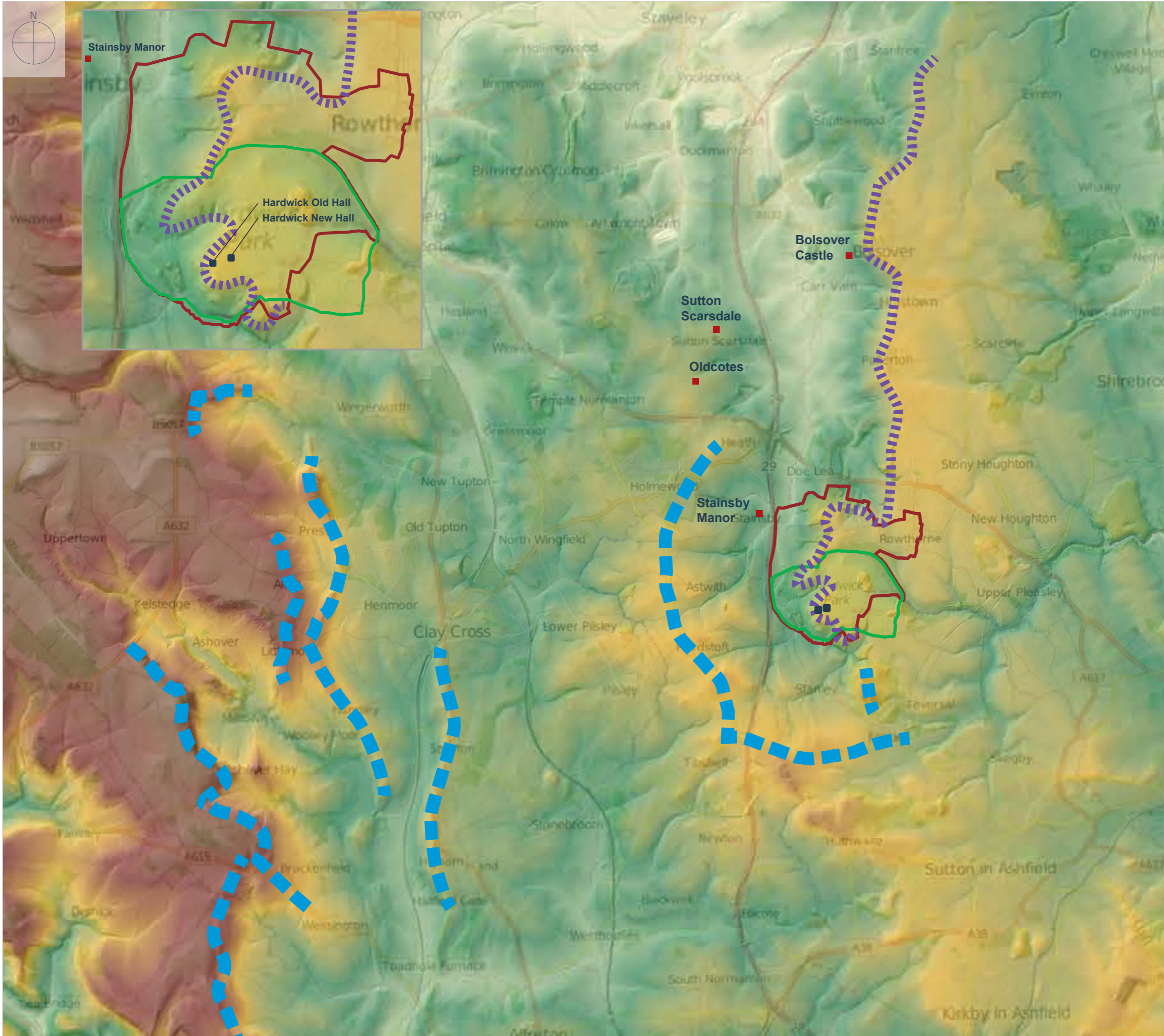
Norwood Lodge, Newbound Lane, Grade II

Hardwick Hall, Hardwick Park, Grade I

Gazebo and Garden Walls at Hardwick Hall, Grade II

Range of Outbuildings & Stables, and wall enclosing a courtyard to South of Hardwick Hall, Grade II\*

Scale 1:16000



Client



Project

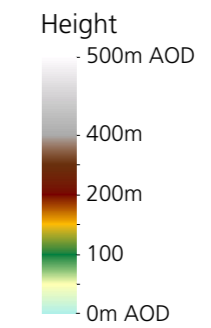
**Hardwick Hall Setting Study**

Title

**Map 2 - Topography, Ridgelines and Connected Heritage Assets**

Key

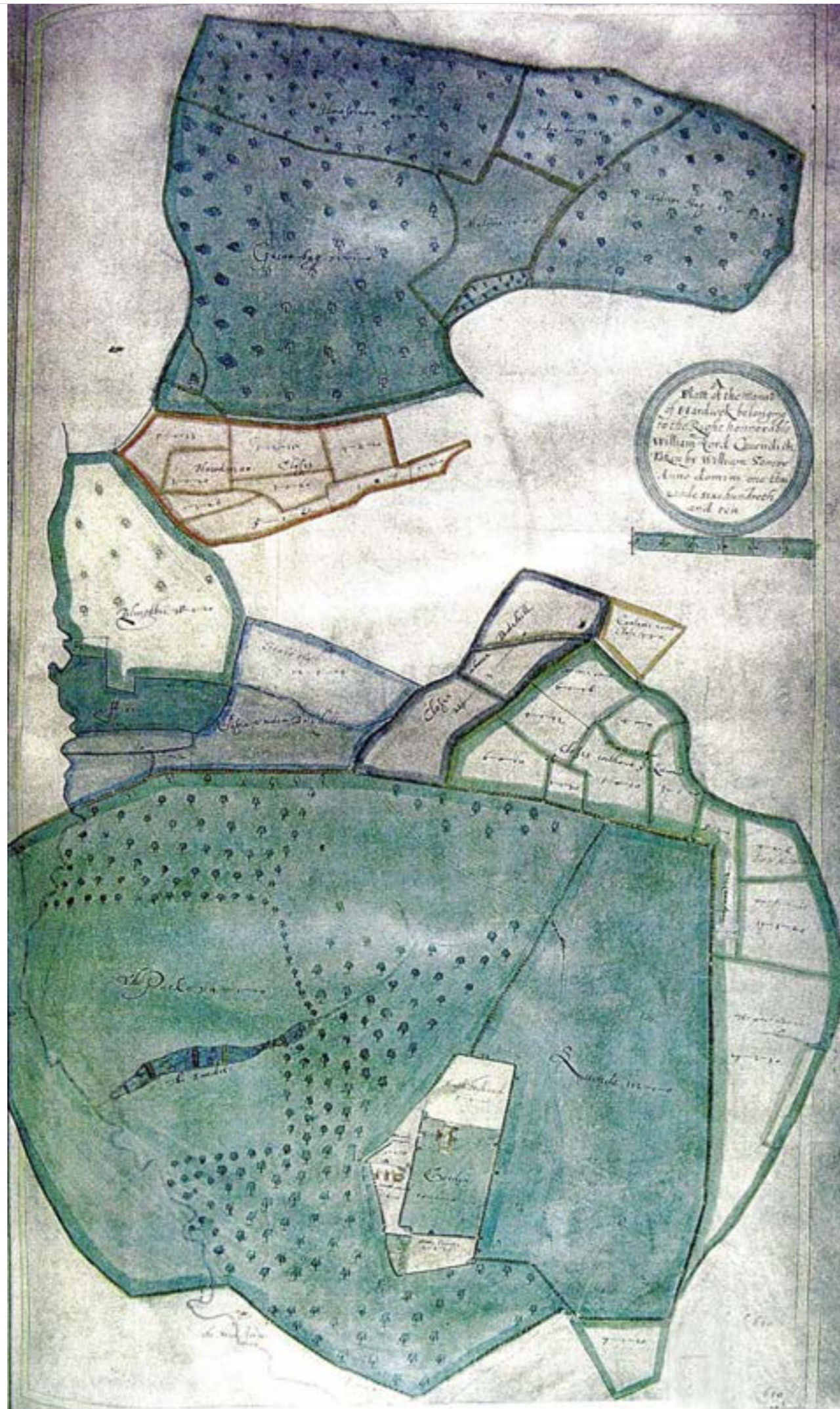
-  Hardwick Registered Park and Garden
-  Hardwick and Rowthorne Conservation Area
-  Visually Significant Ridgeline / Rising Topography
-  Scarp edge
-  Significant Historic Houses
-  Hardwick Halls

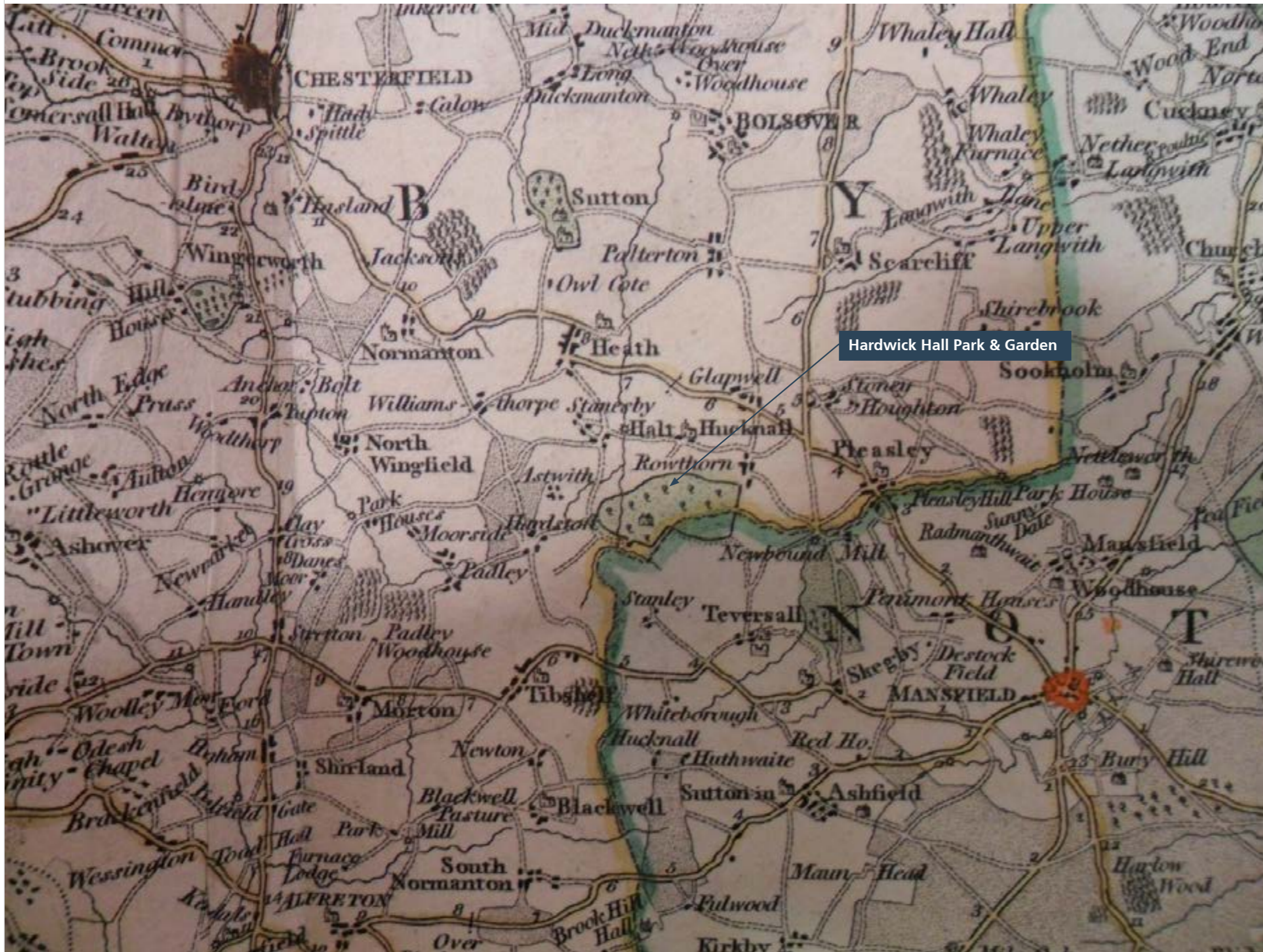


Scale 1:120,000



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Key

-  Approximate extent of Registered Historic Park and Garden
-  Drives



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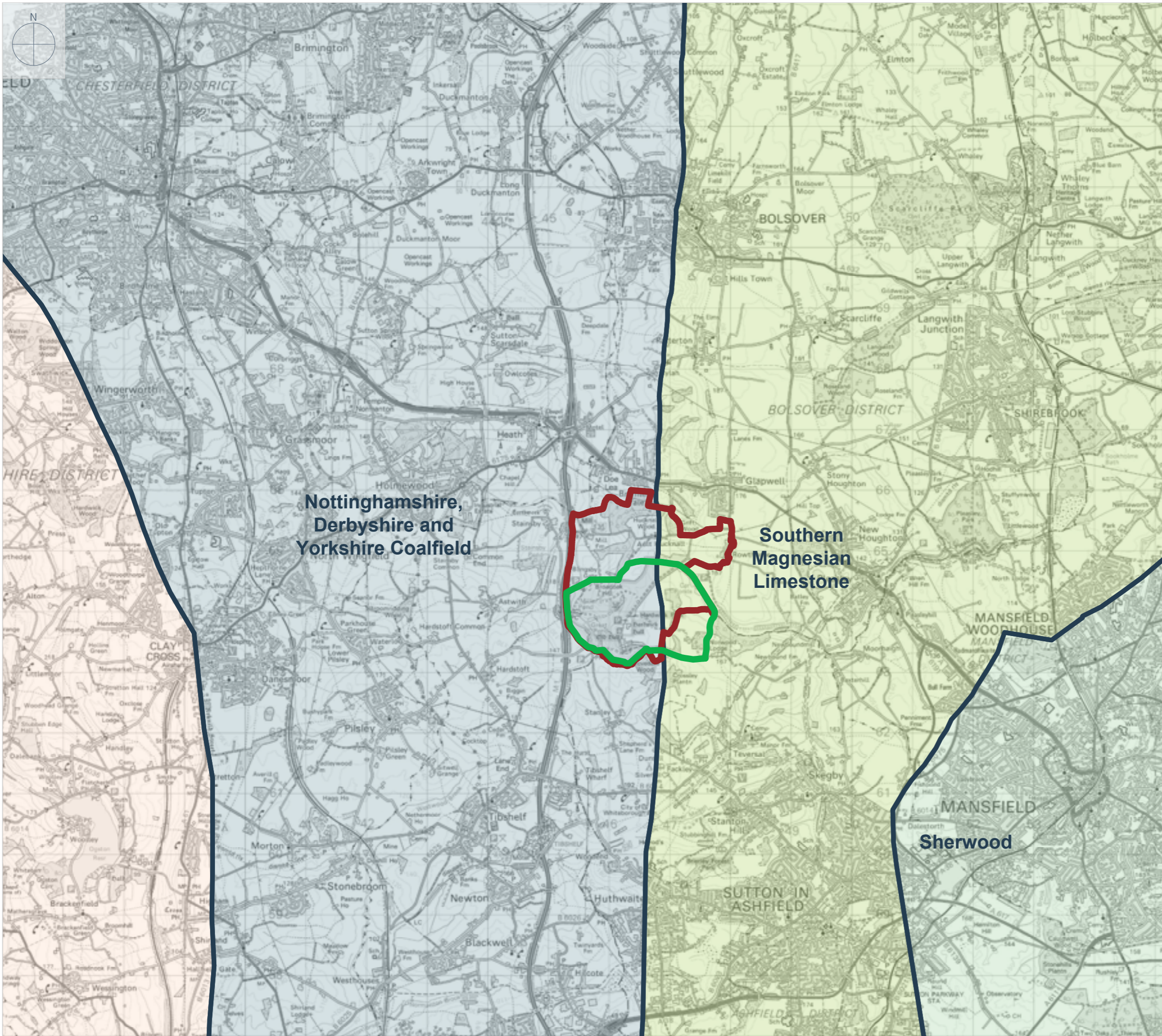
Project

Hardwick Hall Setting Study

Title

Map 6 - Greenwood Map of Derbyshire, 1825





Client



Project

**Hardwick Hall Setting Study**

Title

**Map 7 - National Landscape Character Areas**

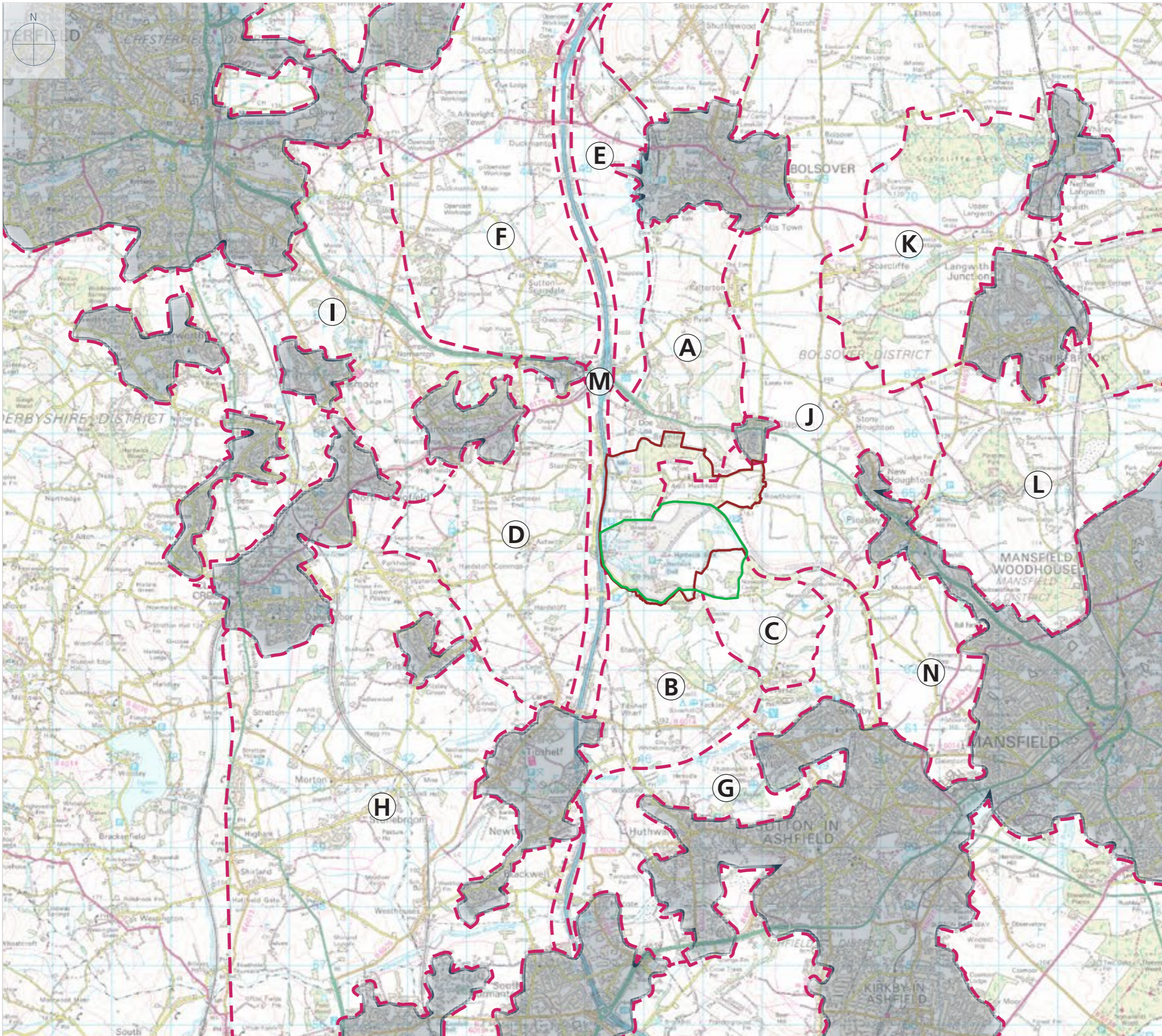
Key

- Hardwick Registered Park and Garden
- Hardwick and Rowthorne Conservation Area
- Derbyshire Peak Fringe and Lower Derwent
- Nottinghamshire, Derbyshire and Yorkshire Coalfield
- Southern Magnesian Limestone
- Sherwood

Scale 1:60,000

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Client



Project

Hardwick Hall Setting Study

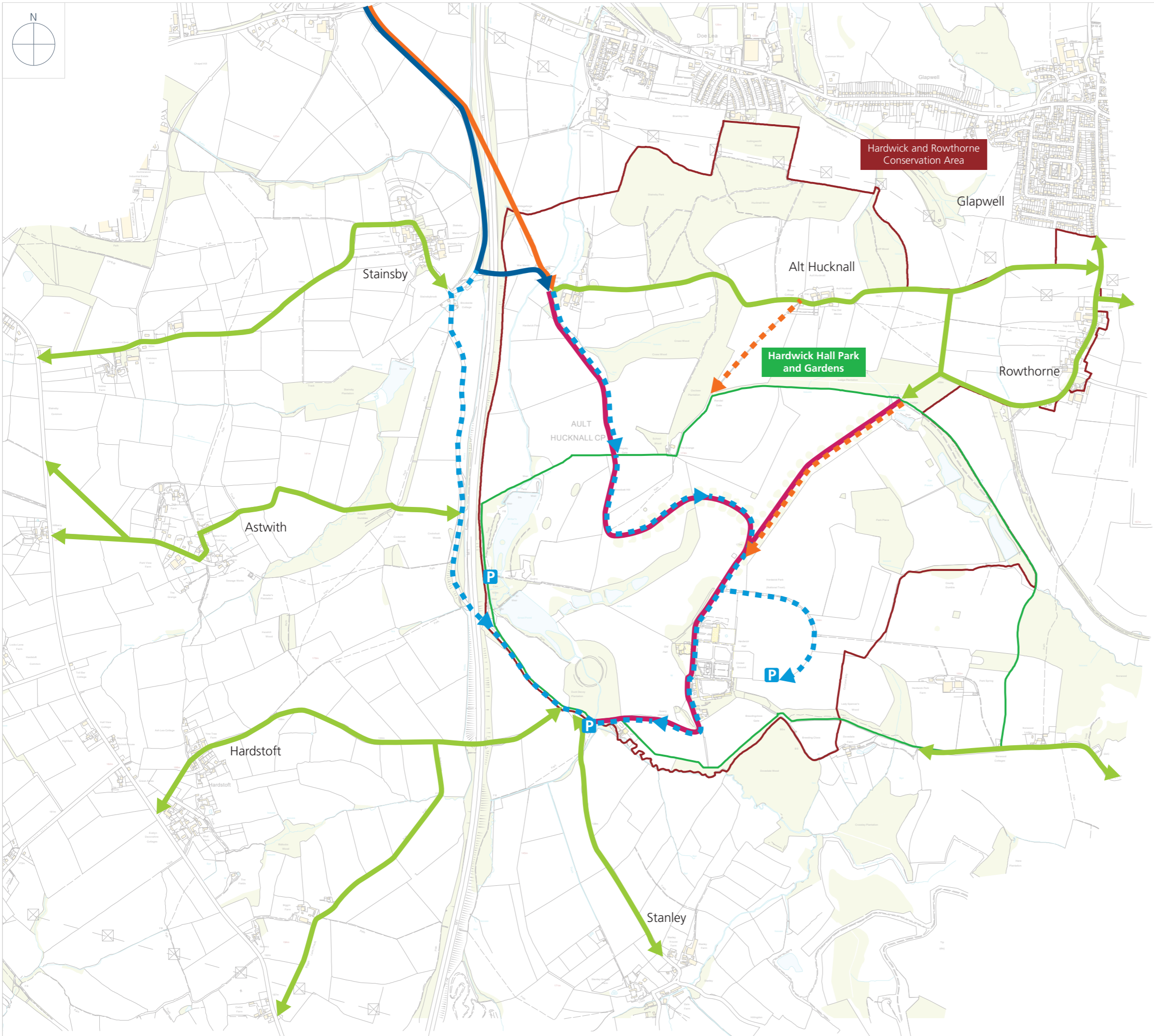
Title

Map 8 - Character Analysis

Key

- Hardwick Registered Park and Garden
- Hardwick and Rowthorne Conservation Area
- High Level Character Area
- Urban / Developed Area

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Client












Project

**Hardwick Hall Setting Study**

Title

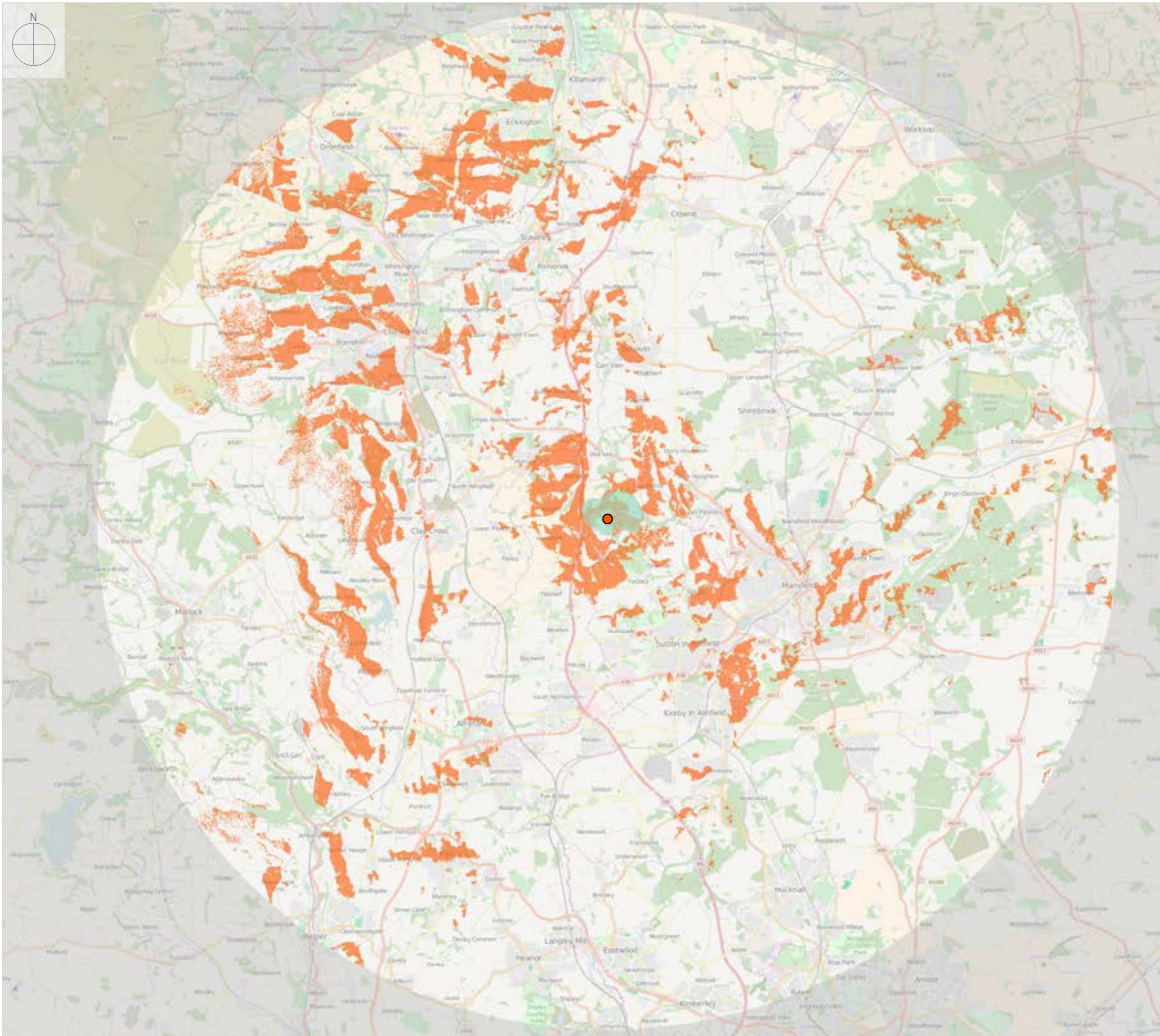
**Map 9 - Access and Approaches**

**Key**

-  Hardwick Registered Park and Garden
-  Hardwick and Rowthorne Conservation Area
-  Parkland Drives
-  Visitor Arrival & Exit
-  Main Visitor Approach
-  Historic Approach Severed by M1
-  Estate Lanes / Secondary Approaches
-  Access Track / Historic Link
-  Main Car Parks

Scale 1:16,000

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Client

 National Trust

Project

**Hardwick Hall Setting Study**

Title

**Map 10 - Theoretical Visibility from Hardwick Hall roof**

Key

-  Hardwick Registered Park and Garden
-  Hardwick Hall Roof: 198.12m  
Observer height: 1.6m
-  Theoretical Visibility from Roof of New Hall
-  Excluded area

Scale 1:150,000

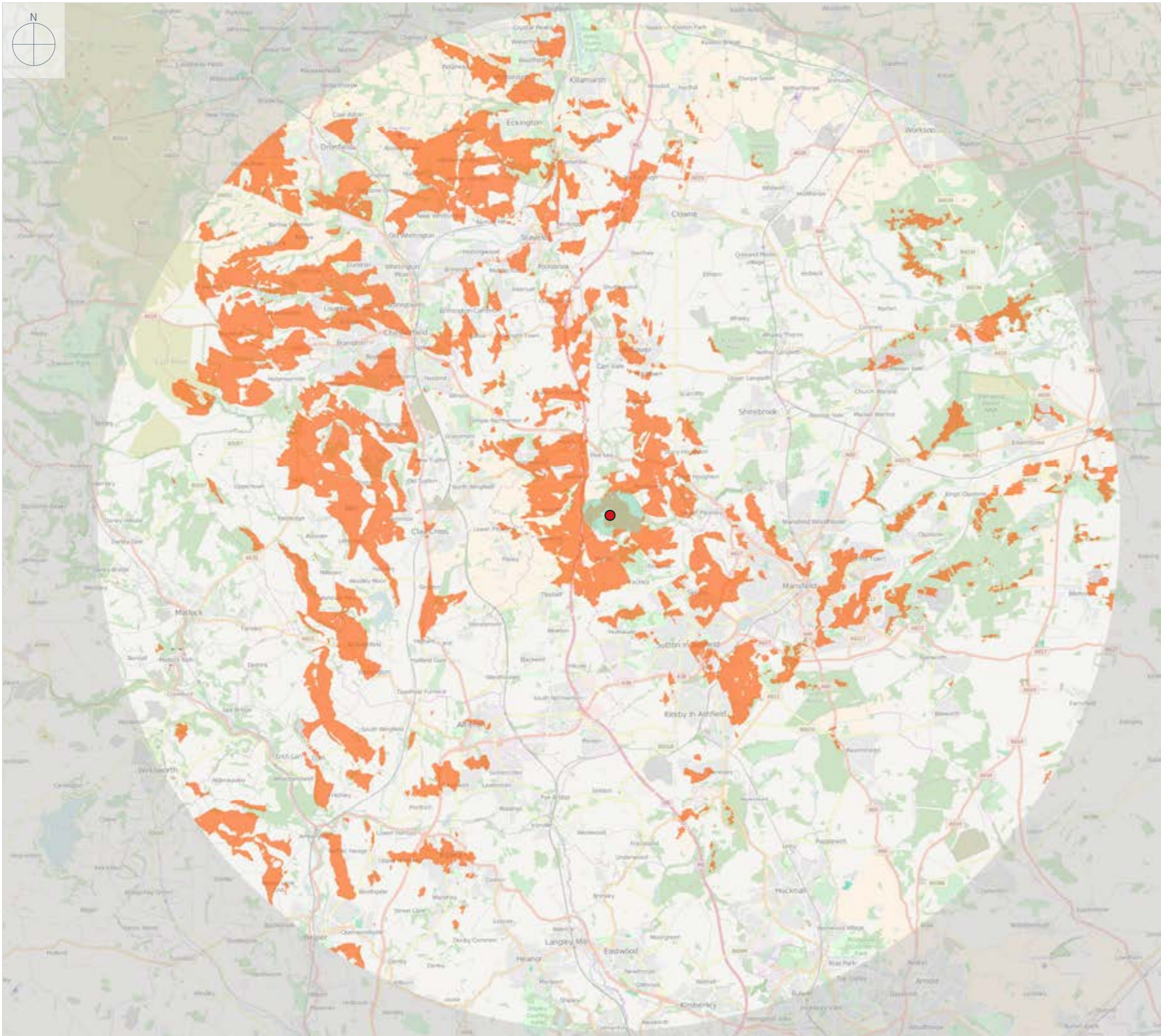
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Notes

\*visible locations are theoretical and based on NEXTMap data, a 5 metre resolution gridded Digital Elevation Model (DEM). Actual visibility may differ





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



Project

**Hardwick Hall Setting Study**

Title

**Map 11 - Theoretical Visibility of Hardwick Hall Towers**

Key

-  Hardwick Registered Park and Garden
-  Hardwick Hall Towers: 204.15m  
Observer height: 1.6m
-  Hardwick Hall Towers Theoretical Visible Locations\*
-  Excluded area

Scale 1:150,000

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Notes

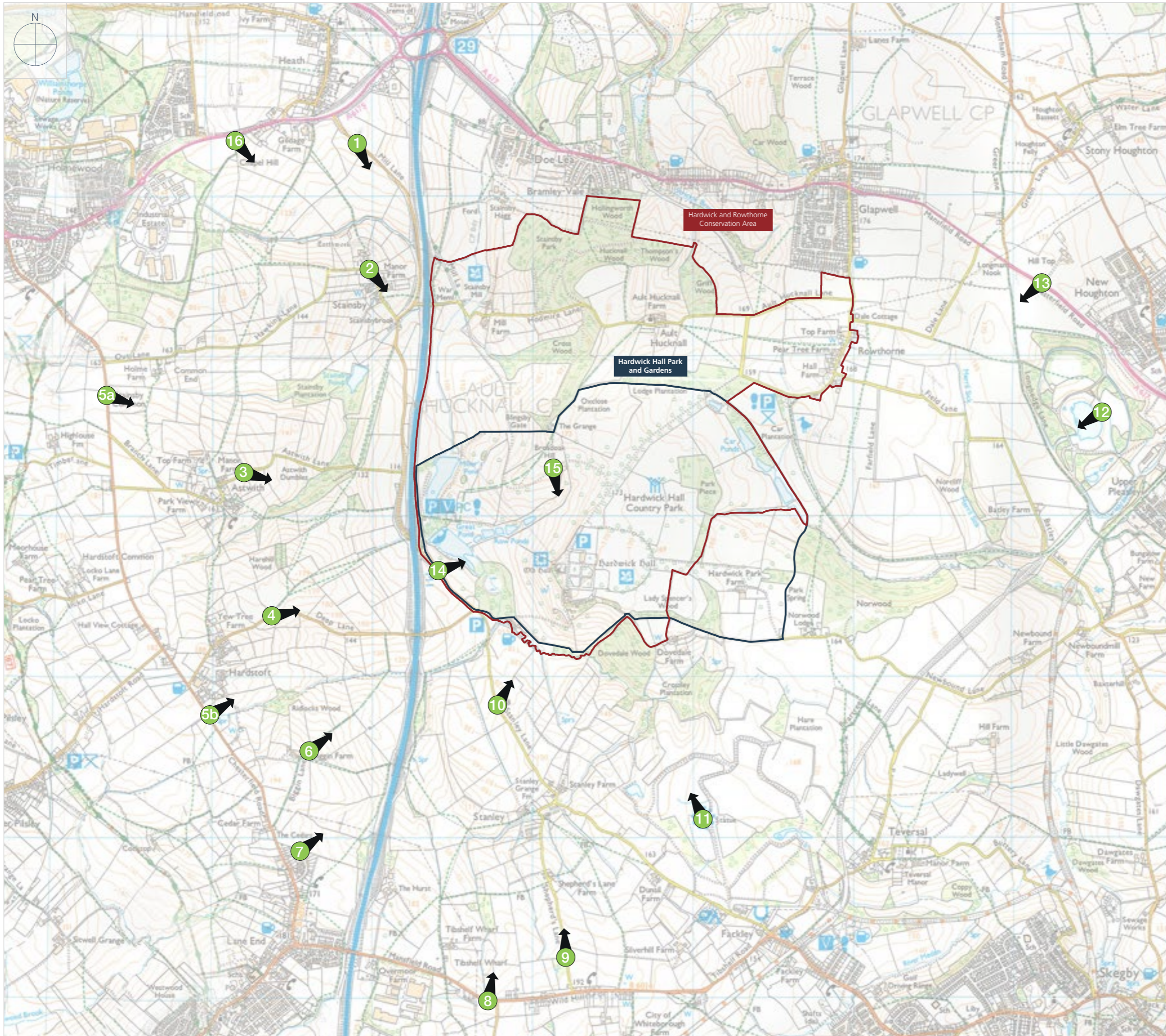
\*visible locations are theoretical and based on NEXTMap data, a 5 metre resolution gridded Digital Elevation Model (DEM). Actual visibility may differ

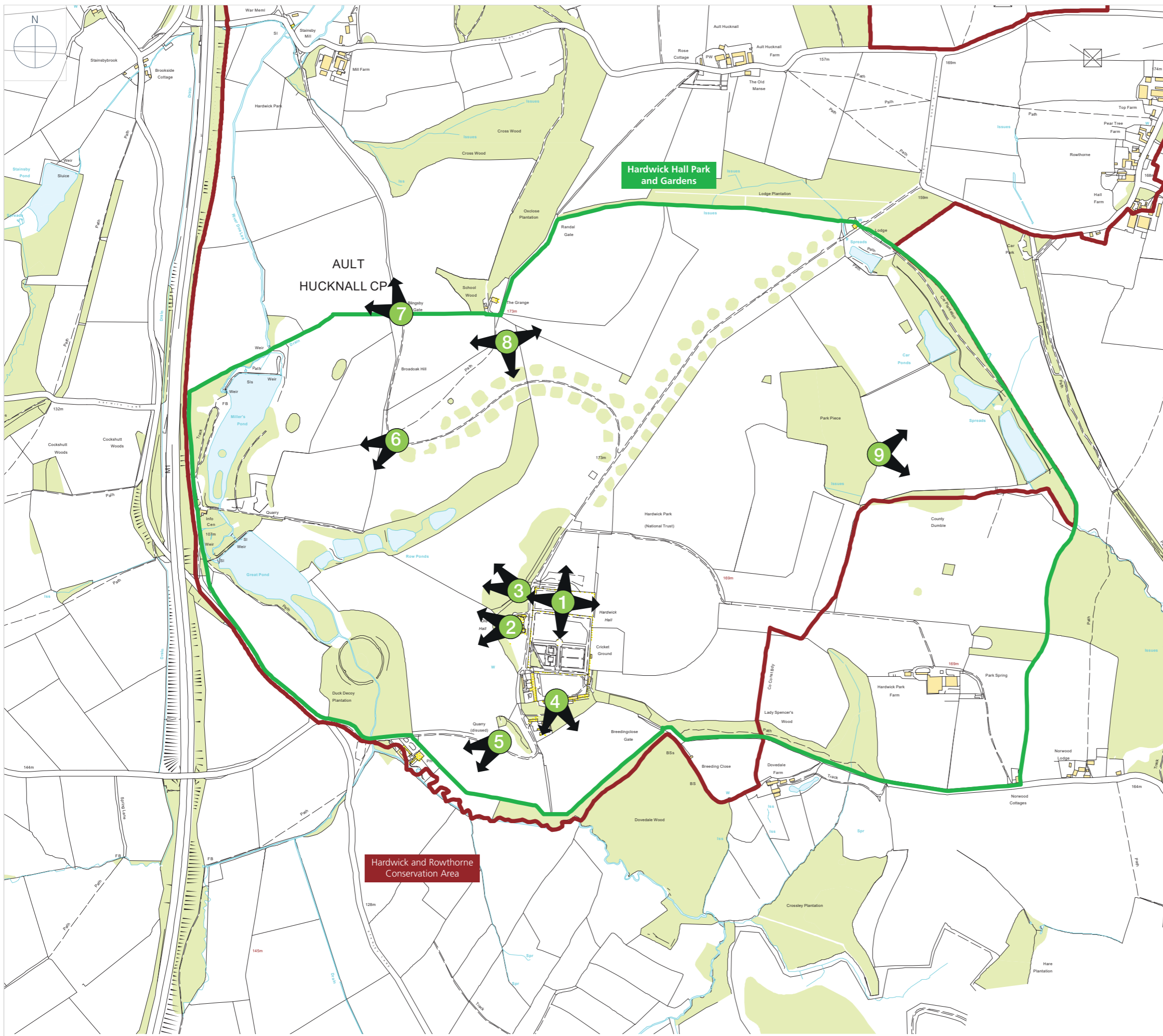
**Map 12 – Sample of Significant Views towards Hardwick**

**Key**

-  Hardwick Registered Park and Garden
-  Hardwick and Rowthorne Conservation Area
-  View Location and Direction
- 1. Mill Lane (Heath)
- 2. Hawking Lane (Stainsby)
- 3. Astwith Lane
- 4. Deep Lane
- 5. Tibshelf Road / Chesterfield Road
- 6. Biggin Lane
- 7. Hawthorne Avenue (Tibshelf)
- 8. Wild Hill
- 9. Shepard's Lane
- 10. Stanley Lane
- 11. Silverhill Wood (Viewpoint)
- 12. Pleasley Pit Country Park
- 13. Chesterfield Road
- 14. Unnamed road
- 15. Main approach drive
- 16. Footpath off A6175, Holmewood

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Client



Project

**Hardwick Hall Setting Study**

Title

**Map 13 - Sample of Significant Landscape Views from Hardwick**

**Key**

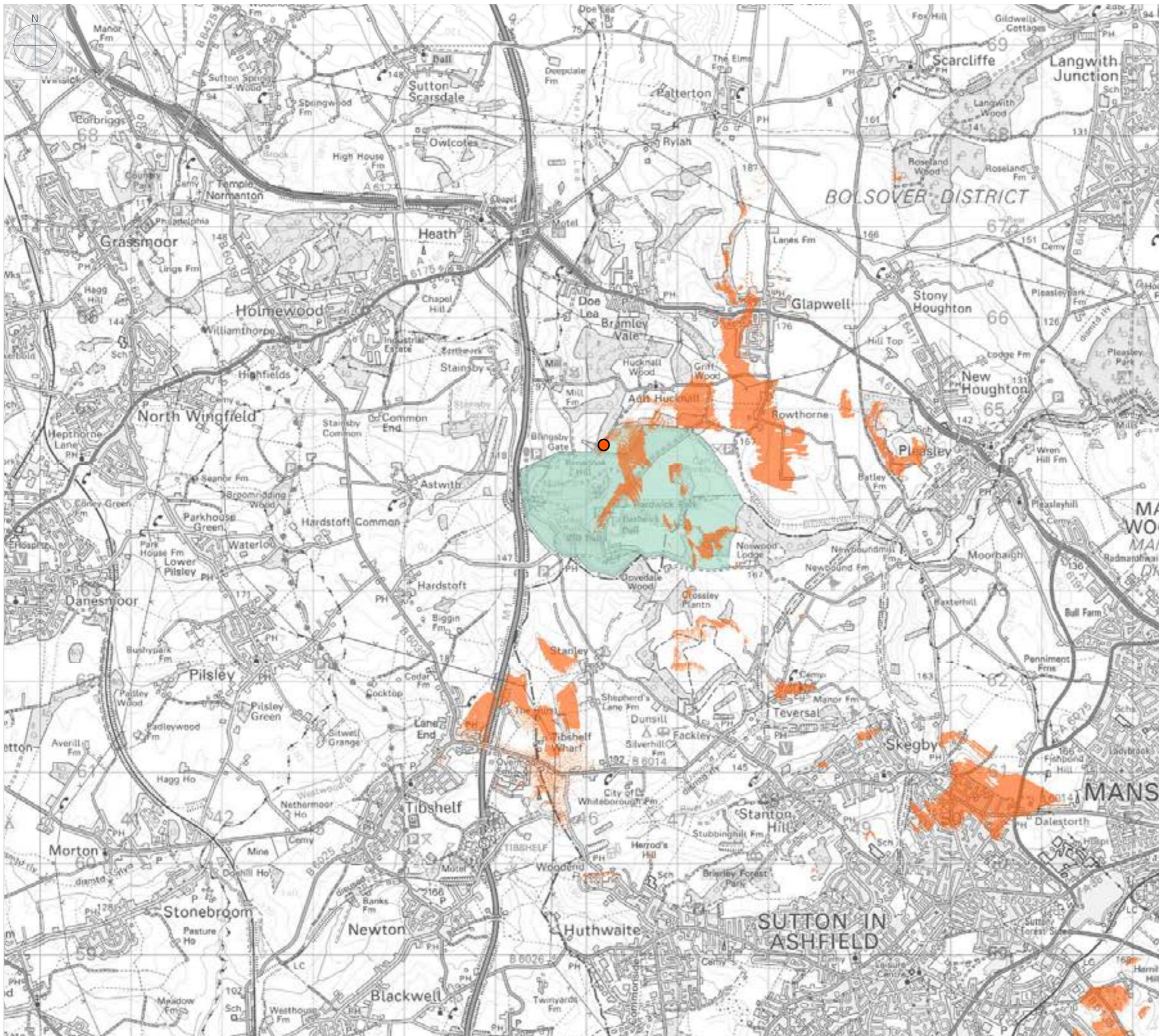
- Hardwick Registered Park and Garden
- Hardwick and Rowthorne Conservation Area

View Location and Direction

1. Hardwick Hall & roof
2. Old Hall & viewing platform
3. West terrace
4. Stableyard south terrace
5. Exit driveway
6. Approach driveway
7. Blingsby Gate (approach)
8. Broadoak Hill
9. Park Piece woodland

Scale 1:10,000

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Project

Hardwick Hall Setting Study

Title

Map 14 - Theoretical Visibility from Broadoak Hill

Key

- Hardwick Registered Park and Garden
- Broadoak Hill: 173m  
Observer height: 1.6m
- Broadoak Hill Theoretical visible locations\*
- Excluded area

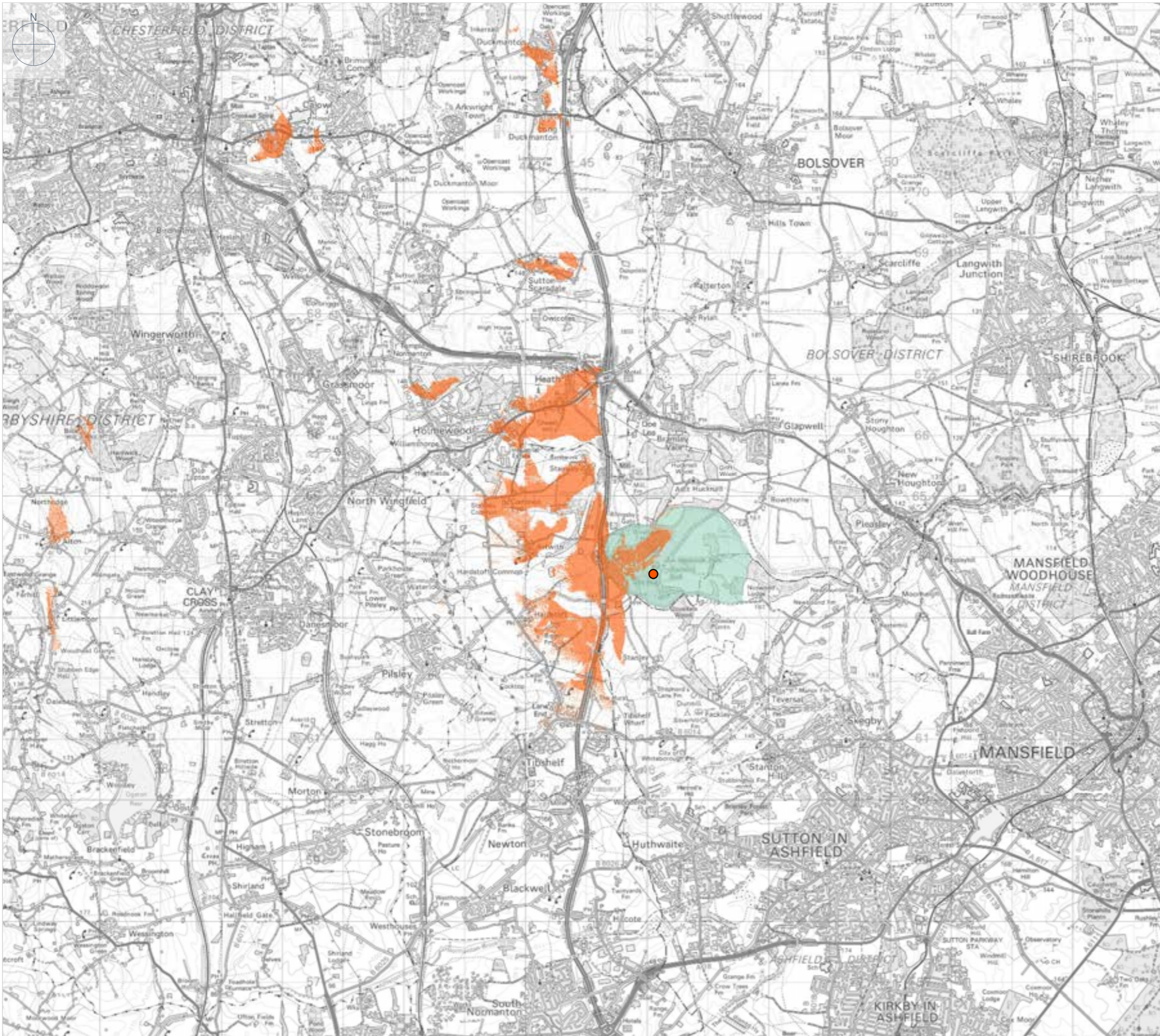
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Notes

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Client



Project

**Hardwick Hall Setting Study**

Title

**Map 15 - Theoretical Visibility from Western Terrace**

**Key**

- Hardwick Registered Park and Garden
- Western Terrace: 161m  
Observer height: 1.6m
- Western Terrace Theoretical visible locations\*
- Excluded area

Scale 1:50,000

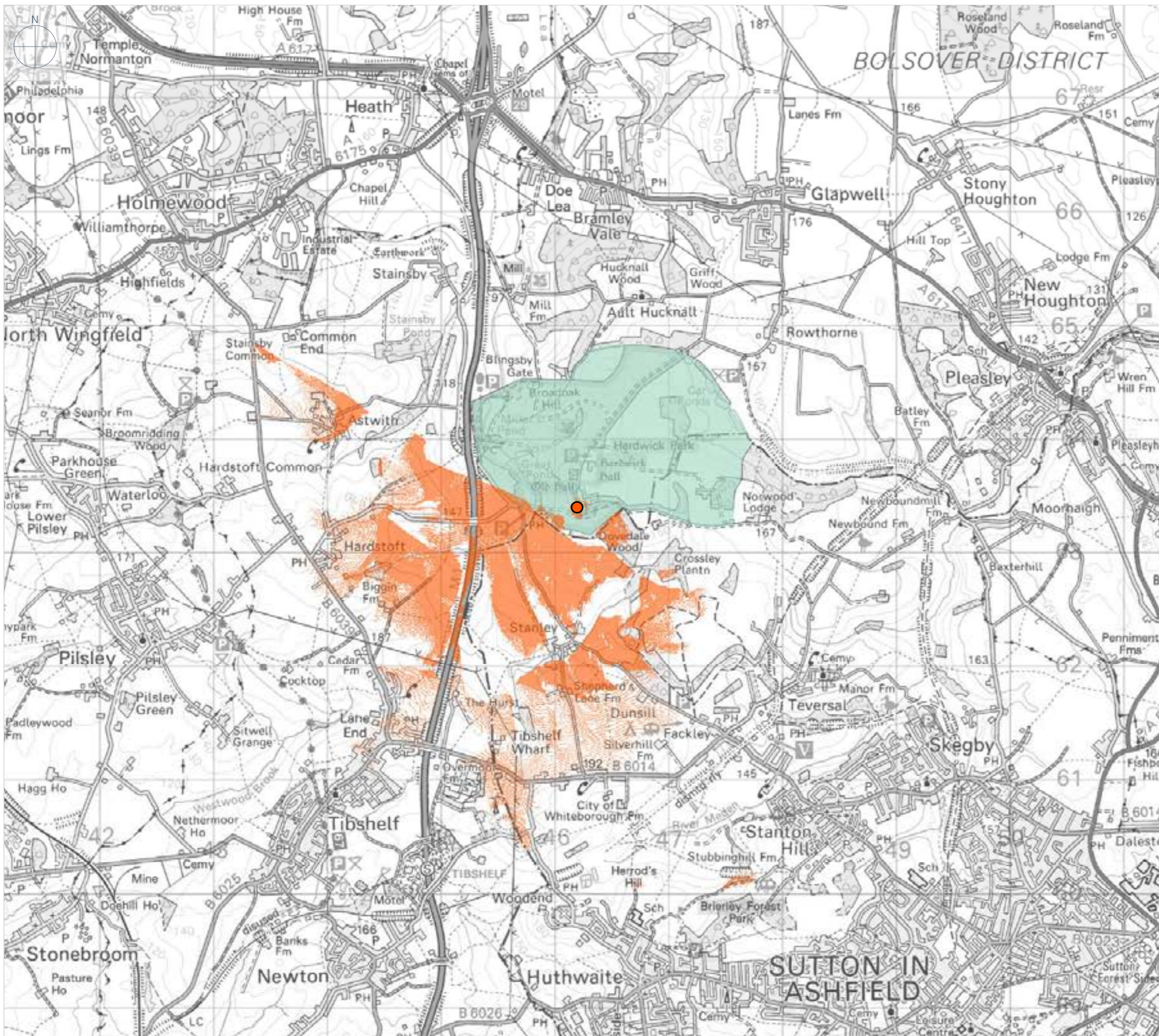
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**Notes**

\*visible locations are theoretical and based on NEXTMap data, a 5 metre resolution gridded Digital Elevation Model (DEM). Actual visibility may differ





Client



Project

Hardwick Hall Setting Study

Title

Map 16 - Theoretical Visibility from Stableyard Terrace

Key

- Hardwick Registered Park and Garden
- Stableyard Terrace: 174m  
Observer height: 1.6m
- Stableyard Terrace Theoretical visible locations\*
- Excluded area

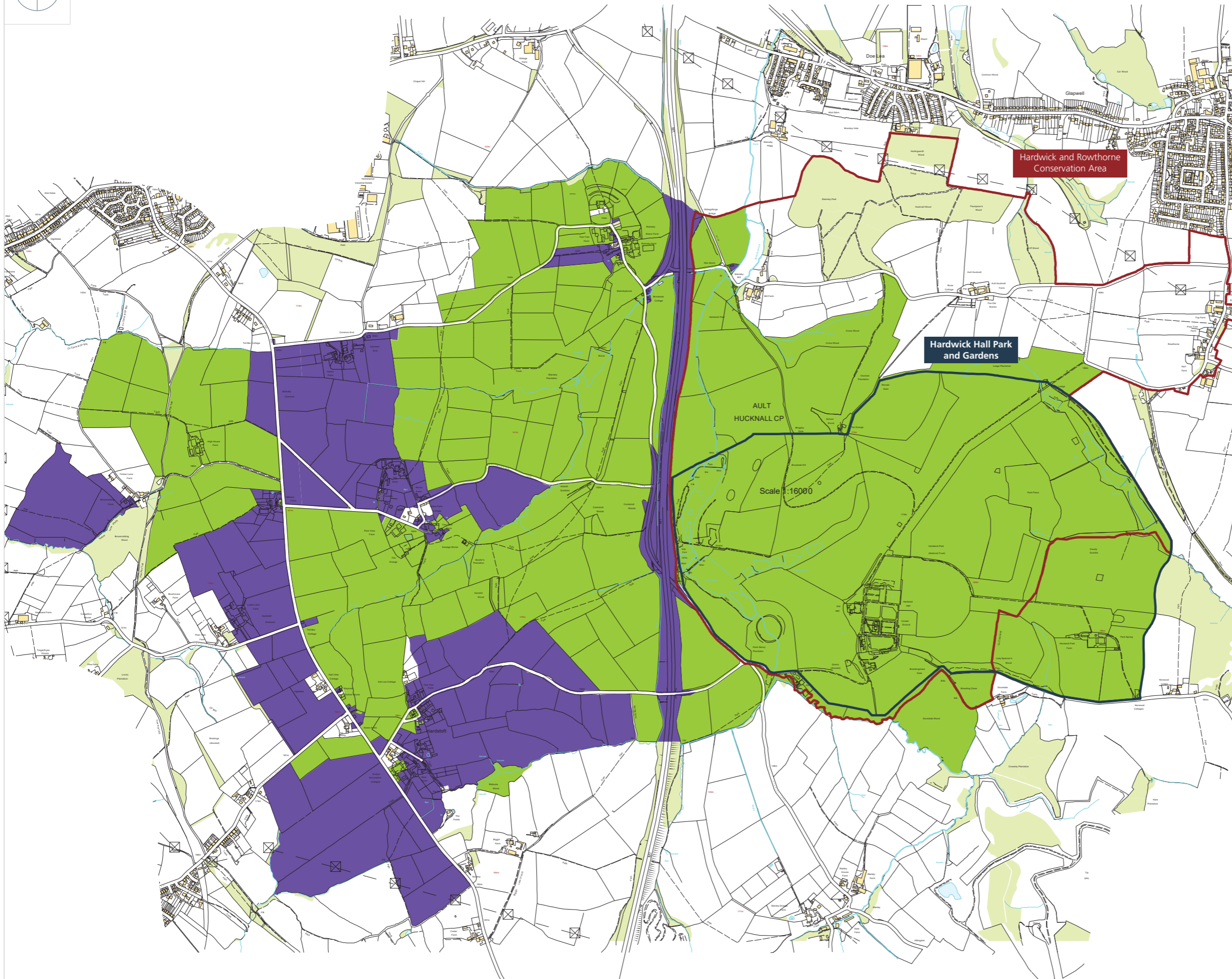
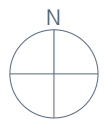
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Notes

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Project

Hardwick Hall Setting Study

Title

Map 17 - National Trust Ownership and Protective Covenants

Key

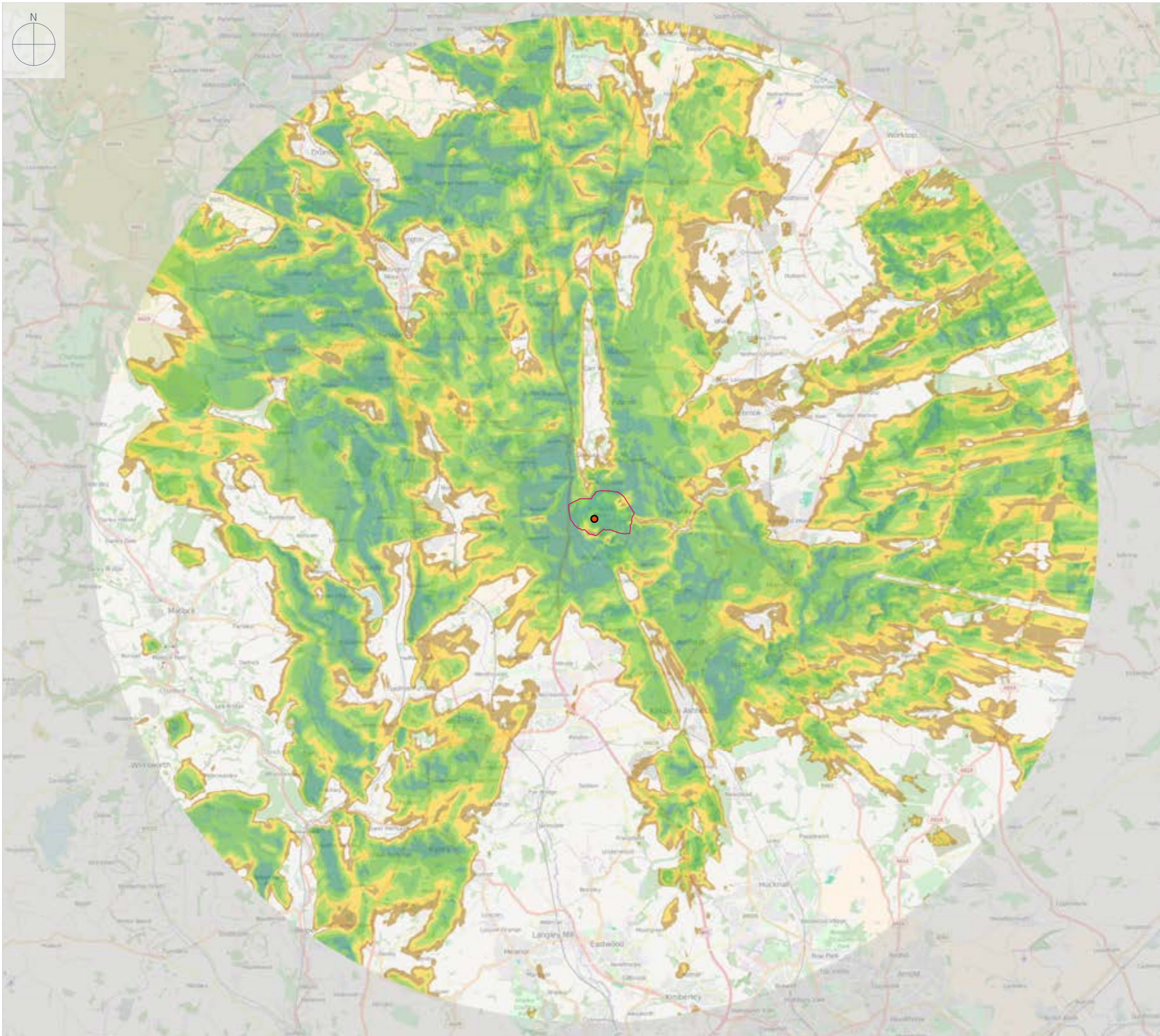
- Hardwick Registered Park and Garden
- Hardwick and Rowthorne Conservation Areas
- National Trust Ownership
- Protective Covenants

Scale 1:13,600

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 National Trust

Project

**Hardwick Hall Setting Study**

Title

**Map 19 - Theoretical Development Height Analysis**


**Key**

 Hardwick Registered Park and Garden


 Hardwick Hall: 198.12m

Theoretical Development Visibility\*

Building height

 0-10m

 10-20m

 20-30m

 40-50m

 50-60m

 >60m

**Notes**

\*visible locations are theoretical and based on NEXTMap data, a 5 metre resolution gridded Digital Elevation Model (DEM). Actual visibility may differ

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# Appendix B. LUC Photographs



Hardwick Halls



Stainsby Mill and visitor entrance (approx. location)

Blingsby Gate

Parkland

Hardwick Halls

Image date: April 2014  
Image courtesy of Land Use Consultants

Client

 National Trust

Project

**Hardwick Setting Study**

Title

**View northeast from B6039 south of junction to Stainsby  
(viewpoint 5a on Map 12)**

**ATKINS**



Image date: April 2014  
Image courtesy of Land Use Consultants

Client

 **National Trust**

Project

**Hardwick Setting Study**

Title

**View northeast from bridleway at Biggin Farm  
(viewpoint 6 on Map 12)**

**ATKINS**

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*A particular of the Goods at Boielsouer Castell*, BL Add MS 70500

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