

LAKE
DISTRICT
WORLD
HERITAGE
PROJECT

STUDY INTO THE PRINCIPAL SETTLEMENTS OF THE LAKE DISTRICT & WORLD HERITAGE STATUS

SEPTEMBER 2008



Lakes District World Heritage Site Project

Study into the Principal Settlements of the Lake District & World Heritage Status

Final

25 September 2008

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Document History

JOB NUMBER: 5076571			DOCUMENT REF: /60/reports/dstudy jrb.doc			
2	Final	JRB	AC	AC	AC	25.09.08
1	Draft	JRB	AC	AC		05.09.08
Revision	Purpose Description	Originated	Checked	Reviewed	Authorised	Date

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1. Introduction

Aims

1.1 The aims outlined in the brief produced by the Lake District World Heritage Project in June 2008 and further refined at the Inception Meeting on the 23rd of July are as follows:-

- To demonstrate how the Outstanding Universal Value (OUV) is manifested within the principal settlements of Keswick, Ambleside and Windermere / Bowness on Windermere
- Reveal the degree to which these settlements contribute to that specific OUV

This will involve:

- An assessment of the overall contribution of the three principal settlements to the OUV of a proposed World Heritage Site
- A clear individual evaluation of the OUV exhibited in each of the three major settlements
- An analysis of the likely impact upon the success of an application for World Heritage Status should any or all of the three major settlements be excluded
- Identification of the implications for possible boundary alternatives for the World Heritage Site should any or all of the principal settlements be excluded because inclusion would weaken the case for inscription

1.2 This report is supplemented by figures in Appendix A which outline the locations of tangible assets which provide examples of how the OUV is manifested in each of the three settlements. In addition, a number of plates showing key viewpoints are included in Appendix B illustrating the relationship between the principal settlements and the surrounding cultural landscape.

Parameters

1.3 The following parameters for the study were established by the Lake District World Heritage Site project:

- The 1951 National Park Boundary would be the boundary of the proposed World Heritage Site and that no other potential World Heritage Site boundaries would be considered as part of this study
- The focus of the study was solely on the principal settlements of Keswick, Ambleside, Windermere / Bowness on Windermere
- The analysis was to be based on the draft Statement of OUV issued on the 7th of August 2008 (see Section 2)

Methodology

- 1.4 Work began by reviewing the draft 'Statement of Outstanding Universal Value' issued to Atkins on the 7th August 2008. This is reproduced in full in Section 2.
- 1.5 This review of the OUV statement identified key themes
- the links with the cultural landscape
 - the development of the Picturesque and subsequent Romantic Movement
 - the emergence of the early Conservation Movement
- 1.6 These themes form the basis of our analysis for each of the principal settlements.
- 1.7 For each of the principal settlements an analysis was undertaken to identify the direct and associative links with the themes outlined in the draft OUV statement. Research of published and unpublished documentation was reviewed in order to build an understanding of the links between the themes outlined in the OUV and the settlements. These links included examples of how the towns related to the working rural landscape surrounding them and how they supported this landscape as well as the homes, work places and burials of key people associated with the Picturesque, Romantic and Conservation Movements.
- 1.8 Within this report, the links to the Picturesque and Romantic Movement has been summarised as one theme. This is because of the difficulty in finding tangible or associative links with the Picturesque that did not also lead to developments in the Romantic Movement and vice versa. The appreciation of the Picturesque ideal was an inextricable part of the forthcoming Romantic sensibility of the 18th century. To attempt to distinguish figures or links with one theme and not the other undermines the relationship between the two.
- 1.9 A data search for Listed Buildings, Conservation Areas, Scheduled Monuments and Registered Parks and Gardens was also undertaken in order to supplement the research. The locations of these designated sites are reproduced in Figures A1 – 3 in Appendix A, and a gazetteer detailing the names of the Listed Buildings detailed on the Figures is contained in Appendix C.
- 1.10 Due to time and budget constraints this study does not reproduce and outline all of the direct and associative links between the OUV themes and the settlements themselves. Instead the focus has been on identifying key examples of links which are considered sufficient to demonstrate how the themes are manifested within each of the settlements. These links and their significances have been outlined in the report in Section 3. Conclusions are presented in Section 3 and summarised in Section 4 and a full bibliography of sources is contained in Section 5. The physical associations have been illustrated on Figures B1 - 3 in Appendix A, and photographs reproduced in Appendix B.
- 1.11 The documentary research was supplemented by site visits undertaken in August 2008.
- 1.12 As part of the brief, consultation was undertaken with selected members of the Advisory Group (TAG1) in order to develop our understanding. Further details about the consultation are outlined below.

Consultation

- 1.13 The brief included a list of TAG1 members who could provide information on specialist subjects concerning the Lake District OUV themes. The following is a summary of those organisations which were contacted as part of this study:-
- International Union for Conservation of Nature
 - Cumbria University
 - Cumbria County Council
 - Wordsworth Trust
 - Natural England
 - North West Development Agency
 - English Heritage
 - South Lakeland Arts Trust
 - Fells and Dales (Part of the Leader+ Programme)
 - Ruskin Foundation
 - Friends of the Lake District
 - National Trust
 - National Park Authority
 - Forestry Commission
 - Culture Cumbria
 - Lancaster University
 - ICOMOS UK
- 1.14 We are grateful for the consultees for their support and guidance for this study.

2. Review of the Outstanding Universal Value of the Lake District

Statement of Outstanding Universal Value

- 2.1 The draft 'Statement of Outstanding Universal Value' issued by the Lake District World Heritage Project on the 7th August 2008 is provided in full below:-

Summary

The distinctive farming landscape of the Lake District is one of the most beautiful areas in the world. It is a fusion of mountains, valleys and lakes, each with its own specific character. The Lake District is of outstanding universal value because it inspired developments in the way we view, value and conserve landscapes.

Overview

A compact, glaciated upland landscape of radiating U-shaped valleys – many of which contain long narrow lakes – the Lake District is home to England's highest mountain and its deepest lake. Rocky mountain tops, open fell pasture and heather-covered slopes contrast with the native woodland, exotic plantations and stone-walled fields. The dominant land use is upland pastoral farming, often based on the local sheep breed, the Herdwick. This distinctive farming system reached a peak of prosperity in the 17th and 18th Centuries when a tradition of independent farming emerged. The resulting landscape has a distinctive aesthetic unity marked by contrasts in detail: mountains, moors, lakes, woods, streams, fields, stone walls, farms, villages and small scale industry, which reflect its slow and gradual development since the 12th century.

For almost 250 years the Lake District has attracted visitors, admirers and thinkers. This process began during the late 18th and early 19th centuries with a conscious 'discovery' of the Lake District by the wealthy, leisured and cultured classes. This coincided with the emergence of the Picturesque aesthetic ideal. Writers and artists began to seek out scenery in the uplands of Britain that satisfied the Picturesque ideal – literally that which was fit to be made into a picture. This movement was accompanied by an aesthetic urge to enhance the picturesque qualities of the landscape through architectural creation and planting. A number of significant properties and designed landscapes from this period survive in the Lake District together with a series of 'viewing stations' – locations chosen for their Picturesque outlook of lake and mountain scenery. Picturesque aesthetic principles now underpin much of modern regional planning throughout the world and were a crucial part of the emerging Romantic sensibility of the later 18th century.

The beauty and sublime qualities of the Lake District combined with the perceived noble, collaborative way of life of its inhabitants led to the area becoming the cradle of English Romanticism. This revolution in the intellectual arts, particularly poetry, placed emotion at the centre of the aesthetic experience, especially in relation to perceptions of landscape. Nowhere is this greater illustrated than in the work of William Wordsworth (1770-1850), the central poet and writer of the age of English Romanticism. Wordsworth grew up amongst the hills of the Lake District and lived there for much of his life. The landscape of the Lake District and the lives of its inhabitants not only infuse the poet's work but are its bedrock. He also wrote a *Guide to the Lakes* (1810) which included the

famous assertion that the Lake District stood as **“a sort of national property in which every man has a right and interest who has an eye to perceive and a heart to enjoy”**. This sentiment, the foundation stone of the international concept of protected landscapes, would be taken up with vigor in the fight to protect the Lake District from large scale development in the later 19th century.

Wordsworth's Romantic vision, shaped by the landscape and people of the Lake District, has had wide international influence. His work particularly inspired the American Transcendental Movement, including writers such as Emerson and Thoreau, and John Muir, founder of the American national park movement. Of even greater universal importance is the increasing recognition that Wordsworth and fellow 'Lakes Poets' such as Coleridge were primary exponents of the intrinsic value of landscape and nature that underpins much of modern ecological thought.

The modern conservation movement also springs from this association of the Lake District with powerful ideas. In 1873, the artist, philosopher and philanthropist John Ruskin (1819 –1900) came to live in the Lake District. His ideas, together with those of Wordsworth, underpinned campaigns in the second half of the 19th century to protect the area from damaging development. It was through protests against railways, reservoirs and creeping industrialisation that the idea of environmentalism and notions of national ownership of areas of scenic beauty began to be widely articulated, leading to the creation of organisations such as the Lake District Defence Society (1883).

Ruskin's concern for protecting important landscapes influenced his friends Octavia Hill and Canon Rawnsley, who – with Sir Robert Hunter – went on to found the National Trust in 1895. In addition to being the home of one of its founders, Rawnsley, the Lake District has been central to the development of the National Trust. Numerous farms and extensive tracts of land were gifted to the National Trust by the author and artist Beatrix Potter and other donors and today the organisation owns and manages 25% of the area of the Lake District National Park. The National Trust has had extensive international influence as a model for similar bodies including in the USA, India and Japan. It is also the 'mother' organisation for the recently formed International National Trust Organisation (2007).

The battles to protect the Lake District and the organisations which were formed as a result, eventually led to the 1949 UK National Parks legislation, which saw the designation of the Lake District as a National Park in 1951. The UK's National Parks, of which the Lake District is the prime example, are recognised internationally as exemplars of protected, lived-in, working landscapes. As a result of earlier nominations for World Heritage Site inscription, the Lake District provided the stimulus for the definition of the category of World Heritage cultural landscape.

All the key elements of the dramatic late 18th century farmed landscape that so inspired early visitors in search of Picturesque scenery, as well as Wordsworth and his Romantic contemporaries, still survive in the Lake District as a testimony to the effectiveness of the conservation movement.

Aspects for consideration in relation to the settlements

- 2.2 As outlined in the draft OUV statement, it is clear that the Lake District is to be nominated as a “cultural landscape”. This is defined in the ‘Operational Guidelines for the Implementation of the World Heritage Convention’ (WHC, Jan 2008) as follows:-

“Cultural landscapes are cultural properties and represent the “combined works of nature and man” designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and / or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal”.

- 2.3 In this context the study reviewed whether the principal settlements formed a key part of the Lake District cultural landscape and if so what their role and relationship to it was. This is assessed for each of the settlements in Section 3.
- 2.4 Taking this rural working landscape as its base, the Statement of OUV focuses on a particular story. Namely, the development of the Picturesque and Romantic movements in the Lake District which led to the increased popularity of the area for visitors and ultimately helped create the cultural mindset necessary to kick-start the development of the Conservation Movement, which arose in opposition to the developments required to bring and service the very tourists that the artists had inspired (they also campaigned against other types of development e.g. Thirlmere a reservoir to help improve sanitation in the major Northern cities). This process led to the creation of the National Trust and the development of the wider Conservation Movement, which in itself inspired the designation of the National Park.
- 2.5 In this context Section 3 examines how the settlements relate to this broader story and what physical manifestations they contain of their links to the Picturesque and Romantic movements and to the emergence of the Conservation Movement.

Other considerations

- 2.6 As part of the UNESCO Operational Guidelines (WHC, Jan 2008) there is a need to consider the criteria under which a property must be inscribed. At the inception meeting it was outlined that the Lake District is considering Criteria (ii), (iii), (vi) and (vii).
- 2.7 Criterion (vi) is associative in nature and would relate to the wider story told in the Statement of Outstanding Universal Value and in particular the key association between the Lake District and the emergence of the Conservation Movement.
- 2.8 In terms of other criteria, criterion (ii) is perhaps applicable as it could be argued that the Lake District exhibits an important interchange of human values over time and within a cultural area relating to development in architecture / landscape design (e.g. the Picturesque) and perhaps more significantly town planning (more accurately land-use planning) in terms of the development of the Conservation Movement and the very concept of “cultural landscapes”
- 2.9 It could also be argued that the rural working landscape of the Lake District bares an exceptional testimony to the late medieval / early post medieval traditions of Northern / Atlantic European upland rural life (criterion iii). The development of the national park has helped conserve this multi-period landscape unlike in so many other areas.

- 2.10 In terms of criterion (vii) it could certainly be argued that the Lake District was perceived by a group of people in the late 18th and 19th centuries to be of aesthetic importance.
- 2.11 In addition to meeting at least one of the above criteria (preferably two when (vi) is involved), properties must also meet the conditions of authenticity and / or integrity (WHC, 2008, 21 – 23). They must express their values through a variety of credible and truthful attributes which comprise:
- Form and design
 - Materials and substance
 - Use and function
 - traditions, techniques and management systems
 - location and setting
 - language and other forms of intangible heritage
 - spirit and feeling
 - other internal and external factors
- 2.12 The properties must also satisfy the conditions of integrity which is '*a measure of wholeness and intactness of the natural and / or cultural heritage and its attributes*' (WHC, 2008, 23).
- 2.13 These issues have been taken into consideration when analysing the three settlements

3. Assessment of the Principal Settlements

Keswick

Background

- 3.1 Keswick is a historic market town with a market charter dating back to 1276 (Dunn, 1988, 183). As is typical of this form of settlement it was (until relatively recently) a compact town made up of burgage plots around the market place, a pattern which can still be seen today through the thin and varied buildings fronting the market square with longer yards to the rear.
- 3.2 From the 16th to the 18th Century the town's population increased due to trade, commerce, water powered industries and mining in surrounding areas, although the town itself remained compact. By the 18th Century, Keswick was considered the '*chief trading centre of the textile industry in the northern Lake District*' (LDNP, 1994 (CA), 3.4). It was also an important centre of pencil manufacture due to the graphite mines in Borrowdale.
- 3.3 The town developed gradually often through the infilling of the long rear yards of the burgage plots with small houses and workshops built to the rear of the buildings fronting the market. This development trend is still apparent in the numerous yards and courts off the market place.
- 3.4 In the late 18th century Keswick began to develop as a tourist centre for the '*moneyed, leisured and educated ranks*' (Marshall & Walton, 178) who were interested in the contemplation of lake and mountain scenery attracted by guide books and poems written about the vale of Keswick in the later 18th century such as that by John Brown and Thomas Gray. The presence of key figures in Keswick including Joseph Pocklington and Peter Crosthwaite generated interest in Keswick for the early visitors and by the end of the 18th century, Keswick had become the first Lakeland tourist resort.
- 3.5 The single most dramatic development of Keswick came in the 1860s with the introduction of the railway. This enabled the town to develop rapidly and this process saw new housing, styles of architecture and larger cottage industries such as pencil mills, woollens, timber, corn milling and the process of tanning along the River Greta. The railway arrived at Keswick later than at Windermere. In fact, the tourism trade had begun to shift towards the towns of Bowness and Windermere by the mid 18th century, where the "masses" were more likely to visit because of the ease of access by train. Keswick itself, lagged behind as a tourist resort following the opening of the Windermere train station, until it was provided with a railway of its own (Marshall & Walton, 1981, 180).
- 3.6 The railway prosperity also brought about a change in architecture style and led to the construction of a number of large Victorian buildings as well as public parks, a pavilion and museum, which in turn led to a dilution of the vernacular styles and forms found in Keswick at that time.
- 3.7 Over the course of the 20th century Keswick's role as a tourist town grew and developed and its character today is one of a functioning market town with a very strong flavour of tourism. The Market Square and Hall are still evident as are the surrounding shops, many of which are now bars, restaurants and cafes to service the tourists. Some of the Victorian former residential buildings have now been converted into hotels or guesthouses. The pencil factory has survived albeit as a museum and the presence of

Canon Rawnsley (see below) can still be identified through the presence of the parish rooms and civic buildings named after him. The locations of tangible assets associated with the OUV themes explored below are illustrated on Figure B1 in Appendix A.

- 3.8 Keswick is dwarfed by its surrounding landscape with Latrigg to the north and the Skiddaw fells beyond. It is set within a valley and is very compact due to the scale of its surroundings and the limited room for expansion, being situated in a valley at the base of steep upland areas. Its surroundings of dense woodland add to this sense of enclosure. There is still a strong visual relationship between the town and the surrounding landscape and many locations within the town provide good views out onto surrounding peaks. The location of key viewpoints are shown on Figure B1, in Appendix A and the plates showing viewpoints 1 – 4 are in Appendix B.

Relationship to the Cultural Landscape

- 3.9 Keswick's historic and modern function as a working market town, tourism venue and industrial base mean that it is a key component of the Lake District's cultural landscape. This is clearly evident in the town through the surviving market place and the original medieval street pattern of thin burgage plots abutting the market place.
- 3.10 The town grew because it was able to support the surrounding working rural landscape; and in turn the growth of the town was essential to that landscape. The importance of Keswick as a market town was distinguished through its market from the 13th century onwards. This market enabled the selling of wool and other products reaped through the working of the surrounding landscape and helped the town and wider landscape to become prosperous.
- 3.11 Evidence of later industry, in this case graphite mining, can still be seen in the town today through the presence of the pencil factory, now a museum. This evidence of mining in the landscape and the use of those materials in factories and mills are now scarce in the Lake District and so this is a reminder of the industrialised use of the landscape. In addition, the railway which was primarily used for industrial transportation supports the notion of Keswick as an industrial and commercial centre.
- 3.12 The town's architecture is a good representation of the vernacular materials used in the Lakeland, with many buildings using the classic stone and slate. Within the town the earlier functional vernacular buildings still stand side by side with the later ostentatious Victorian buildings representing both the past working market town and the later influential influx of visitors.
- 3.13 Keswick itself was an early tourism 'resort' for those wishing to access and appreciate the dramatic landscape and its scenery. Manifestations of the physical influence of tourism on the town is shown by the construction of one of the first villas on Derwent Isle (discussed below), the development of Keswick Museum by Peter Crosthwaite which acted as an early tourist attraction, the organisation of regattas on Derwent Water and publicised viewing station at Friar's Crag in West's guide and on Crosthwaite's maps (pers. comm., A. Menuge, 15.09.09). The reasons for Keswick being an early resort are obvious when visiting the town today as the surrounding landscape is just as easily visible from within the town as it would have been to early travellers and tourists. Keswick was a key location for one of the historical viewpoints publicised in West's guide and illustrates on Crosthwaite's maps and this is at Friar's Crag. The views from Friar's Crag, West's second Derwent Water viewing station on the western side of Keswick is indeed

described by Ruskin as ‘one of the three or four finest in Europe’ (Bott, 1994, 165) and still attracts tourists because of its dramatic views today. The feeling of the town being compacted by the impressive topography has not altered and one can see why the town attracted visitors, using it as a base from which to explore the wider area.

- 3.14 In summary, Keswick is an authentic market town exhibiting evidence of its former role as a working town, industrial centre and its current role as a service centre and tourist base. The functional vernacular buildings can still be found in the centre, together with the medieval market place layout, small yards with former workshops and the extant pencil factory which are all a testament to the working landscape. It is still clear today that the role of the town was as a service centre which supported surrounding agriculture and industry since at least the 1800s. A shift in function towards an early tourism centre can then be observed in the town through grandiose Victorian buildings and the large numbers of inns and lodgings and the later hotels in the town. The railway is evidence of the town’s role as an industrial hub as well as a tourism centre. This pattern of supporting industry, in the form of tourism is ongoing today with high numbers of visitors to Keswick, many for its accessibility to the surrounding landscape. Overall, therefore Keswick’s economic and social role makes it an authentic and integral part of the wider Lake District cultural landscape.

Relationship to the Picturesque and Romantic Movement

- 3.15 There is a clear relationship with the picturesque and subsequent early Romantic Movement within the town of Keswick. The early tourists visited Keswick as the Vale surrounding the town was seen to exhibit the perceived aesthetic qualities that were associated with the picturesque. The town and its surroundings were noted in a number of guides to the Lakeland, such as West’s guide, which advertised its beauty and sublime qualities and the presence of nearby viewing stations. These guides and associated maps encouraged the educated middle classes to visit (Lindop, 1993, 190) the Lakeland. The town provided the facilities, such as lodgings to these visitors. Visitors included Shelley, Keats, Charles Brown, William Hazlitt, Dante Gabriel Rossetti, Hugh Walpole, Ruskin and the more regular visitors and residents included Wordsworth, Coleridge and Southey.
- 3.16 Coleridge and Southey enjoyed the town and its surroundings so much that they both settled in Keswick at Greta Hall. Coleridge is known to have composed many poems and writings ‘*from the leads on the housetop of Greta Hall, Keswick*’ whilst looking out from Greta Hall, being inspired by the views (Lindop, 1994, 173). Southey also composed many of his poems and essays whilst living at Greta Hall. There is an engraving attributed to Caroline Southey, poet and wife of Robert Southey which shows the view from Southey’s study out of Greta Hall onto the views of Keswick beyond. There are also a number of engravings of the River Greta with Greta Hall in the background.
- 3.17 The site of the former Windy Brow house was the house belonging to Raisley Calvert friend and later benefactor. Dorothy and William Wordsworth were regular visitors to this house and often stayed, the walk to Windy Brow being one of their favourite walks. One of his poems is even dedicated to a seat between the Calvert Bridge and Windy Brow (Lindop, 1994, 172).
- 3.18 Joseph Pocklington, a key figure in Keswick during the 18th century was responsible for the development of one of the first villas in the Lake District on Derwent Isle in 1778. The strategic siting of the villa on Derwent Isle enabled the appreciation of the landscape

whilst at the same time constructing a villa within a designed landscape which adhered to the Picturesque ideal. This is one of the first manifestations of how attitudes and perceptions of landscape were changing, as part of the Picturesque Movement.

- 3.19 A memorial to Ruskin is located at Friar's Crag as the artist was very attached to Keswick and this location in particular, describing the place as 'almost too beautiful to live in' (Bott, 1994, 165).
- 3.20 The Keswick Museum and Art Gallery displays letters and works relating to those artists who found inspiration in the Vale of Keswick and who lived or stayed in the town. The presence of these artists and their thoughts inspired by the landscape enabled the development of the picturesque and further into the Romantic Movement, where emotion was put at the heart of the poems and writings.
- 3.21 The presence of artists and poets living in and visiting the town, and the importance of Greta Hall and its views is clear from its inspiration in the writings, poems and engravings made at Keswick and Greta Hall specifically. Additionally, the surroundings of Keswick were specifically chosen for key locations in which the landscape could be viewed from for example at Friar's Crag and from the villa at Derwent Isle. Keswick town itself may not have conformed to the Picturesque ideals or provided the inspiration for works associated with the Romantic Movement, but it was the service centre which allowed the early tourists and artists to explore the surrounding landscape from. Keswick is a feature of the wider story relating to the picturesque and romantic movements in the Lake District.

Relationship to the Conservation Movement

- 3.22 The relationship of Keswick with the Conservation Movement is exemplified by the residency of Canon Rawnsley Vicar at Crosthwaite at the southern end of Keswick. Rawnsley was a disciple of Ruskin, conservationist and subsequent founder of the National Trust. The Rawnsley parish rooms are located at the southern end of Keswick and a number of civic buildings now have the title of 'The Rawnsley Centre'. To the south of Keswick by the bridge is the Keswick School of Industrial Arts founded by Rawnsley in 1893, designed in the Arts and Crafts style. It is now a restaurant but the inscription on the frontage is still visible, reading "*The Loving Eye and Patient Hand, Shall Join Together & Bless This Land.*"
- 3.23 Rawnsley was heavily involved in battles to defend the Lake District from what he considered to be unsuitable development including the dispute against the Braithwaite-Honister railway, the Thirlmere Reservoir and the closure of the Lattig footpaths (Bott, 1994, 107). His impassioned pleas '*to protect the Lake District from those injurious encroachments upon its scenery which are from time to time attempted from purely commercial or speculative motives, without regards to its claims as a national recreation ground*' resulted in the formation of the Lake District Defence Society in 1883. This was later incorporated into the National Trust, for which Rawnsley acted as honorary secretary for twenty five years (Bott, 1994, 107).
- 3.24 The presence of Ruskin Cottage (formerly St George's Cottage) is a reminder of the Ruskin Linen Industry, founded by Marian Twelves after she moved to Keswick 1894. This grew out of the Langdale Linen Industry established by Albert Fleming ten years earlier, which had received support from Ruskin in encouraging rural industries and the continuation of traditional skills such as "spinning on the old spinning wheel". Both this

and Ruskin Lace, a type of needlework which she also developed, were important contributions to the national revival of handicrafts.

- 3.25 Joseph Pocklington constructed a villa as well as a number of other unusual structures on Derwent Isle and nearby Barrow House. These were much commented upon by local people and well known artists and writers including Wordsworth, Coleridge and Southey. Some went as far as commenting on the out of character nature of the erections on Derwent Isle, noting them to 'hideously disfigure the island' (Bott, 1994, 54). It could be argued that this denouncing of what was viewed as inappropriate development on Derwent Isle by these key figures is important evidence of the awareness of the landscape character and the need for development to be in keeping with its surroundings. This evidence of a developing consciousness that perhaps some prominent locations should be protected and prevented from being inappropriately developed, demonstrates an early move towards conservation and the National Park ethos. Ironically, the founders of the National Trust were often entertained on Derwent Isle, and the island eventually gifted to the National Trust, villa building and all.
- 3.26 The early Conservation ethos is in evidence from the comments made about the perceived inappropriate development on Derwent Isle, however the relationship between Keswick and the Conservation Movement is focused predominantly on the presence of Rawnsley as the Vicar of Crosthwaite. It is his ideas about the preservation of the lands to act as a recreation ground for the public which resulted in the formation of the National Trust. The setting up of the Lake District Defence Society, at the same time that ideas for forming a trust to protect properties and land came about, resulting in the creation of the National Trust. The National Trust continued to purchase lands within the Lakeland in order to conserve their setting and now extends to 130,000 acres of land together with 85 farms and over 200 houses and cottages. Keswick has therefore acted as the service centre for an important individual who was a key member of the Conservation Movement.

Conclusions

- 3.27 It is clear that Keswick is an authentic and integral part of the wider working rural landscape, acting as a service centre for agriculture and industries as well as supporting the later tourism industry and those who chose to live in the town. It also expresses tangible links to the conservation movement through the historic presence of Rawnsley.

Ambleside

Introduction

- 3.28 The position of Ambleside at the centre of road and transport connections coupled with its location at the head of Lake Windermere has played a part in the town's very early history. The Roman fort of Galava lies at the south west of the modern day town, located most likely due to its strategic location.
- 3.29 Early mention of settlements in the Ambleside area which combined farming with mill industries can be found from 1335 AD onwards (History of Ambleside, 1). The presence of the fast flowing water from Stock Ghyll enabled the development of the mill industry and the sites of a number of corn and water mill sites are known within the town. This early pattern of settlement around the stream remains today since many of the timber buildings were rebuilt in stone to the same footprint.

- 3.30 The town was granted a market charter in 1650, which is relatively late, compared to other neighbouring settlements, but this led to further development around to the south of the Stock Ghyll area. The town was also the market centre for Grasmere, Rydal, Under Loughrigg, Clappersgate and Patterdale, as well as the northern shore of Windermere. The local economy was reliant on the mill industry which comprised not only corn and water mill but also bark and paper and later joined by a large bobbin mill (LDNP, 1979, 3). The economy was supplemented by wool and yarn for which Ambleside had developed a considerable reputation for selling. The market place was moved further south of Stock Ghyll, where the core of the town is still located today. Again, any rebuilding of timber structures into stone took place on the same footprints, and so much of the town has the same medieval street pattern as it once had.
- 3.31 In 1786, the Kendal to Keswick Turnpike was completed which allowed a regular coach service. This in itself enabled the development of the town as a stop over point for travellers before they headed into the Central Fells and a number of inns and ale houses appeared (History of Ambleside, 3). This stop over location was central to the town's development in the later 18th and 19th centuries.
- 3.32 It was during the late 18th century that guides were produced which encouraged the leisured middle classes to visit the Lakeland. Some artists and writers of the period set up home in and around the Lake District towns and Ambleside is synonymous with the workplace of William Wordsworth at the Old Stamp House, even though the writer rarely made use of his office. The town developed considerably in this period as a result of the new tourist influx and its money and the town is now mostly Victorian in character with the occasional older building. Although the old Market Place was removed at this time and replaced with Victorian buildings, the street pattern towards Stock Ghyll still reflects the informal medieval layout.
- 3.33 The moneyed middle classes, who were encouraged to visit, were also encouraged to settle in the towns or at least create second homes. There are a number of grand villas at the head of Lake Windermere which testify to the influence of this 'new money' (History of Ambleside, 5), as well as Victorian hotels.
- 3.34 The arrival of the railway at Windermere and subsequent coach and ferry journeys to Ambleside, bringing the tourists and day trippers continued to make the town a busier place. The town has changed little from the mid 20th century and is still crowded with tourists and day trippers. As in the 19th century, the town is no longer a market town, but one heavily reliant on tourists and the shops cater to this demand. The locations of key tangible assets associated with the OUV themes within Ambleside are illustrated on Figure B2 in Appendix B.
- 3.35 The setting of Ambleside is very dramatic and on the approach to the town from the south is a striking view of the town with Loughrigg Fell and Wansfell in the background. The town of Ambleside itself is very undulating with sharp rises and falls in the height of the land and surrounded by woodland. This allows far reaching views out of the town and on to the surrounding hills and Lake Windermere itself. One can seemingly obtain a different view of the landscape from each street corner within the town. The location of key viewpoints are shown on Figure B2, in Appendix A and the plates showing viewpoints 5-11 are in Appendix B.

Relationship to the Cultural Landscape

- 3.36 The relationship between Ambleside and the cultural landscape is seen through its importance as a working town from the 14th century, when the Stock Ghyll stream was harnessed and used to drive mills for industrial processes. There is extensive evidence of former mill sites within the town, most of which are now lost, however there are extant mill buildings on either side of Bridge Street which have since been converted (LDNP, 1979, 10). The street pattern near to Stock Ghyll, with its informal layout of mills and workshops centring on the stream is an authentic medieval layout (Dunn, 1988, 168). The use of local materials including slate and stone and the vernacular style of simple materials and functional design of the old buildings are part of the character of Ambleside and the wider district. This contrasts with the later Victorian buildings located to the south of Stock Ghyll and around the market place.
- 3.37 There are strong visual relationships between Ambleside and the surrounding landscape. Ambleside perhaps has the most dramatic and overbearing setting of the three settlements. Within the town there are surviving mill and workshop buildings as well as other vernacular buildings which relate back to the town's former role as a market centre. The town is however dominated by the later Victorian and early 20th century buildings which relate to its development as a tourist centre in the 19th and 20th centuries.

Relationship to the Picturesque and Romantic Movement

- 3.38 Ambleside has many tangible links relating to the Picturesque and development of the Romantic Movement. The links include artists visiting the town following the advice in guide books about the Lakeland and its qualities. Although Ambleside was important as an early tourist centre, it was more important for its strategic location providing a stop over point for access to the central fells. The Salutation Inn (still present and operating as a hotel) was one such place which provided accommodation to people such as Thomas Gray, Keats, Tennyson, John Stuart Mill and Edward Fitzgerald.
- 3.39 The town was also settled by key artists including Kurt Schwitters, Harriet Martineau, William Green and F. W. Faber (Lindop, 1994, 49). The Wordsworths also came to know the town well whilst living at nearby Dove Cottage, with Dorothy's diary entries noting her use of the town's facilities. The presence of the Wordsworths also influenced the settling of other artists and writers for example Harriet Martineau at The Knoll and John Davy at Lesketh How, and in doing so set up an informal circle or fraternity of artists, writers and their friends in and around Ambleside. William Wordsworth was later employed as Distributor of Stamps for Westmorland with his office at the Old Stamp House in the centre of the town in order to supplement his income (Hebron, 2000, 90). The roovescape of Ambleside was to inspire Wordsworth in one of his later sonnets:-

*While beams of orient light shoot wide and high,
Deep in the vale a little rural Town
Breathes forth a cloud-like creature of its own
That mounts not toward the radiant morning sky,
But, with a less ambitious sympathy,
Hangs o'er its Parent.
Wordsworth, 1843*

- 3.40 Ambleside itself was an inspiration for artists and writers. The presence of the unusual Bridge House was a favourite artists subject due to its quirky vernacular style, as was Stock Ghyll Force, which was a routine call on the early tourist itinerary. Waterhead in Ambleside was a focus for the fashion of constructing large mansion type villas by artists and businessmen keen to reside in locations which allowed the contemplation of the 'idyllic' surrounding landscape. There are also a number of early villas (such as Iveing Cottage) on Old Lake Road within Ambleside illustrating the choice of the town for those wealthy individuals who wished to take in the views.
- 3.41 The town of Ambleside has links with the Picturesque and Romantic Movement mainly through its role as a service centre for visiting and local artists and celebrities and their wider network of friends and associates. It is also notable for choice as a location for early villa developments.

Relationship to the Conservation Movement

- 3.42 The relationship between the Conservation Movement and Ambleside is predominately related to the campaign against the extension of the Kendal-Windermere railway line to Ambleside. The threat of this railway, denounced by Wordsworth in 1844 in a poem entitled "*Is then no nook of English ground secure from rash assault*" was a battle taken up by conservationists including Wordsworth and Ruskin. At Windermere, they battled against the railway which was subsequently built albeit in a slightly different location to the more sensitive location at Lowwood originally proposed, but when an extension of the line through Ambleside and Keswick was proposed, the conservationists, including Rawnsley, again protested and this time won their battle.
- 3.43 Rawnsley's, and others', battles against development and for the "preservation" of what they valued about the Lake District led to the creation of the Lake District Defence Society and eventually to the forming of the National Trust.
- 3.44 It could be argued that as well as being a major plank in the story of these battles, Ambleside also reflects the outcome of the battle in that its setting and compact feel when compared to Windermere, is due largely to its limited expansion in the later 19th and 20th centuries. This expansion was limited by the failure of the railway proposals. The irony is perhaps that the modern town would benefit from easy non-car and coach based access.
- 3.45 The tangible connections with the Conservation Movement within Ambleside come in the form of the National Trust shop at the old Bridge House on Bridge Street, which was one of the very first shops set up by the National Trust (Waterson, 1994, 128). In addition, on Lake Road is Laurel Villa, where Beatrix Potter stayed when she was nineteen and her visit to the circus provided inspiration for the story in 'The Fairy Caravan' (Lindop, 1994, 48).
- 3.46 The relationship between Ambleside and the Conservation Movement is almost a 'what could have been' resulting from the extension of a railway which had already changed Braithwaite at Windermere beyond recognition. The impassioned locals and revered artists who protested against the expansion of the railway were "rewarded" by the conservation of a town and its rural setting; at least until the influx of cars in the 20th century.

Conclusions

- 3.47 It is clear that the town of Ambleside has been an economic driver for the surrounding landscape for the past 200 years at least. The market centre and its fame for wool, as well as the centre of milling industries provide a very tangible link with the wider working cultural landscape. The town served and drove the early tourism trade and also serviced the many artists who lived and worked in the Lake District. It also played a prominent role in one of the defining battles in the formation of the conservation movement.

Windermere

Introduction

- 3.48 The historical development of Bowness and Windermere is concentrated on Bowness, since Windermere was in fact a hamlet called Birthwaite which became Braithwaite up until 1847 when the Kendal and Windermere Railway line was opened (Dunn, 1988, 119).
- 3.49 Bowness adjacent to Lake Windermere was the chief port on the Lake with the fishing village grouped around the market place (LDNP, 1982, 3). It was also the local marketing centre for coal. Surrounding the market place the street pattern and informal layout can be seen which contrasts with the later planned Victorian development and 20th century growth.
- 3.50 As with the other towns, the moneyed middle classes were encouraged to visit Bowness and Lake Windermere in the guide books produced in the 18th century. A number of viewing stations mentioned in this historical guides and texts such as West's guide and the maps drawn up by Peter Crosthwaite are located surrounding Windermere and provided access to the views and scenery for the visitors.
- 3.51 The arrival of the railway in 1847 essentially created the town of Windermere, which adopted the name of the Lake for commercial reasons (Dunn, 1988, 119). The arrival of the railway occurred despite the protest of conservationists, including Wordsworth who believed that the town would change irrevocably; he was of course provided right.
- 3.52 The town became a magnet for tourists, not only the leisured middle classes who were already visiting Ambleside and Keswick for the exploration of the scenery, but also to the day trippers and working class families from the northern industrial cities who could access the town more readily than others in the vicinity. The town expanded rapidly in the period following the opening of the railway. Inn and lodgings flourished and wealthier businessmen built ostentatious villa residences on the shores of the Lake, sited for their views and scenic aspects. These were often Gothic and Italianate, inspired by the designs in wealthier cities. Bowness soon merged with Windermere as the settlements sprawled.
- 3.53 Beatrix Potter, worried by the state of development in the town, began buying plots of land as well as the villa estates themselves on the banks of Windermere in order to prevent their over development. She then gifted this land to the newly formed National Trust, e.g. Cockshott Point (Denyer, 2000, 125). She was also involved in protests against developments on the banks of Windermere including the flying boats (Denyer, 2000, 25).
- 3.54 Windermere now resembles the Victorian tourist town it is. It does not exhibit the vernacular styles of architecture and local materials found in other towns and villages

and is a creation and reaction to the mass tourism wave in the 19th and 20th century. The locations of tangible assets associated with the themes of the Lake District's OUV are illustrated on Figure B3 in Appendix B.

- 3.55 There are few points within Windermere itself which provide easy access to views of the surrounding landscape. The specific viewing stations and summits outside of the town such as Orrest Head do enable these scenes to be viewed, as well as at the banks of Windermere at Bowness, however overall it is difficult to connect with the surrounding landscape from within the built up towns themselves. The location of key viewpoints are shown on Figure B1, in Appendix A and the plates showing viewpoints 12 – 15 are in Appendix B.

Relationship to the Cultural Landscape

- 3.56 Bowness on Windermere has a far stronger relationship with the pre-19th century landscape than Windermere. Its former function as a fishing port can still vaguely be appreciated through the small vernacular buildings near to the banks of Lake Windermere. The small simple buildings with their compact and tight groupings are still recognisable near to the church. Surrounding this original medieval core is a swathe of Victorian development catering to the mass tourists arriving here by train from the mid 19th century onwards.
- 3.57 The former village of Braithwaite is largely lost to the extensive Victorian development near to the railway station. There are a large number of guest houses, inns and the large Windermere Hotel is a good example as to how the town geared itself to mass tourism as a result of the train line bringing the visitors. Windermere and Bowness on Windermere have strong associations with the emergence of the 19th century and 20th century tourism landscapes of the Lake District. It is the single most significant representation of the economic and social forces that have shaped the Lake District since the mid-19th century and epitomises the influence and growth of tourism in the landscape.

Relationship to the Picturesque and Romantic Movement

- 3.58 A number of historical viewpoints are known within the and just outside of the town which are mentioned in the guide books such as those written by West and shown on Crosthwaite's maps of 1783 and include Biskey Howe, Post Knott and Cockshott Point. Harriet Martineau, later noted that Orrest Head to the north of Windermere was also a good vantage point. It is clear that originally this area provided real potential for surveying and appreciating the landscape qualities that were so sought after and was included in many guide books which in turn encouraged the educated middle classes to visit in the first place.
- 3.59 The Royal Hotel provides inspiration and is referenced in 'The Prelude, Book II' by Wordsworth and so he must have felt its redeeming qualities, as did many of the gentry visiting the area who bought of land on the banks of Lake Windermere in order to build ostentatious villas. These locations were revered for their views and the opportunities for taking in the surrounding landscape. Belle Isle, opposite Bowness and within Lake Windermere itself was the location chosen for the first house in the Lake District which was consciously placed for picturesque reasons, constructed c. 1774. Clearly, there was a definite awareness and pander to the picturesque point of view at Windermere and its surrounds by the gentry and visiting artists, encouraged by the guide books.

- 3.60 The historical views in and around Windermere and the inclusion of the area in the early guide books are testament to the landscape having the perceived Picturesque ideals. Those who were encouraged to stay made use of Windermere and its plethora of inns, lodgings and later the hotels and for the gentry who had enough money, strategic sites were chosen to build their villas.

Relationship to the Conservation Movement

- 3.61 The Keswick to Windermere Railway was finished in 1847 and the development of the area in order to support the new swathes of tourists, particularly day trippers was extensive. The Victorian development, not taking in the vernacular styles or simple functional designs, was out of place. Conservationists including Wordsworth, Ruskin and later Rawnsley protested about the development of a railway, fearing that it would change the place beyond recognition. They conservationists were defeated, the railway constructed and indeed the town developed as they feared it may. This building of the railway and its proposed extension was one of a set of battles which brought together key figures such as Ruskin, Octavia Hill, Canon Rawnsley, Robert Hunter and Beatrix Potter firstly to develop groups to defend spaces and sites which were considered important for public enjoyment such as the Commons Preservation Society, the Guild of St George and finally the Lake District Defence Society (Waterson, 1994, 23 – 4). These groups resulted in the realisation for the need of a company with a view to *‘the protection of the public interest in the open spaces of the country’* which in essence became the National Trust. Without the key figures, and more importantly the threats to such a cherished landscape including the Windermere Railway, the National Trust may not have been born.
- 3.62 Aware of the National Trust and its importance, through her father Rupert Potter, Beatrix began to buy properties on the shores of Lake Windermere and in some cases bequeath them to the Trust in order to save them from development, or insensitive re-development. One can drive along the shores of Lake Windermere and easily find parcels of land with free access which are owned by the National Trust.
- 3.63 In one way, Windermere was the perfect example of a place where conservationists were defeated in their attempts to stop the railway and the ensuing insensitive development. In another way, the presence of the conservationists and their coming together over these issues prevented the extension of the line and the extension of a similar fate at Ambleside. The development of the town also reinforced the perceived need for a National society or Trust to help ensure that special places that have unique or cherished qualities should be accessible to the public. This harks back to Wordsworth’s original vision of *“a sort of national property in which every man has a right and interest who has an eye to perceive and a heart to enjoy”*. This in itself is a reminder of the purpose for the National Park, for which the many groups such as the Commons Preservation Society and Lake District Defence Society were a forerunner.
- 3.64 The relationship between the Conservation Movement and Windermere is very clear in that due to the threats to the Lake District including extensive development of the town in such a way incited those concerned individuals to form a Trust to protect the area from further development where possible.

Conclusions

- 3.65 Windermere grew because people wanted to visit the Lake District eulogised by the artists and poets of the 18th and 19th century. The railwaymen sought to exploit this opportunity and provided the required means of access. This event inspired and drove the artists and poets who treasured certain perceived qualities in the Lake District to campaign for its preservation and to fight development. This in turn began the process leading to the formation of the National Trust. In this context Windermere is undoubtedly an integral part of the story of the Lake District and a seminal place in the creation of the National Park and the emergence of the wider conservation movement.
- 3.66 Although in itself it does not express the principles of conservation and was essentially an anathema to those who fought the railway; it is still an important part of the wider cultural landscape and a key symbol of the conservation movement. Windermere is The tourist town of Lake District; and the tourists are now as much a part of the Lake District as the farmers, miners, foresters and charcoal burners of past and current times.

4. Conclusions & Recommendations

The Settlements and the Cultural Landscape

- 4.1 The preceding chapter has identified a number of significant points. Perhaps most important of these is the fact that the three principal settlements all form part of the Lake District National Park's cultural landscape. Keswick and Ambleside have strong links reaching back to their historic roles as market towns and centres of industry as well as now being important service centres and tourism destinations, whilst Windermere / Bowness on Windermere epitomises the growth and importance of tourism in the National Park.
- 4.2 As such they are all considered to be integral and authentic elements of the cultural landscape and illustrative different facets of the evolution of settlement in the area as it responded to changing social, economic and cultural forces. The removal of any of these settlements from a WHS nomination that used the National Park Boundary would undermine the authenticity and integrity arguments related to the cultural landscape. These settlements are as much a part of that landscape as the fields, fells and crags so celebrated by the poets and artists; and they are just as integral a part as the vast reservoirs and forests that "inspired" the conservationists to take up their cause from the mid-19th century onwards.
- 4.3 The settlements are a fundamental and integral part of this landscape's story and it is strongly recommended that should the bid proceed within the context of the National Park Boundary the settlements should be included within the nomination.

Relationship to the OUV

- 4.4 None of the three settlements are of outstanding universal value in their own right. By this it is meant that if you drew a line around one or more of the settlements and submitted them to UNESCO for consideration as a WHS they would not be accepted. They do however form an integral part of a wider cultural landscape that is considered by the Lakes WHS Project team and other stakeholders to be of outstanding universal value.
- 4.5 The towns make a contribution to the understanding of this OUV in a number of ways, for example:
- Keswick and Ambleside contain discrete places e.g. the Salutation Hotel, Rawnsley Parish Halls, Old Stamp House and Greta Hall that are directly associated with key figures in the Romantic and Conservation movements.
 - Keswick and Ambleside acted as service centres and key focal points for the artists, poets and thinkers of the Picturesque and Romantic Movements
 - Ambleside is a key aspect of the story that led to the emergence of the Conservation Movement
 - Windermere and its railway was essentially the catalyst for the emergence of the Conservation Movement in the Lake District
 - Windermere contains areas of land purchased by Beatrix Potter and handed to the National Trust in an attempt to contain development

- 4.6 As such they provide reference points for the OUV and illustrate key stages in the story of the Lake District.

Beyond the Bid

- 4.7 The settlements are an integral part of the modern landscape. They act as the local service centres and tourism destinations in the Lake District and are key economic drivers in the National Park. They have a long history of development, change and redevelopment reflecting changing cultural, social and economic factors. They are not static entities nor have they ever been. This process of ongoing change is a key aspect of their character and form. There are clearly some parts of the settlements that are more sensitive to change than others (e.g. the Conservation Areas) but as a whole the settlements are capable of accommodating change without fundamentally altering their character or value to any future WHS.
- 4.8 It will be important to ensure that their role (both historically and currently) as economic drivers in Lake District landscape is recognised in any future bid and that their trajectory of continuing change and development is recognised in future management proposals. It could be argued that the long-term sustainable conservation of the Lake District is reliant on ensuring a strong economic base for its towns as well as its tourism, farming, forestry and other industries.

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Appendix A – Figures



- Legend**
- Study Area
 - Scheduled Monuments
 - Conservation Area
 - Registered Historical Parks & Gardens
 - Listed Buildings
 - Ordnance Survey mapping



CLIENT
Lake District National Park

PROJECT
WHS Settlement Study

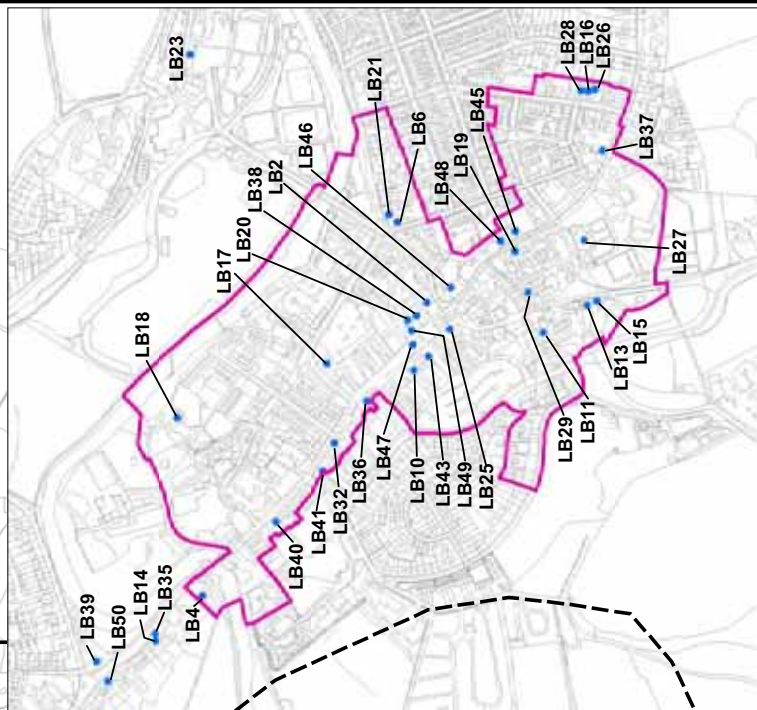
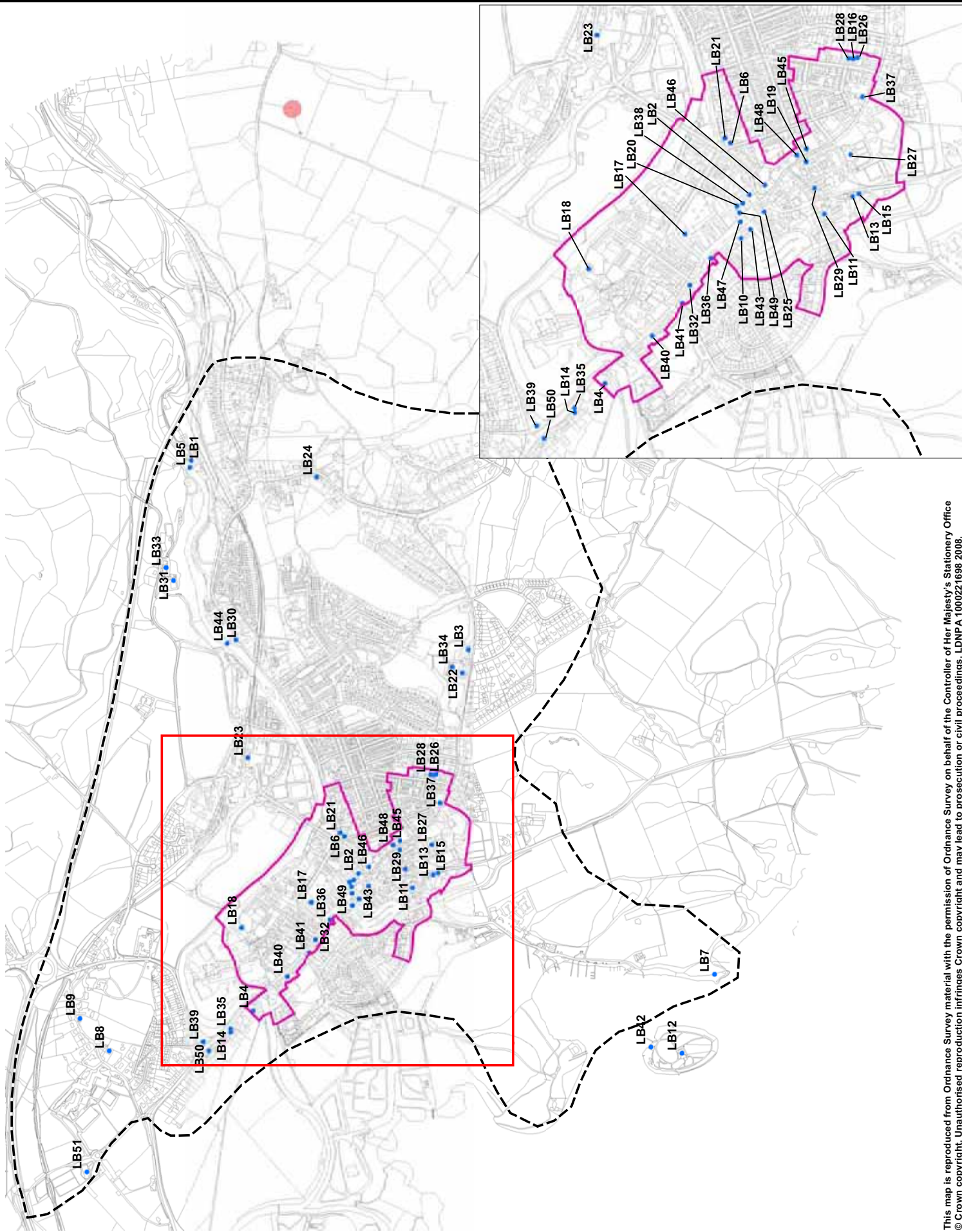
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A.1

Designated Sites in Keswick

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1:1,000 at A3

DATE
03.09.2008

DRAWN
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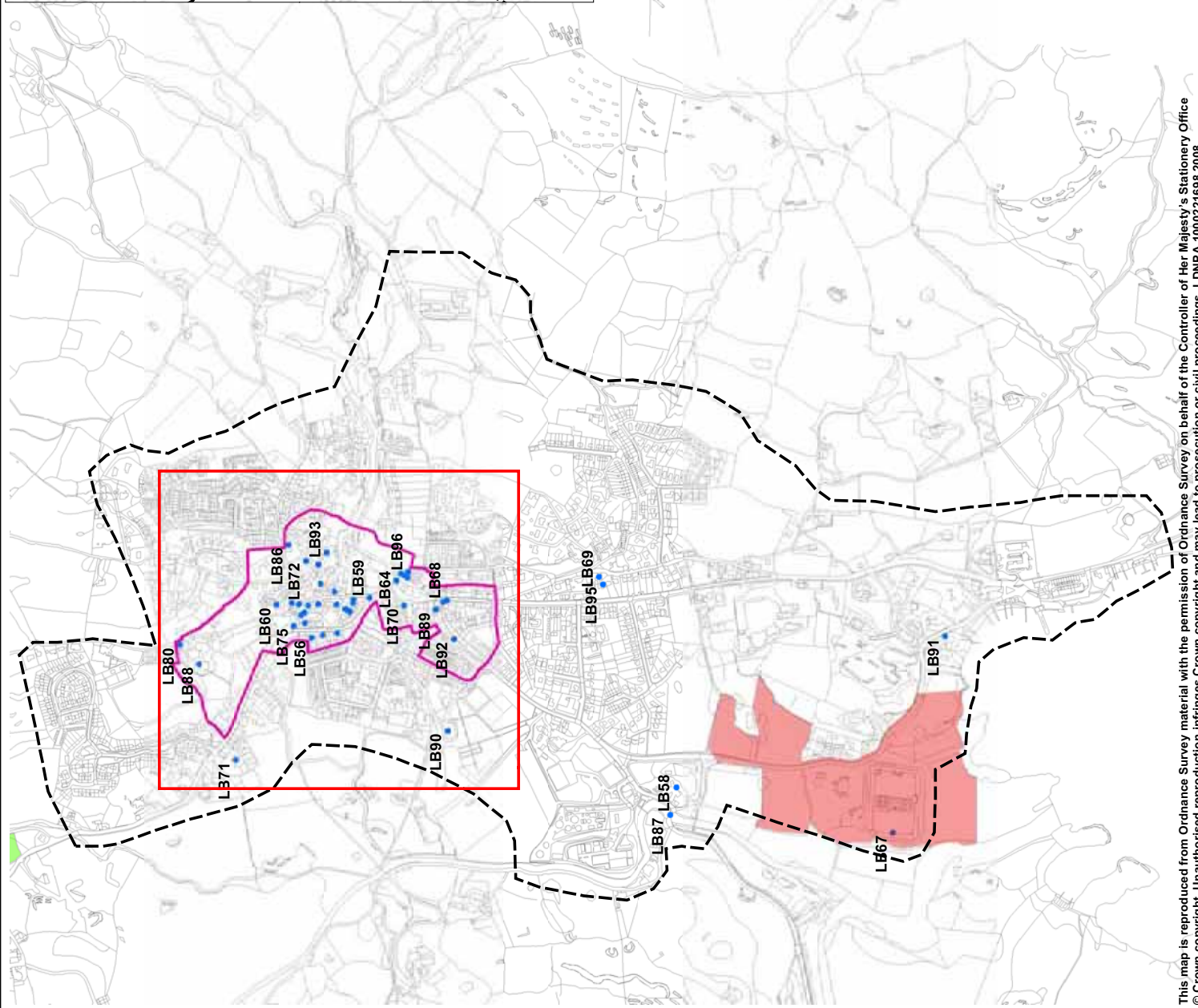
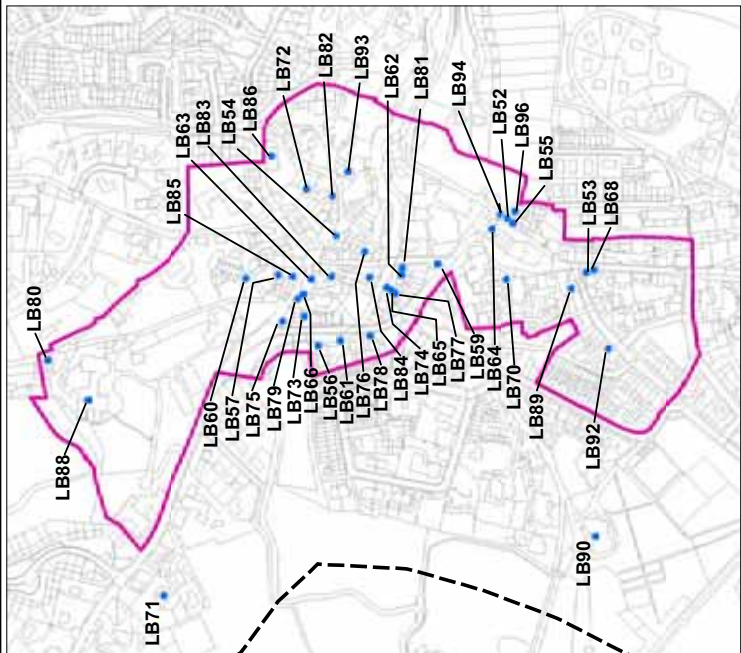
- Legend
- Study Area
 - Scheduled Monuments
 - Conservation Area
 - Registered Historical Parks & Gardens
 - Listed Buildings
 - Ordnance Survey mapping



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PROJECT	WHS Settlement Study		
TITLE	A.2		

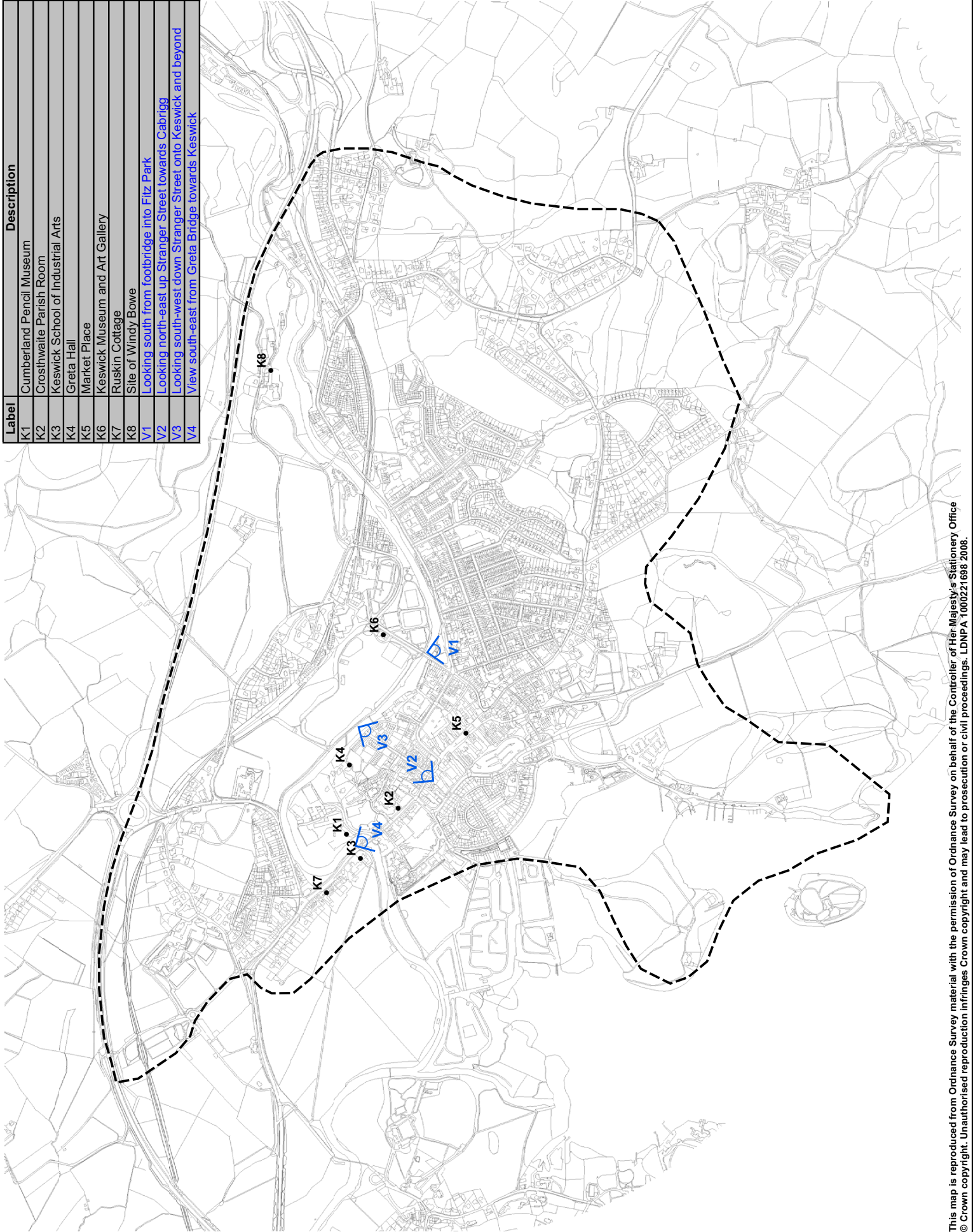
Designated Sites in Ambleside

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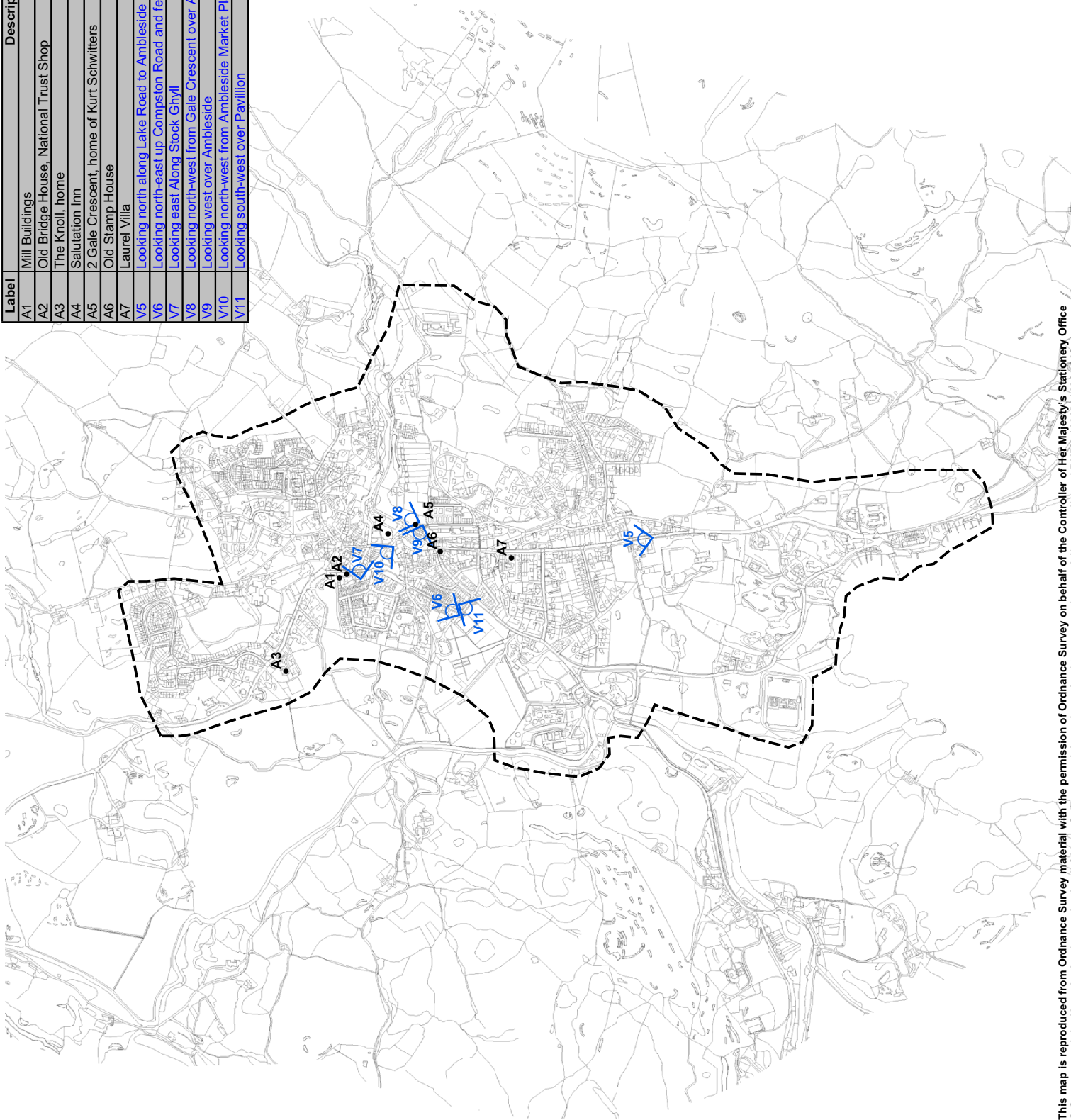




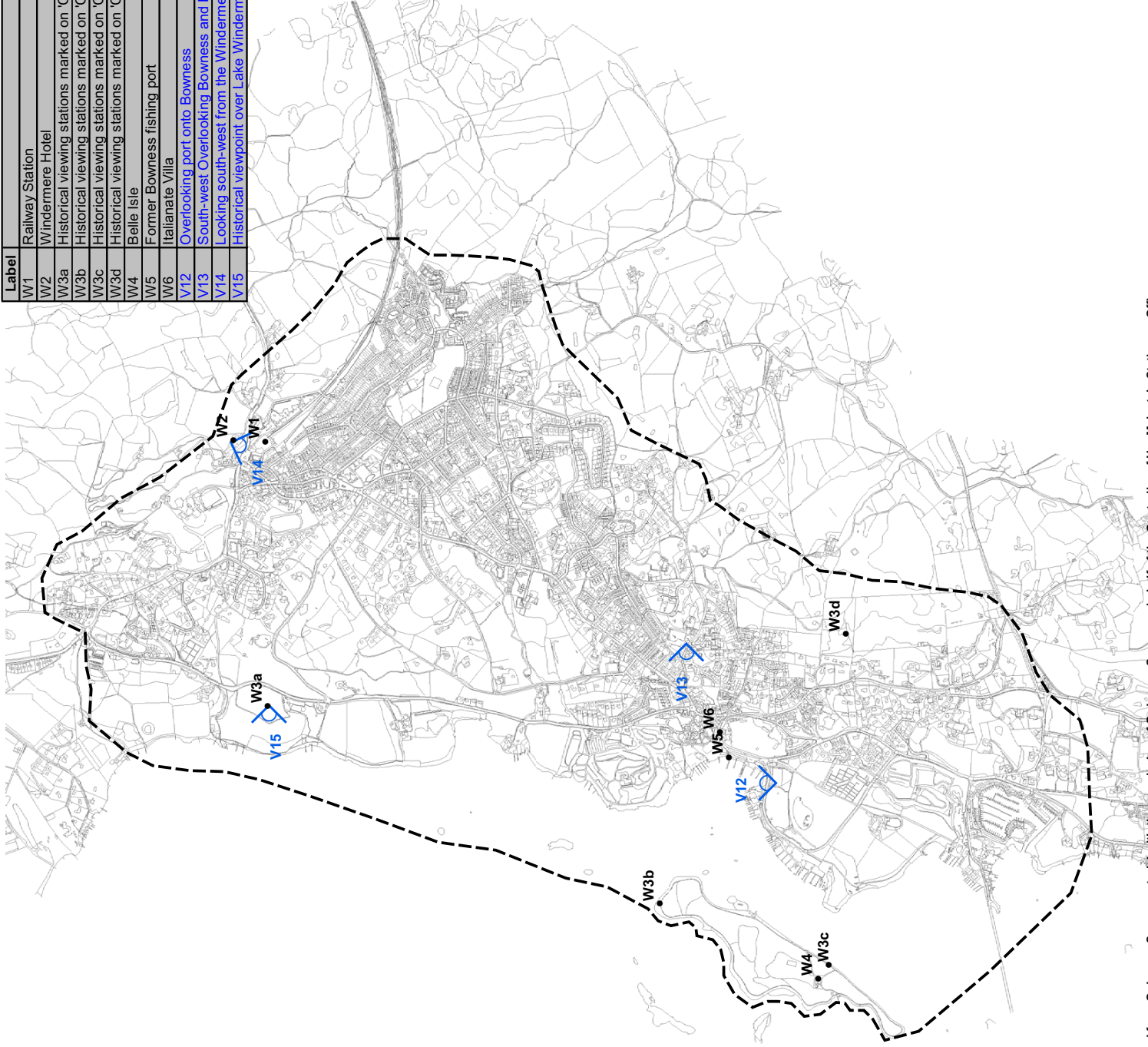
Label	Description
K1	Cumberland Pencil Museum
K2	Crosthwaite Parish Room
K3	Keswick School of Industrial Arts
K4	Greta Hall
K5	Market Place
K6	Keswick Museum and Art Gallery
K7	Ruskin Cottage
K8	Site of Windy Bowe
V1	Looking south from footbridge into Filz Park
V2	Looking north-east up Stranger Street towards Cabrigg
V3	Looking south-west down Stranger Street onto Keswick and beyond
V4	View south-east from Greta Bridge towards Keswick



Description	
A1	Mill Buildings
A2	Old Bridge House, National Trust Shop
A3	The Knoll, home
A4	Salutation Inn
A5	2 Gale Crescent, home of Kurt Schwitters
A6	Old Stamp House
A7	Laurel Villa
V5	Looking north along Lake Road to Ambleside and beyond
V6	Looking north-east up Compston Road and fells beyond
V7	Looking east Along Stock Ghyll
V8	Looking north-west from Gale Crescent over Ambleside rooftops and Loughrigg Fell
V9	Looking west over Ambleside
V10	Looking north-west from Ambleside Market Place
V11	Looking south-west over Pavilion



Description	
W1	Railway Station
W2	Windermere Hotel
W3a	Historical viewing stations marked on 'Crosthwaite's Derwent Water Map' dated 1783
W3b	Historical viewing stations marked on 'Crosthwaite's Derwent Water Map' dated 1783
W3c	Historical viewing stations marked on 'Crosthwaite's Derwent Water Map' dated 1783
W3d	Historical viewing stations marked on 'Crosthwaite's Derwent Water Map' dated 1783
W4	Belle Isle
W5	Former Bowness fishing port
W6	Italianate Villa
V12	Overlooking port onto Bowness
V13	South-west Overlooking Bowness and Lake Windermere
V14	Looking south-west from the Windermere Hotel over the town
V15	Historical viewpoint over Lake Windermere



Appendix B – Plates



Viewpoint 1:



Viewpoint 2:



Viewpoint 3:



Viewpoint 4:



Viewpoint 5:



Viewpoint 6:



Viewpoint 7:



Viewpoint 8:



Viewpoint 9:



Viewpoint 10:



Viewpoint 11:



Viewpoint 12:



Viewpoint 13:



Viewpoint 14:



Viewpoint 15:

Appendix C – Gazetteer of Listed Buildings

Ref on Figures A1 - 3	Description of Listed Buildings
LB1	BRIGHAM FORGE COTTAGES, PENRITH ROAD
LB2	ROYAL OAK HOTEL, STATION STREET
LB3	CASTLERIGG MANOR LODGE, AMBLESIDE ROAD
LB4	KESWICK INDUSTRIAL ARTS, MAIN STREET
LB5	FORGE BRIDGE, PENRITH ROAD
LB6	COUNTY HOTEL, PENRITH ROAD
LB7	RUSKIN MONUMENT, FRIARS CRAG
LB8	CROSTHWAITE VICARAGE, VICARAGE HILL
LB9	SKIDDAW COTTAGE, VICARAGE HILL
LB10	21 - 25, Main Street, MAIN STREET
LB11	FORMERLY MAYSON'S SHOP, 33 Lake Road, LAKE ROAD
LB12	DERWENT ISLE HOUSE,
LB13	PRIORHOLM HOTEL, 9 BORROWDALE ROAD
LB14	3 - 6, HIGH HILL
LB15	10 – 15, BORROWDALE ROAD
LB16	4 & 6, ESKIN STREET
LB17	POLICE STATION AND MAGISTRATES COURT, BANK STREET
LB18	GRETA HOUSE, MAIN STREET
LB19	36 – 50, ST JOHN'S STREET
LB20	SMALL OUTBUILDING OPPOSITE PACKHORSE INN AND BEHIND YE OLDE FRIARS, PACKHORSE COURT
LB21	3 PENRITH ROAD
LB22	CASTLERIGG MANOR (CATHOLIC YOUTH CENTRE), AMBLESIDE ROAD
LB23	KESWICK RAILWAY STATION BUILDING AND PLATFORM, STATION ROAD
LB24	SHELLEY COTTAGE WITH ADJOINING STABLES AND COACH HOUSE TO NORTH, CHESTNUT HILL
LB25	THE DOG AND GUN PUBLIC HOUSE, LAKE ROAD
LB26	2 ESKIN STREET
LB27	CHURCH OF ST JOHN, ST JOHN'S STREET
LB28	8 & 10 ESKIN STREET
LB29	4 & 6 DERWENT STREET
LB30	TOLL BAR COTTAGE, CHESTNUT HILL
LB31	WINDEBROWE, OLD WINDEBROWE ROAD
LB32	HEADS HOUSE, MAIN STREET
LB33	OLD WINDEBROWE AND ADJOINING BARN, OLD WINDEBROWE ROAD
LB34	BALUSTRADING, URNS, AND TERRACE WALL TO GARDEN ON NORTH SIDE OF CASTLERIGG MANOR, AMBLESIDE ROAD
LB35	IVY COTTAGE, 2 HIGH HILL
LB36	THE BANK TAVERN, MAIN STREET
LB37	OAK COTTAGE, AMBLESIDE ROAD
LB38	PACKHORSE INN INCLUDING ATTACHED FORMER STABLES, PACKHORSE COURT
LB39	CROSTHWAITE SUNDAY SCHOOL, HIGH HILL
LB40	123 & 125 MAIN STREET
LB41	85 to 91 MAIN STREET
LB42	THE OLD CHAPEL AT LANDING STAGE,
LB43	ODDFELLOWS ARMS PUBLIC HOUSE, MAIN STREET
LB44	CALVERT'S BRIDGE, PENRITH ROAD
LB45	25 ST JOHN'S STREET
LB46	GEORGE HOTEL, ST JOHN'S STREET
LB47	THE MOOT HALL, MAIN STREET
LB48	17 – 23 ST JOHN'S STREET
LB49	CENTRAL HOTEL, MAIN STREET
LB50	18 HIGH HILL,
LB51	CHURCH OF ST KENTIGERN, CHURCH LANE
LB52	2 CHEAPSIDE
LB53	OLD STAMP HOUSE, CHURCH STREET

Ref on Figures A1 - 3	Description of Listed Buildings
LB54	ASH TREE COTTAGE, CHAPEL HILL
LB55	ROYAL OAK HOTEL, CHURCH STREET
LB56	MILL COTTAGE, RYDAL ROAD
LB57	1 to 4 TOM FOLD
LB58	ROTHAY MANOR HOTEL, ROTHAY ROAD
LB59	CROSS IN FRONT OF THE SALUTATION INN, RYDAL ROAD
LB60	THE HAVEN, THE GREEN
LB61	BRIDGE HOUSE, RYDAL ROAD
LB62	2 & 3 BRIDGE STREET
LB63	GOLDEN RULE HOTEL, SMITHY BROW
LB64	MARKET HALL (OCCUPIED BY MOUNTAIN RESTAURANT AND OFFICES), MARKET PLACE
LB65	4 BRIDGE STREET
LB66	THE OLD HOUSE, SMITHY BROW
LB67	BORRAN'S FIELD (GALAVA ROMAN FORT),
LB68	PREMISES OCCUPIED BY TYSON, LAKE ROAD
LB69	CROSS BROW, OLD ROAD
LB70	PREMISES OCCUPIED BY BROWNS BOOKING OFFICE, MARKET PLACE
LB71	THE KNOLL, RYDAL ROAD
LB72	OLD SCHOOL HOUSE, CHAPEL HILL
LB73	FRIENDS MEETING HOUSE (INCLUDING CHIROPODY SURGERY), RYDAL ROAD
LB74	5 & 6 BRIDGE STREET
LB75	1 to 3 SMITHY BROW
LB76	ALBERT MOORE'S BARN, NORTH ROAD
LB77	GHYLL SIDE BRIDGE STREET
LB78	CORBRIG, RYDAL ROAD
LB79	NORTH VIEW, SMITHY BROW
LB80	THE NOOK COTTAGE, NOOK LANE
LB81	STOCK COTTAGE, NORTH ROAD
LB82	THE COTTAGE, FAIR VIEW ROAD
LB83	NORTH SYKE, NORTH ROAD
LB84	OLD MILL STUDIOS, BRIDGE STREET
LB85	KIRKSTONE FOOT COTTAGE, TOM FOLD
LB86	CHAPEL HILL HOUSE, CHAPEL HILL
LB87	ROTHAY BRIDGE, ROTHAY ROAD
LB88	SCALE HOW (PART OF CHARLOTTE MASON COLLEGE), NOOK LANE
LB89	PREMISES OCCUPIED BY T AND J GLEN, CHURCH STREET
LB90	CHURCH OF ST MARY
LB91	WATEREDGE HOTEL, LAKE ROAD
LB92	2 to 11 CHURCH STREET
LB93	RAESBECK, FAIR VIEW ROAD
LB94	THE LITTLE BOOKSHOP, 1 CHEAPSIDE
LB95	LOWFIELD WITH FORMER COTTAGE ADJOINING TO NORTH EAST, OLD ROAD
LB96	CHEAPSIDE,
LB97	CHRISTIAN SCIENCE CHURCH, 1 HIGH STREET
LB98	THE HYDRO, HELM ROAD
LB99	YE OLDE BATH HOUSE, LAKE ROAD
LB100	OLD BELFIELD, KENDAL ROAD
LB101	LODGE AT THE HYDRO, HELM ROAD
LB102	FALLBARROW HALL, FALLBARROW ROAD
LB103	BELLE ISLE,
LB104	LAUREL COTTAGE, BRANTFELL ROAD
LB105	RAYRIGG HALL, RAYRIGG ROAD
LB106	FERNEY GREEN, KENDAL ROAD
LB107	LODGE TO FALLBARROW HALL, FALLBARROW ROAD
LB108	ROSE COTTAGE, CHURCH STREET
LB109	CHURCH OF ST MARY, CHURCH STREET
LB110	BOWNESS BANK, 4 & 5 LAKE ROAD
LB111	2, VICTORIA STREET
LB112	BORDRIGGS FARMHOUSE WITH ATTACHED FARM BUILDINGS, AND SEPARATE BARN TO SOUTH HIGH FERNEY GREEN ROAD

Ref on Figures A1 - 3	Description of Listed Buildings
LB113	THE PRIORY, RAYRIGG ROAD
LB114	NEW HALL INN, WITH ATTACHED BUILDINGS TO SOUTH, LOWSIDE
LB115	WINDERMERE HOTEL (EXCLUDING MODERN ADDITIONS), KENDAL ROAD
LB116	CHRISTOPHER NORTH'S COTTAGE AND OLD ELLERAY, ELLERAY LANE
LB117	ORREST HEAD HOUSE, KENDAL ROAD
LB118	HELM FARMHOUSE, AND HELM FARM COTTAGE, WITH ATTACHED BARN, HELM ROAD
LB119	THE TERRACE, KENDAL ROAD
LB120	ORREST HEAD FARMHOUSE, KENDAL ROAD
LB121	MILLBECK STOCK. MILLBECKSTOCK COTTAGE, RAYRIGG ROAD
LB122	LOW MILLER GROUND, RAYRIGG ROAD
LB123	GREEN FARMHOUSE, RAYRIGG ROAD
LB124	DRINKING FOUNTAIN, AMBERSIDE ROAD
LB125	BELSFIELD HOTEL, KENDAL ROAD
LB126	BARN TO NORTH EAST OF GREEN FARMHOUSE, RAYRIGG ROAD
LB127	12 to 18 HIGH STREET
LB128	CRAG BROW, LANGRIDGE DRIVE
LB129	BRAITHWAITE FOLD, B 5284
LB130	HIGH MILLER GROUND, RAYRIGG ROAD
LB131	RAYBRIGG HALL FARMHOUSE, RAYRIGG ROAD
LB132	RECTORY (ST MARTIN'S), GLEBE ROAD
LB133	DROOMER COTTAGE,
LB134	THE SPINNEY, BRANTFELL ROAD
LB135	STAGS HEAD INN, CHURCH STREET
LB136	PREMISES OCCUPIED BY HAIRDRESSER, 1 CHURCH STREET
LB137	WHITE HOUSE, ROBINSON PLACE
LB138	BARN TO SOUTH WEST OF OLD FALLBARROW, FALLBARROW ROAD
LB139	OLD FALLBARROW, FALLBARROW ROAD
LB140	WYNLASS BECK,
LB141	CARVER MEMORIAL CHAPEL, LAKE ROAD
LB142	PARISH CHURCH OF ST MARTIN, LAKE ROAD

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