

## **Caldbeck Conservation Area** Conservation Area Appraisal and Management Plan



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## **Acknowledgments**

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## **CALDBECK CONSERVATION AREA APPRAISAL AND MANAGEMENT PLAN**

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## Summary of special interest

The special interest that justifies the designation of Caldbeck Conservation Area can be summarised as follows:

- A small historic village set in a sheltered location along the banks of the Cald Beck;
- At the meeting point of numerous roads, bridle-tracks and footpaths (including the Cumbria Way Long Distance Footpath) linking Caldbeck to the high sheep-grazed fells to the south and west and to the patchwork of small fields and cattle pasture surrounding the village;
- With a main focus of settlement around two fords – across the Cald Beck and the Gill Beck, that were replaced by stone bridges as recently as 1928;
- Principally built on the southern bank of the river, where the church, rectory and tithe barn are located and a large churchyard with some notable 18th-century headstones, including those of the celebrated huntsman, John Peel, and Mary, the Beauty of Buttermere;
- A secondary focus along the eastern and western sides of an area of common land known as the Green that descends from the north to the river crossing, with springs, watercourses, and duck pond;
- Numerous barns dating from the 17th to 19th centuries and testifying to the agricultural origins of Caldbeck;
- An unusually high number of 18th and 19th-century mills, representing the industrial phase of Caldbeck's development when the village was the focus of various industries including corn milling, wool spinning and carding, bobbin making, and stone quarrying and metal mining;
- Working farms and grazing sheep, cattle and ducks in the centre of the village and in the fields that descend into the village;
- Wide green verges and numerous tree-lined water courses, with a backdrop of woodland and rounded fells, enhancing the close relationship between Caldbeck and the surrounding landscape;
- Abundant wildlife, including large flocks of swallows;
- Significant long views through the conservation area to high peaks, including Caldbeck Fells to the south and the woodland of Parson's Park to the east;
- A thriving commercial hub catering to visitors with barns, workshops and mills serving as retail outlets and as workshops for the manufacture of furniture, clogs, clocks and jewellery;
- Tea shops and a pub catering to visitors and local trade;
- Primary school, surgery and post office, bus services and evidence of a thriving community life in the form of concerts, plays, lectures and dance, yoga and keep-fit classes organised by local clubs and societies and a 'Fairtrade' shop run by parishioners.

## 1 Introduction

The Caldbeck Conservation Area consists of the historic core of a compact settlement located along the banks of the Cald Beck on the northern edge of the Lake District National Park, where high fells with peaks of 650m or more give way to a hilly terrain of woodland and cattle pasture in the Cumbrian countryside south of Carlisle. The village lies around ancient fords across the Cald Beck and its tributary, the Gill Beck, with most of its older buildings, including the 12th-century church of St Kentigern, running east to west along on the southern bank of the river, but, within the conservation area, a second focus of settlement, consisting of terraces of 19th century and later houses built along the western side of the long village green that descends from the north down to the river crossing. The village is surrounded by a patchwork of walled fields used for grazing cattle, which come right into the heart of the village and contrast with the open sheep-grazed fells that are visible from Caldbeck when the fells are not covered by low cloud. Caldbeck has numerous buildings of architectural and historic interest, including former mills, a former brewery, farmhouses and barns.



*Fig. 1: The rooftops of Caldbeck with the church tower in the middle ground and the woodland of Parson's Park in the background*

The Caldbeck Conservation Area was designated on 28 September 1983 by the Lake District National Park Authority, and the boundary was subsequently amended on 29 August 1997. Conservation areas are designated under the provisions of Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990. A conservation area is defined as 'an area of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance'.

Section 71 of the same Act requires local planning authorities to formulate and publish proposals for the preservation and enhancement of these conservation areas. Section 72 also specifies that, in making a decision on an application for development within a

conservation area, special attention must be paid to the desirability of preserving or enhancing the character or appearance of that area.

In response to these statutory requirements, this document defines and records the special architectural and historic interest of the conservation area and identifies opportunities for enhancement. These features are noted, described and marked on the Townscape Appraisal Map along with written commentary on how they contribute to the special interest of the conservation area. While the descriptions go into some detail, a reader should not assume that the omission of any building, feature or open space from this Appraisal means that it is not of interest.

This document conforms with English Heritage guidance as set out in *Guidance on Conservation Area Appraisals* (August 2005) and *Guidance on the Management of Conservation Areas* (August 2005). Additional government guidance regarding the management of historic buildings and conservation areas is set out within *Planning Policy Statement 5: Planning for the Historic Environment* (PPS5).

This document seeks to:

- Define the special interest of the conservation area and identify the issues which threaten the special qualities of the conservation area (in the form of the 'Appraisal');
- Provide guidelines to prevent harm and achieve enhancement (in the form of the 'Management Plan').

This document therefore provides a firm basis on which applications for development within the Caldbeck Conservation Area can be assessed. It should be read in conjunction with the wider policy framework which applies to the area. These documents include:

- (i) *The Lake District National Park Local Plan (adopted 1998)*: chapter 3 addresses the conservation of the built environment;
- (ii) *The Cumbria and Lake District Joint Structure Plan 2001–2016* (adopted 2006): chapter 6 provides strategic guidance for the environment for the period to 2016. Policy E38 covers the historic environment.

## **2 Location and setting**

### **Location**

Caldbeck is located at the extreme northern edge of the Lake District National Park. The park boundary and the conservation area boundary coincide where the joint boundaries are defined by two streams that pass through Caldbeck – the Bowten Beck, which flows down the eastern side of Caldbeck's Green and the Cald Beck itself, the main river that flows from west to east through Caldbeck.

This part of the Lake District lies within the county of Cumbria, in that part which comprised the historic county of Cumberland. The village lies within the sheltered valley of the Cald Beck, which joins the River Caldew some 2km (1.25 miles) east of the conservation area, flowing from there northwards to Carlisle, which lies some 20km (12.5 miles) to the north.

Caldbeck is centrally located midway between some of Cumbria's larger towns, with Carlisle to the north, Keswick to the south, Penrith to the east and Wigton to the north west. The B5299 road, which passes through the middle of Caldbeck, is a historic route that links numerous small villages between Carlisle and the coastal towns of Maryport and Workington. To the north of Caldbeck, the B5299 forms a junction with the B5305, linking Penrith and Wigton.

Caldbeck's closest links, however, are to the neighbouring village of Hesketh Newmarket (itself a separate conservation area) located some 2km (1.25 miles) to the south east, from where a minor road skirts the eastern flank of Carrock Fell via Mosedale and Mungrisdale leading to Keswick 25km (15 miles) to the south. Wigton is 12.5km (7.5 miles) to the north-west is the nearest market town outside the National Park.

### **Boundary**

The conservation area boundary is drawn in such a way as to take in all the older properties at the core of the village (see map below). For a short stretch, along the course of the Bowten Beck and along the Cald Beck to Priest's Mill, the conservation area boundary coincides with that of the Lake District National Park.

The eastern boundary of the conservation area is then defined by the boundaries of properties at the eastern edge of the village in Townend and Church Terrace; beyond this point lie only the cricket pitch and fields. The southern boundary too is defined by the boundaries of houses, farms, mills and terraced houses lining the southern side of the main street through the village, beyond which lie fields.

The western boundary takes in a group of historic properties clustered around a second smaller bridge across the Cald Beck, including the Old Brewery and the mill at Bridge End. From here northwards, a long Green (The Green) with a spring-fed pond and numerous water courses forms the focal point of the rest of the conservation area, lined principally on the western side by rows of cottages fronting the Green and looking across to the Methodist Chapel on the opposite side of the Green.

The boundaries of the conservation area are predominantly defined by historic field and property boundaries that are represented on the ground by stone walls, or by water courses, such as the Bowten Beck and the Cald Beck.



*Fig. 2: The Green, looking north-west across the spring-fed pond to the historic houses that line the western edge, with small hedged fields typical of the dairy pasture surrounding Caldbeck in the background.*

### **Topography and landscape setting**

Caldbeck Conservation Area consists of two distinct character areas: one being the older part of the village built along the banks of the Cald Beck, which runs west to east through the conservation area; the other being the long and wide area of common land (the Green) that descends from the north, defined by wide verges and the wooded banks of the Bowten Beck to the east and by terraces of cottages fronting the Green to the west.

Within this basic morphology there are numerous smaller areas, which all contribute to the very varied character of Caldbeck, which has a defined centre, but also has several satellite clusters of buildings with their own distinctive character.

Most people enter Caldbeck travelling southwards down the B5299, which descends down the eastern side of the long Green and from here the older part of the village is largely invisible. The Green itself is semi-natural, with numerous boggy patches marked by reeds and several spring-fed water channels that feed the pond at the southern end, with its large flock of mallards. Farms, cottages and a Methodist Chapel mark the fringes of the Green and have a pleasingly random appearance as they all face in slightly different directions across the varied topography of the Green as it descends southwards via a series of hillocks and small terraces.



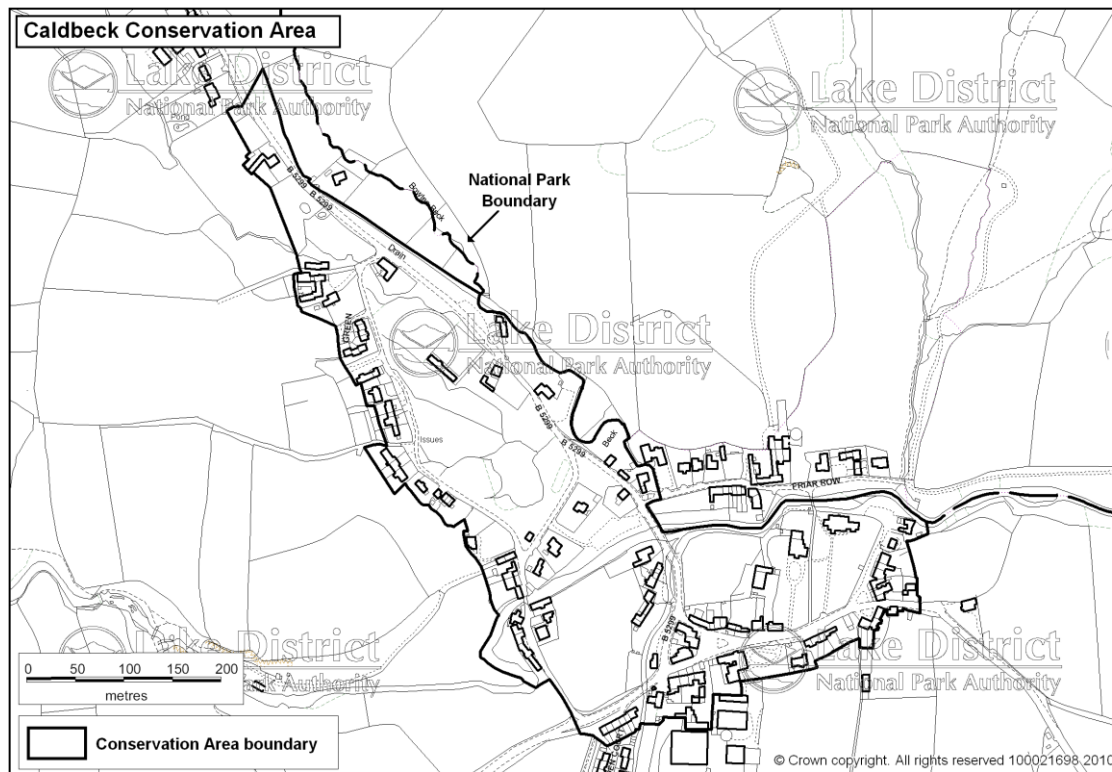
*Fig. 3: The Green, looking south, showing the series of descending terraces and the different alignments of housing along the western side*



*Fig. 4: The centre of Caldbeck is invisible from the Green and the B5299 enters the village through a cutting in the terrace at the southern end of the Green*

The last of these terraces, at the southern end of the Green, is the most steep and the B5299 enters the village through a cutting that cuts through the lip of this terrace, with grassy embankments to the west and cottages built on a series of stepped terraces to the east. Only as the road turns to cross the Cald Beck does the centre of the village become visible, laid out along the east-west banks of the Cald Beck and along its smaller tributary, the Gill Beck, which meets the Cald Beck at the bridge. The Riverside Cottages on the western bank of the Gill Beck, with their long colourful gardens reached by footbridges form one distinctive group in the view that unfolds from the bridge, and looking back, the cottages on the steep northern bank (Beech Cottage, Woodcock House and Becksides) form another.

The triangle formed by the junction of the B5299 and the Hesket Newmarket Road forms another character group, with the pub in the island and a tightly packed cluster of converted barns and smithies, terraced cottages, mills and farm buildings surrounding the island. East of the junction is the main street which leads to a distinctive group of larger and grander buildings, including the former rectory (now called Old Rectory) and church, which are set well back from the road, with the Rectory approached down a long carriage drive and the church fronted by a long churchyard.



The footpath that leads between the high walls of the rectory and churchyard leads down to a footbridge across the Cald Beck with views of the modern and older dwellings on Friar Row. A riverside path leads eastwards to a weir and mill leet and to Priest's Mill, so called because it was built by the rector of Caldbeck Church in 1702, now a café and craft centre, tucked away in woodland at far end of the conservation area. South of the mill, Church Terrace and Town End form another cluster of buildings whose distinctiveness is emphasised by the fact that they are aligned not on the road but on the small lozenge-shaped green around which they are set.

At the opposite end of the conservation area there is yet another distinctive group of buildings set apart from all the others around a small bridge over the Cald Beck and consisting of former mill, brewery, farmhouse and barns, and the grand Bridge End House, all tucked into a sheltered hollow in a bend of the river.

The village is thus diverse in its essential unity: smaller cottages with small gardens or paved yards alternate with terraces and larger houses with expansive gardens at the fringes. Domestic buildings are interspersed by more functional buildings, with several mills, barns, byres and smithies in the mix.



*Fig. 5: Midtown Farm is a working dairy farm at the heart of Caldbeck*

Much of the landscape surrounding the village consists of small fields, of which there are two in the centre of the village, to either side of the B5299, grazed by sheep and cattle from the village's working farms and small holdings. This patchwork of irregularly shaped fields provides a picturesque setting to Caldbeck, while the higher peaks to the south are a reminder of the nearby fells.

### **Geology**

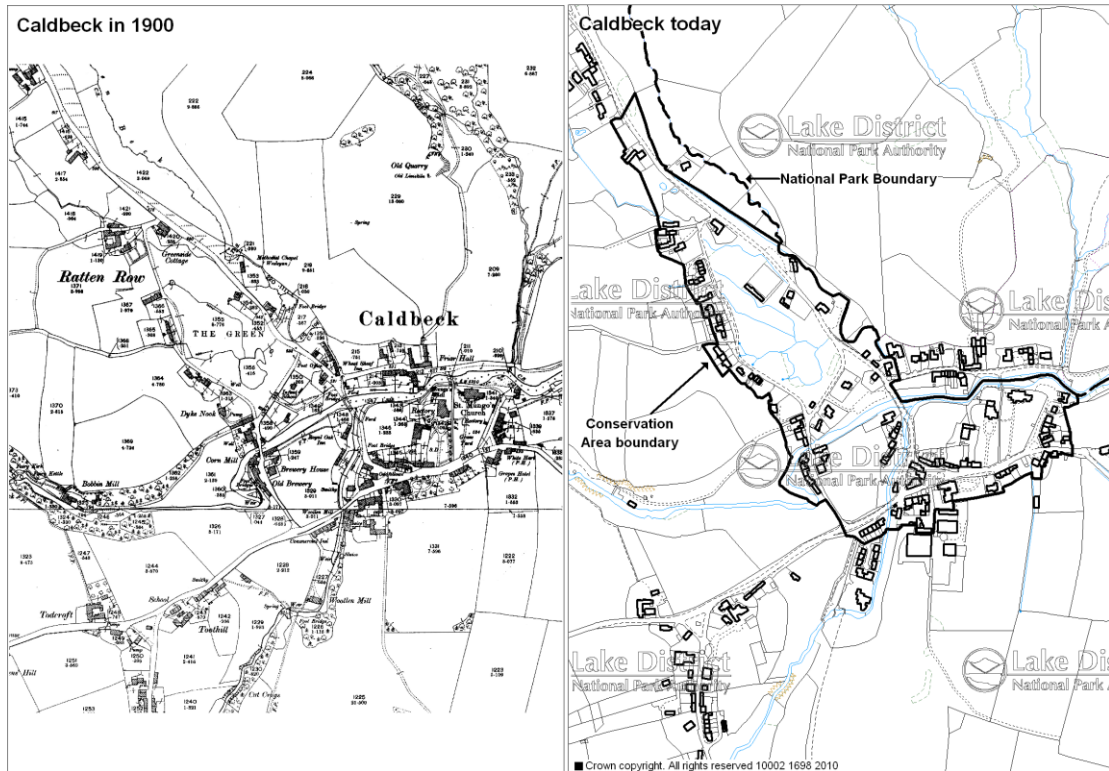
Caldbeck sits on the same coal measures that were exploited by the Whitehaven and Maryport coal fields, but within a short distance of the village the geology includes hard carboniferous limestone and millstone grit, both of which are used as building stone in the village and for boundary walls, as well as slates used as a roofing material. There are numerous (mainly disused) stone quarries and lime kilns in the hinterland around Caldbeck, though none within the conservation area itself. This is also an area with numerous mines that were opened for the extraction of minerals and metal ores from the late 16th century, and the flanks of the Caldbeck Fells are covered in old mine workings, but again, there is no architectural legacy of mining within the conservation area itself.

### **Archaeology**

No buried archaeological sites or finds have been recorded within the Caldbeck Conservation Area, though the hinterland has much industrial archaeology, including the traces of mining carried out in the 19th century. It is also possible that remains of early medieval settlement are located in and around the church.

### 3 The historical development of the village

The name Caldbeck means ‘cold river’ and it is said to have been one of the places in the Lake District visited by St Mungo (also known as St Kentigern), founder of the city of Glasgow in the then Kingdom of Strathclyde, who brought Christianity to the Lake District in AD 553. According to a biography of St Kentigern written in 1180 by Jocelyn, a monk of Furness Abbey, his journey through the Lakes was marked by the founding of eight



churches dedicated to his name – one of those being at Caldbeck, while another is at nearby Mungrisdale. New converts were said to have been baptised in the Cald Beck, at the spot still called St Mungo’s Well, which consists of a modified spring on the southern bank of the beck, to the north west of the church.

In reality, it is probable that the story of St Mungo’s foundation of the church was used to claim historical precedent for the colonisation of the region by the Prior of Carlisle Abbey in what was then the Allerdale Forest, part of the larger Forest of Inglewood. In the 11th century, Ranulph Engain, Chief Forester of Inglewood, granted a licence to Gospatric son of Orme, the Prior of Carlisle, to build a hospice or refuge here for travellers passing through what was then regarded as bandit country. On the strength of that licence, an area of the forest was cleared and enclosed and a hospice built as a cell of Carlisle’s Augustinian Canons. The site of that early medieval hospice is not known, but a likely site is next to the church where the Rectory was later built.

The hospice itself was short-lived, but the Church held on to the lands it had gained in the forest, carving out the Manor of Kirkland. The present church was then built at some time in the 12th century – the church guide says that the traditional date of 1112 for the founding of the church is based on a misunderstanding, and that the probable date is between 1130 and 1150 based on the evidence of the surviving Norman fabric in the

form of the beast heads of the porch (relocated here from its original position as the chancel arch). The church was later rebuilt, with a new chancel that dates from 1512, a tower that was heightened in 1727, comprehensive remodelling in 1880 and major restoration in 1932-33.

The main employment of Caldbeck people through the centuries has been agricultural and mining on the Caldbeck Fells, with mines having been worked at intervals over four centuries. In the 16th century the hills around Caldbeck were among those exploited for the copper ores by the Royal Company of Mines, which employed Austrian and German mine workers for their expertise in deep-rock mining. The Company of Mines ceased its activities here in 1650, but not long after, following the Restoration, several of the dated buildings in Caldbeck were constructed, during a 75-year period when the appearance of the village must have undergone a fundamental change with the building of Midtown Cottage (1666), another cottage (dated 1671) adjacent to the Old Brewery, Bridge End House (dated 1689), The Gatehouse (dated 1718) and Midtown Farmhouse (dated 1726).

Mining continued in the region, and is commemorated by the Roughton Stone, now located in the churchyard as a memorial to all those who worked in the local mining industry and who are buried in anonymous graves in the churchyard, but originally used for ore crushing at the 19th-century Roughton Gill mines, between High Pike and Brae Fell.

One trade directory (Mannix & Whellan's 1847 *History, Gazetteer and Directory of Cumberland*) also records both a slate quarry and a coal mine at Ratten Row, then described as a separate village, but now partly within the northern boundary of the conservation area. Though mining for copper, lead and coal was one of the many industries that sustained the Caldbeck community from the 17th century, it has left no architectural legacy, unlike agriculture, which is represented by the many barns in the village used for storing hay and for use as shippens, or animal byres. There are also numerous redundant mills that were used, according to 19th-century trade directories, for 'carding and spinning wool, dressing flax, making paper and grinding corn'.

The Brewery is another prominent 19th-century building in the village, once producing beer on an industrial scale from the waters of the Cald Beck. Caldbeck's public house, the Oddfellows Arms, is the only one of six pubs that the village had in the 19th-century that still functions as a pub (several other survive, including The Grapes Hotel and the White Hart at Townend, but now converted to dwellings).

The population of the whole parish of Caldbeck (which includes Hesketh Newmarket, Upton and outlying hamlets: Fellside, Parkend, Nether Row, Haltcliffe) rose from 1,177 in 1801 to 1,588 in 1821. Half of those of sufficient status to be mentioned by name in Parson and White's 1829 Directory are farmers; the other trades represented include bobbin and brush manufacturer, tile manufacturer, corn miller, brewer, tailor, bleacher, cabinet maker and hardwood dealer, clog maker, dyer, blacksmith, shoemaker, and stone mason.

From this list it would not be obvious that Caldbeck was also known for the manufacture of plain grey Herdwick wool cloth known as 'Iverson Grey', renowned for its durability and waterproof qualities and largely used for overcoats, as worn by Caldbeck's most famous inhabitant, John Peel (1776–1854). Peel's story is emblematic of the social history of this

part of Cumberland in the 19th century, for, born of farming stock, he married the daughter of one of the newly wealthy owners of local textile mills, iron workings and coalmines who set the couple up on an estate and enabled Peel to adopt the lifestyle of the landed aristocracy or 'gentleman farmer' – in particular to indulge in hunting in a part of England where the practice of field sports was subject to less restrictions, more tolerated and less expensive than elsewhere.

Peel's fame is due to a song written around 1829 by Peel's friend, John Woodcock Graves of Wigton, who owned the Ivinson mill in Caldbeck at the time. He set the words to a popular Scottish dance tune that was then modified by William Metcalfe, lay clerk of Carlisle Cathedral and a conductor and composer and published in the form of a parlour song sheet. 'D'ye ken John Peel?' became very popular because of its romantic image of English country life and by 1906, the song had become so firmly established in the canon of patriotic music that it was included in 'The National Song Book'. Peel's headstone, suitably embellished with carvings of hunting dogs, horns, whip and stirrup, is in Caldbeck churchyard.



*Fig. 6: John Peel's headstone in Caldbeck churchyard*

Another major employer in Caldbeck was the bobbin mill (outside the conservation area in the Howk), which employed some 40 from 1857 making bobbins, bread-boards, rolling pins, potato mashers, egg-cups, clog soles, mole traps and wooden dolls, much of which was exported to India. The mill's great wheel, the largest mill-wheel in England at the time, was tourist attraction in its own right until dismantled in 1940.

In the twentieth century, the population of the parish declined to its present level of around 700 people; working farms and smallholdings survive within the conservation area, at Midtown Farm and Friar Hall Farm, but the Brewery, mills and surplus farm buildings have all been converted to other uses as dwellings, light-industrial workshops, retail outlets, cafés and shops.

#### 4 Surviving historical features within the conservation area

Summary of surviving historical features:

- Historic roads that cross the Cald Beck and Gill Beck by means of fords that were replaced by bridges in 1928;
- St Kentigern's Well, the medieval church, and its associated vicarage and barn;
- Dated cottages and farmhouses from the 17th century;
- 18th and 19th century mills, brewery, Methodist chapel, cottages and farmhouses;
- Stone boundary and field walls.



*Fig. 7: Midtown Cottages (1666): Grade II listed and the earliest dated domestic building in Caldbeck*

#### 5 The character and appearance of the conservation area

##### **Street pattern and building plots**

The street pattern within Caldbeck reflects the growth of a settlement in the shelter of a valley around an important river crossing and the need to shelter livestock given the exposure of the surrounding fells. Many roads and tracks meet here and many springs and watercourses add their contribution to the Cald Beck at this point. The street pattern of the centre of the village is aligned on the three main watercourses, the larger Cald Beck (running west to east), the smaller Gill Beck (south to north) and the Bowten Beck (north to south). The two lesser streams meet the Cald Beck at the point where the river was once forded and where a road bridge was constructed in 1928.

Roads run parallel to each of these rivers and where the roads meet they form a T junction at the centre of the village. The triangular island at the junction was perhaps once a green but is now the location of the Oddfellows Arms (although still Common Land). Most of the older buildings in the village lie around this junction, built up to the edge of the road in many cases, with only a small area of cobbled paving between the street and the front wall. Many though have longer back plots. Those properties that are aligned on the rivers rather than the roads are set well back from the river banks, perhaps to avoid flooding. As a result, some have large and attractive gardens stretching from the river bank to the front of the house.



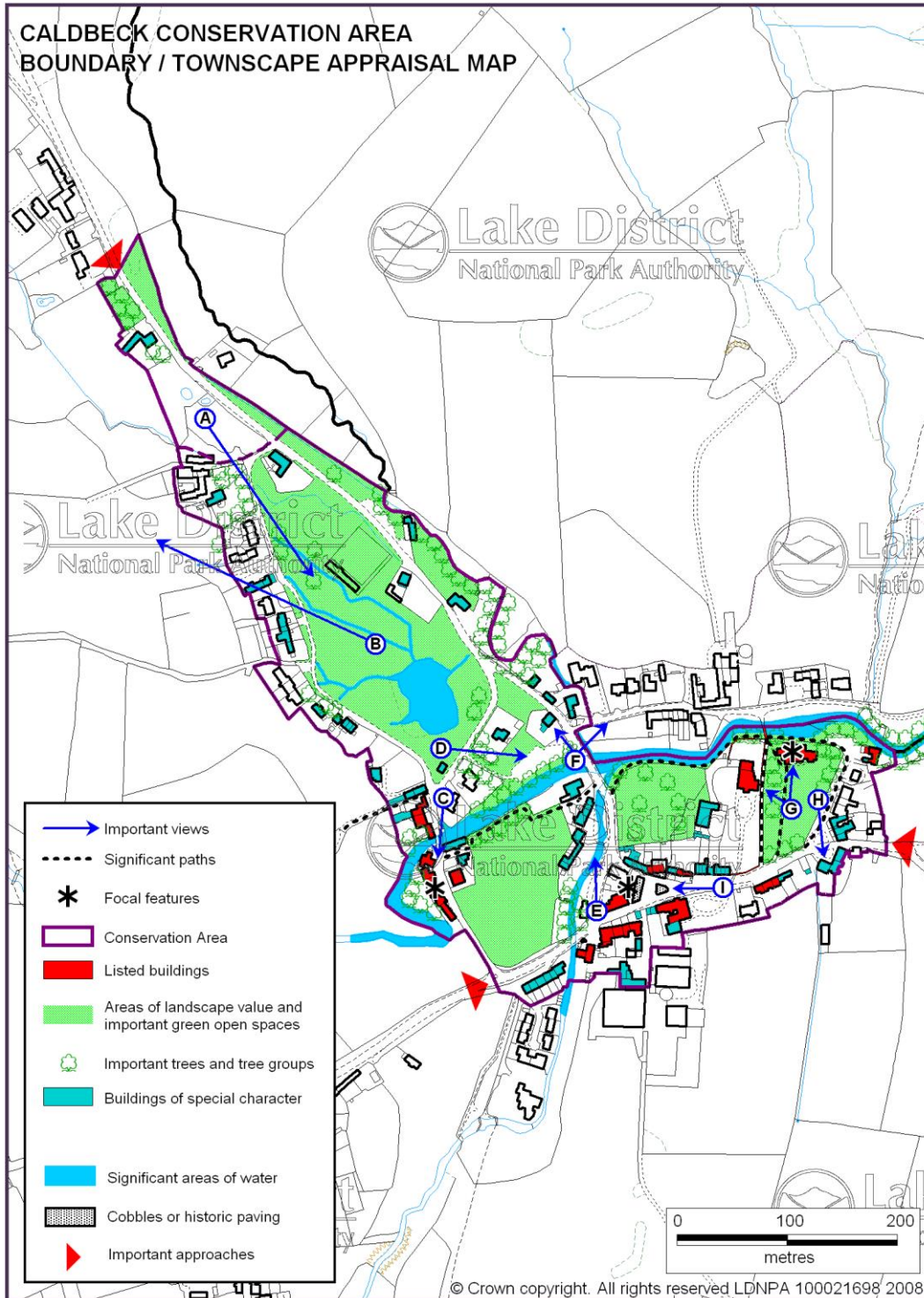
*Fig. 8: The centre of Caldbeck is marked by the triangular island that is the site of the Oddfellows Arms, surrounded by cottages and byres.*

Two mills have become the focus of separate clusters of dwellings: around Priests' Mill at the eastern end of the conservation area, with its rows of cottages and larger houses grouped along Church Terrace and around Townend; and Lords Mill at Bridge End, at the western end, with its associated brewery, farm, bobbin mill and cottages.

The remainder of the conservation area occupies the rising ground north of the river, climbing up to Home Farm and Ratten Row. Here the dwellings line the western side of a long and broad Green, mainly consisting of 18th, 19th and 20th-century cottages and terraces, fronting and facing east, set in the middle of their plots with front and rear gardens.

### Townscape analysis

The townscape of Caldbeck results from a combination of scattered farmsteads, mills or building groups, linked by linear developments, including rows of cottages, partly infilling the gaps between.



Clusters of larger buildings can be identified at Home Farm, around Bridge End House, around Midtown House and Farm, around Church Terrace, The Grapes and Priest's Mill, around the church and rectory and around the Oddfellows Arms in the heart of the village. Many of the remaining buildings are humbler terraces or cottages, the main exceptions being former mills, converted barns, byres and smithies and 19th-century buildings such as the Methodist Chapel and the Infants' School / Police House (now Cornhill House).

The result is not one continuous urban landscape: fields, orchards, gardens, woodland, river margins, ponds, springs, marsh and moor are all represented in the conservation area, part of whose character comes from the interplay of built and natural heritage.

The natural contours of the Caldbeck landscape add further variety to the townscape: notably the steep descent of the Village Green, and the sense of discovery that comes from the passing over the lip of the terrace to the north of the Cald Beck and turning into the centre of the village. Equally, arriving from the west along the west along the B5299 the road descends steeply with long views into the centre of the village.



*Fig. 9: The T junction by the Old Smithy, near the centre of the village*

The entrances to the village are enclosed and framed by groups of buildings at several points: Entering Caldbeck from the east, from Hesketh Newmarket, the buildings of Town End constrict the view, as do Beckside and Beech Cottage on the northern exit, the buildings clustered around Bridge End and the Old Brewery and the buildings clustered around the Oddfellows Arms.

By contrast, the terraces of cottages aligned along the western bank of Gill Beck contribute an open, spacious feel to the village, with their long colourful gardens approached over a series of footbridges; the variety of colours used for painting the walls, door and window frames and the colour of the garden planting makes this an eye-catching feature of the townscape, by contrast with the natural woodland backdrop of the Cald Beck's southern bank.



*Fig.10: Clusters of buildings like these at Bridge End are separated by fields or linked by terraces of small cottages*

The roads that pass through the conservation area meander through the village and their subtle changes in direction are reflected in slight variances in the orientation of the buildings which front these roads; while in some cases the alignment of properties must reflect the shape of former field boundaries or common grazing, as in the case of the lozenge shaped green at Townend, or the triangle occupied by the Oddfellows Arms.

Views out of the village toward the surrounding fells are also an attractive feature, especially those southwards to Caldbeck Fell serve as a backdrop to parts of the village as do eastward views down the Cald Beck valley to the wooded slopes of Parson's Park.

### **Focal points, views and vistas**

These are shown on the Townscape Appraisal Map, as follows:

- A – from the northern end of the conservation area, looking down the Green to the buildings trees and pond that frame the southern end;
- B – In the opposite direction, up the Green to the fells of Brownrigg and Faulds Brow (with its radio mast);
- C – Views of mill, farm and brewery buildings framed by the narrow gap made by the bridge and buildings to either side;
- D – One of the highest points in the village, with good all round views, but especially eastwards, down onto the centre of the village;
- E – Views of the cottages and gardens on the western bank of Gill Beck;
- F – Views from the bridge over the Cald Beck along the course of the river, along Friar Row, northwards to Beckside and Beech Cottage, and south eastwards across meadow and orchard to the backs of the Barn, and the cottages of the village centre;
- G – From the churchyard, of the flamboyant Gothick windows of the Rectory and of the church itself and the houses lining Church Terrace;
- H – Southwards along Church Terrace to the Grapes;
- I – Views west along the main street of the village.

*Fig. 11: Some of the significant views in to, within, and out from the conservation area.*



*Southwards across the Green to High Pike*



*Along the Cald Beck from Lords Mill at Bridge End*



*Into Caldbeck descending from the west past Hodden Croft Cottages and Commercial Row*



*Along the Gill Beck to its junction with the Cald Beck*



*Along the Cald Beck looking east from the main bridge*



*Across sheep-grazed fields from the bridge in the centre of Caldbeck*

### **Current activities and uses**

Caldbeck evolved as a settlement engaged in agriculture and industry, and there are farms and smallholdings within the conservation area involved in sheep and dairy farming. However, the village is principally in residential use, with services for the resident population and for visitors, including a post office, general store and petrol pump, doctors' surgery, school (outside the conservation area), bowling green, cricket ground (outside the conservation area), church, Methodist Chapel, public house, teashops and cafés, Fairtrade shop and workshops and retail outlets housed in converted mills and barns engaged in clog making, clock making and repairs, jewellery making, woodworking (furniture and rocking horses), clothing and home furnishings.

A network of public footpaths and bridleways traverse the village, linking the settlement with the surrounding countryside. The Cumbria Way passes through the village, descending from Caldbeck Fell to follow the Cald beck and the River Caldew north to Carlisle. A well-hidden car park at the centre of the village caters to visitors and walkers.



*Fig. 12: The Fair Trade shop opposite the Church was built as a memorial to John Peel, to be used as a bus shelter. The open front was later closed in with its present glass door and window when it was converted to use as an Information Centre and Shop*

### **Open spaces, landscape and trees**

The existence of farms, paddocks and orchards in the centre of the village (notably on both sides of Gill Beck at the very centre of the village) not only brings grazing farm animals into the village, it also supports large flocks of swallows, feeding on the flies that breed on cow and sheep dung, and using mud from the fields to build nests in the eaves of barns and outhouses.

The Green is another important part of Caldbeck's townscape, creating a large semi-wild area on the edge of the village, large enough to accommodate the Bowling Green, a large pond and several groups of farms and detached and terraced houses around the

margins. A popular playground for children, the Green is watered by several springs and has moorland and wetland wildflowers, shrubs, grasses and reeds growing on the Green itself and along the wide eastern margin, between the B5299 road and the wooded Bowten Beck. The Green is part of Caldbeck Commons and is grazed by fell sheep.

Woodland plays a key role in the topography of Caldbeck: the wooded river margins help to define the edges of the settlement, and mature single trees on the Green provide a focal point for vistas as one descends into the village. Woodland along the banks of the Cald Beck becomes even more dense around Priest's Mill and Bridge End House and give these areas a more secluded character.



*Fig. 13: Mature deciduous trees on the Green*

### **Boundaries**

Stone walls help to blur the distinction between town and country, all being built of similar materials, though with an architectural hierarchy, so that high walls of quarried and cut stone with ornamented gateposts are used for the higher status houses, such as the Rectory and Midtown House; lower walls of quarried stone laid in courses with flat copings are used for domestic walls; and walls of unshaped boulders gained from river beds and field clearance are used for humbler cottages and field boundaries, with slabs of upright stone for gateposts. The same stone is used for road embankments and terraces and for the bridges of the village, and some care has been taken in their construction to create a pleasing aesthetic effect, following the natural contours of the landscape and curving to avoid large trees, as can be seen in the case of the 1928 bridge across the Cald Beck and the associated riverside walls. Cald Beck itself makes a

very important contribution to the townscape as an ever present sound, through the long views that are to be had from the road and footbridges that cross its course and from the riverside path that follows the southern bank on the eastern side of the village and then the northern bank in the western half.



*Fig. 14: This wall at Nettle Syke marks the transition from rubble field wall (right) to the more formal coped wall of quarried stone that leads to the entrance gate of the farm*



*Fig 15: Walls topped by water-worn slabs quarried from a river bed near the Old Brewery*



*Fig 16: 1928 terrace retaining wall and steps near Hodden Croft Cottages*



*Fig. 17: Riverside walls that following the natural contours of the landscape and curving to avoid large trees*

**Public realm: floorscape, street lighting and street furniture**

The public realm within the Caldbeck Conservation Area is rural in character, with few modern introductions to disturb the rustic appearance of the village. The roads through the village are metalled, and most are edged with rough grass verges. Pavements, where they do occur (along the churchyard wall and down the path to the river) are metalled with concrete kerbs. Two areas of cobbled paving survive, in front of the Oddfellows Arms and in front of Kirkland House. Some paths (along the river) and some tracks (Church Terrace) are unmetalled.



*Fig. 18 Simple functional street lighting*



*Fig. 19: Litter bin and footpath fingerpost*

Street lighting is very utilitarian. The village does however retain its traditional fingerposts at two junctions (the southern end of the Green, and opposite Commercial Row). Litter bins are disguised within a timber structure; there are several benches on the Green placed to make the most of views over the pond and its ducks.

Signage within the conservation area is minimal. An information board alongside the car park shows the extent of the conservation area boundary and picks out some key buildings but the accompanying text (set too low for most people to read without stooping) is now faded and illegible.



*Fig. 20: Cobbles in front of Kirkland House*

## **6 The buildings of the conservation area**

### **Architectural styles, materials and detailing**

The buildings of the conservation area are unusually varied and encompass gentry houses and cottages, church and chapel, industrial, domestic, agricultural and civic buildings.

Most are built of the abundant local carboniferous limestone, sometimes mixed with millstone grit. Though hard wearing, many properties are nevertheless rendered and painted – for decorative effect rather than for weatherproofing. Traditional cream walls with contrasting oxblood door and window surrounds are found (albeit in paint rather than traditional limewash) all over the village and cream is the dominant colour for rendered buildings, with white forming a close second.

The owner's of the terraces of houses along Gill Beck in the centre of the village have used modern exterior paints to create a colourful effect, with almost no two elevations painted in the same colour, and most using a second colour to pick out door and window surrounds.

This picking out of quoins, cills and lintels reflects the fact that stones of contrasting colour were often used by the original builders: Caldbeck's unrendered and unpainted buildings often have walls of grey limestone and window and door surrounds of red sandstone, and this is true even of barns, where quoins, cartshed entrances, window and door lintels and cills and even heart-shaped owl holes are all built of red sandstone (for example, at Brewery House and Midtown Farm). Roofs are almost universally of local green slate.

Cottages and terraces are largely without ornamentation: simple four square walls, two bays and two storeys with regularly spaced doors and windows are the norm. These

simple buildings are very difficult to date and could have been built at any time from the 17th to the 20th centuries, and though most of them probably date from the 19th century, especially around the Green, occasionally the door lintel is carved with the initials of the first owners and a surprisingly early date: for example, Midtown Cottage (1666) and another cottage (dated 1671) that adjacent to the Old Brewery. Square and vertical windows are often found in the same building: square used for upper or subsidiary windows, and vertical for ground floor windows. The thickness of the walls of many houses is evident from the fact that doors and windows are deeply recessed.



*Fig. 21: Terraces of houses along The Green*

Detached cottages of similar appearance are found on both sides of the Green, and along the main streets. These tend to be larger houses, again of indeterminate date but probably 19th-century; where original sash windows survive, they usually have 3 x 4 panes, but wider 4 x 4 paned windows can be found in the same building.

In the case of Beech Cottage, a cottage that looks 20th-century at first glance incorporates a byre and hayloft as a subsidiary structure under a slightly lower roof and is probably 18th century in origin or possibly earlier. Elsewhere in the village, byres, barns and outbuildings of similar 18th and 19th century date are separate structures, sometimes detached and located at the front entrance gate, or at the rear of the property, or in the case of the larger barns, with a high arched cart entrance (see for example, the Tithe Barn, the stables at the rear of the Oddfellows Arms, the barns at Midtown Farm and the lower storey of the Old Mill).

Higher status houses are more flamboyant in their detailing; none more so than the former Rectory, which displays ornate Gothic windows on the elevation that faces the churchyard, though the main elevation (visible at the end of a long carriage drive) is sober Georgian, with almost no ornamentation at all. Midtown House, on the opposite side of the road, is very similar in appearance and scale, and might well be the work of the same builder (the gateposts, for example, are identical). The Oddfellows Arms is

another large building, designed to be noticed, of three bays with large tripartite sash windows. Two houses have ornate Regency doorcases set in earlier buildings: Gate House (dated 1718) and Bridge End House (1689).



*Fig. 22: Terraces of houses along Gill Beck*

Other striking buildings within the conservation area include The Old Brewery, with its tall industrial-scale chimney, and Brewery House, opposite, with its mid-19th century neo-Tudor detailing. Cornhill House, with its hipped gabled roof and late-19th century neo-Gothic doors and windows, previously served as the Infants' School and later as the Police House. Of earlier date are the buildings of Ratten Row Gate and Greenside House, on the eastern side of the Green.



*Fig 23 The use of red sandstone to articulate corner, door and window details*



*Fig 24: Bridge End House*



*Fig 25: Gothic windows in The Rectory*



*Fig 23 The use of red sandstone to articulate corner, door and window details*



*Fig 26: The bridge alongside Bridge End House*

There are three stone bridges within the conservation area: those that carry the B5299 over the Cald Beck and the Gill Beck dated from 1928, as perhaps do the embankments at Hodden Croft and the stone staircase that connects the two levels of the terrace at this point. The smaller bridge at Bridge End House might well be 17th century in date, as this is also the date on two of the buildings flanking the bridge (a cottage dated 1671 that was part of Lords Mill, and Bridge End House, dated 1689).

### Listed buildings

A listed building is one that is included on the Government's Statutory List of Buildings of Special Architectural or Historic Interest. These buildings are protected by law and consent is required from the Lake District National Park Authority before any works of alteration, extension or demolition can be carried out. Listed buildings are marked on the Townscape Appraisal map. These are:

- Church Of St Kentigern Grade I
- The Rectory Grade II
- Garden Wall Surrounding Rectory, Incl Front Gateway Grade II
- Church Bridge Grade II
- Low Mill (Priests Mill) Grade II
- Midtown Cottage, Kirkland House & Kirkland Cottage, Grade II
- Midtown Cottages Grade II
- Oddfellows Arms Grade II
- Harkness Barn Grade II
- J Strong & Son, Clog Makers (Blanket Mill) Grade II
- Bridge House & Gate, Bridge Cottage Grade II
- Midtown Farm Cottages (Nos 1 & 2) & Adj Barn Grade II
- Midtown Farmhouse, Caldbeck Grade II
- Church View & Church View Shop Grade II
- Bridge End House Grade II
- Garage & Wood Shed South Of Bridge End House Grade II
- The Old Brewery, Caldbeck Grade II
- Mill House & Adjacent Mill Grade II
- Brewery House, Caldbeck Grade II

### **Significant unlisted buildings**

A number of unlisted buildings have been identified on the Townscape Appraisal map as being “Buildings of Special Character”. These buildings vary, but commonly they will be good examples of relatively unaltered historic buildings where their style, detailing and



*Fig. 27: Beech Cottage, with its byre and hayloft (on the left) is a good example of a relatively unaltered historic buildings*

building materials provides the streetscape with interest and variety. Most importantly, they make a positive contribution to the special interest of the conservation area. Where a building has been heavily altered, and restoration would be impractical, they are excluded.

## 7 Negative features and issues

### Inappropriate alterations to buildings

Some of the buildings within the conservation area are suffering from an incremental loss of architectural detail. The use of inappropriate modern materials, such as the replacement of original leaded lights or timber windows with uPVC or top hung mock sash windows is adversely affecting both the listed and the unlisted buildings in the conservation area. There have also been alterations to door and window openings. There are also instances where buildings have been extended in a manner which neither reflects nor harmonises with the traditional design of the buildings in the village, nor utilises a palette of traditional construction materials.



*Fig 28: Mismatch between 17th-century date door lintel and modern mock-Georgian door*



*Fig 29: Showing the difference between inappropriate modern materials (left) and traditional ones (right)*

### Modern installations: satellite dishes, rooflights, and alarm boxes

There are a number of instances where accretions such as satellite dishes, extractor vents and alarm boxes have been made on the elevations or chimney stacks of the historic buildings. Such additions are highly visible, particularly given the pattern of development within the village where back lanes allow clear views of the rear elevations of many buildings, and detract from the character of the historic environment. A number of historic buildings have had rooflights inserted into the principal roofslope and these detract from the appearance of the village.

### **The use of stains and varnishes on timber doors and windows**

A number of the historic buildings within the conservation area display timber door and window joinery which has been stained and/or varnished in a bright orange or dark brown colour. This non-traditional treatment severely erodes the appearance and character of these original features, to the detriment of the special interest of the conservation area. There are also examples of such a treatment used for new windows which have been inserted into historic buildings and on the joinery of converted barns where it also detracts from the character of the village.

### **Semi-permanent outbuildings**

Some of the gardens and yards within Caldbeck accommodate outbuildings and sheds. Some of these sheds have been treated with an orange stain or varnish, which makes



*Fig 30: Village-centre signage*

the structures highly visible against the subtly coloured backdrop of stone buildings and vegetation. Given the location of Caldbeck, close to the valley floor, clear views are obtainable of the village from the surrounding high ground, and visual clutter, such as poorly designed or located outbuildings detract from the character of this historic village.

### **Loss and alteration of traditional stone boundary walls**

The stone boundary walls are an attractive feature of the conservation area and are generally well maintained throughout the village. There is an occasional loss of sections of walling through lack of maintenance and the loss of these traditional stone walls detracts from the character and appearance of the conservation area. There are instances where the boundary has been increased in height through the use of timber stakes and wire mesh fencing. This is a practical solution where taller fences are required, but the resultant reduction on the need for maintaining the stone walls could result in the loss of these important landscape features.



*Fig 31 Wires, pipes and extractor fans can diminish the character of rare historical detailing.*

### **Signage**

Caldbeck is a village that attracts visitors and that supports a number of retail and catering businesses, which need to advertise their products and services through signage. In most instances, this signage is modest and appropriate and this reliance on minimal signage should be encouraged to ensure that the rural appearance of the settlement is not eroded.

*Fig. 31: Examples of negative features and issues in Caldbeck.*



*Where historic stone walls are not being maintained, these important landscape features can easily be lost.*



*Window alterations and garden buildings need to be designed with care if they are to respect the character of the conservation area.*



*Garages built of modern materials stand out against the backdrop of trees and weathered stone walls.*



*Large, modern rooflights on prominent roofslopes can detract from the character of a historic building. Smaller “conservation style” rooflights are preferable*



*The siting of water and drainage pipes can have an impact on the character of historic buildings*



*Ornate modern woodstained doors rarely look right on simple vernacular buildings.*

## **PART 2 CONSERVATION AREA MANAGEMENT PLAN**

### **1 INTRODUCTION**

#### **1.1 Aims of the management plan**

The designation of a conservation area is a means to safeguard and enhance the sense of place, character and appearance of our most valued historic assets and places. However, we also recognise that conservation areas are living environments that will continue to evolve and adapt. Designating a conservation area does not prohibit change or new development. However, it does involve carefully managing changes to ensure that the character and appearance of these areas is safeguarded and enhanced for the benefit of present and future generations.

The local community has a vital role to play. We appreciate that the special character of an area is often the reason why people chose to stay and live in the area in the first place. The area cannot be managed without a shared understanding of what is important and what needs to be done. Conservation Area status actually brings very few additional legal controls and the involvement of residents and businesses is essential to realise the benefits of designation. Maintaining the character of the area is, therefore, a joint endeavour between ourselves and anyone who is responsible for proposing new development or undertaking repairs, maintenance, enhancement and minor alterations. This includes the highway authority (Cumbria County Council), the district council, parish council, civic societies, local businesses and residents.

#### **1.2 The benefits of designation**

Conservation Area designation brings the potential for significant benefits by protecting the interests of the whole community. The benefits of designation can be summarised as follows:

- the potential to identify and protect existing features or buildings to retain an area's unique and special character.
- the more sensitive design of new development and protection from unsympathetic and damaging change
- ensuring that important historic buildings are protected from demolition
- preventing the loss or damage to trees which contribute positively towards the area's special character
- the promotion and co-ordination of desirable enhancements
- encouraging an understanding of an area's history
- ensuring that an area's sense of place is conserved, particularly the significance, memories and associations it has for local people,
- promoting the use of local and traditional craft skills
- encouraging the use of local and traditional building materials. These are often more environmentally friendly and sustainable than modern products.

The purpose of the management plan is to help deliver these benefits. It presents proposals to achieve the preservation and enhancement of the conservation area's special character, informed by the appraisal and forms the basis to involve the local community in these proposals.

### **1.3 Legislative background**

The designation and appraisal of any conservation area is not an end in itself. The purpose of this document is to present proposals to achieve the preservation and enhancement of the conservation area's special character, informed by the appraisal, and to consult the local community about these proposals. The special qualities of the area have been identified as part of the appraisal process in the first section of this document and both will be subject to monitoring and reviews on a regular basis.

These special qualities of the area have been identified as part of the appraisal process. The Management plan seeks to preserve and enhance these special qualities and realise improvements and resolve the negative features and issues, which are identified on Section 7 of the appraisal. The document satisfies the statutory requirement of section 71(1) of the *Planning (Listed Buildings & Conservation Areas) Act 1990* namely:

*"It shall be the duty of the local planning authority from time to time to formulate and publish proposals for the preservation and enhancement of any parts of their area which are conservation areas."*

Section 69 [2] also states:

*"It shall be the duty of the local planning authority from time to time to review the past exercise of functions ... and determine whether any further parts of their area should be designated as conservation areas"*

The management plan reflects Government guidance set out in Planning Policy Statement 5: *'Planning for the Historic Environment'*, English Heritage guidance titled *'Guidance on the Management of Conservation Areas'* (August 2005), best practice guidelines, policies within the Lake District National Park Local Plan (1998) and any policies which supersede this in the Cumbria and Lake District Joint Structure Plan 2001–2016 (2006) and the emerging Local Development Framework, together with such guidance leaflets as *'Converting an old building?'* and *'Outdoor advertisements and signs'*.

In implementing this policy framework, our development management service aims to preserve and enhance the special character of the conservation area. We recognised that any such improvements do not have to be initiated and co-ordinated by us. The valuable contribution of local environmental and community groups to positive enhancement works and the role of the Parish Plan are also essential to enhancement. Other agencies and funding bodies also have a vital role to play.

### **1.4 Public consultation**

The Caldbeck Conservation Area and Management Plan has been created by collaborative working between heritage consultants. The Conservation Studio, the Lake

District National Park Authority and the local community. The appraisal and management plan has been subject to a 4 week period of public consultation commencing in April 2009. This included sending consultation letters to 147 residents and businesses placing the document on the Authority's website and the provision of a public exhibition at Caldbeck Parish Hall. The document has subsequently been amended to incorporate relevant suggestions and comments.

## **1.5 Designation and extension**

The appraisal has examined the conservation area boundaries and has identified that the conservation area boundary should be redrawn as follows:

a. Additions: To include Hillside House, surrounding land and woodland and the lane into the village. This attractive historic building, surrounding trees, the lane with verge and walled boundary make an important contribution to the entrance and setting of the conservation area from the northwest and are worthy of inclusion within its boundary.

b. Deletions: minor boundary change proposed at Home Farm to amend a boundary that currently passes through a building rather than round the property boundary;

These amendments would ensure that the boundary was tightly drawn to include only the area identified as being of significant value.

## **1.6 Effects of designation**

Designation as a conservation area brings a number of specific statutory provisions aimed at assisting the "*preservation and enhancement*" of the area. These include requiring Conservation Area Consent for the demolition of any unlisted building, restrictions on advertisements, and requiring notice for proposed tree works. We will seek to ensure that all development within the conservation area preserves or enhances the character or appearance of the area.

## **1.7 Listed Buildings**

Listed buildings are protected by law as set out in the Planning (Listed Buildings and Conservation Areas) Act 1990. The listing covers both the inside and outside of the building, and any structure or building within its curtilage which was built before 1947. Listed Building Consent is required from the Authority for any work which affects the special architectural or historic interest of the listed building. There are currently 19 listed buildings within the conservation area.

Extensions and alterations to listed buildings should conform with policy context outlined in section 1.3 and should generally:

- Take into account the prevailing forms of development;
- Complement the form and character of the original building;
- Be subordinate in bulk and scale to the principal building;
- Use high quality materials and detailing;
- Pay particular attention to roof lines, roof shape, eaves details, verge details and chimneys.

We will seek to ensure that all works to a listed building have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest that it possesses.

### **1.8 Significant Unlisted Buildings**

In addition to the listed buildings, there are many individual and groups of buildings and associated features which are of considerable local interest and make a positive contribution to the character or appearance of the conservation area, and these are shown as '*Significant Unlisted Buildings*' on the Townscape Appraisal Map. A high proportion of the buildings within the conservation area were identified by the townscape appraisal to be Significant Unlisted Buildings. There is a presumption that all such buildings will be retained, in accordance with Policy BE12 of the Lake District National Park Local Plan (1998). We will ensure that the contribution that they make to the character and appearance of the conservation area is carefully considered in relation to all applications for extension, alteration and demolition of these buildings.

### **1.9 Enhancing and protecting the local character and features within the conservation area**

There is an opportunity to maintain and improve the character and appearance of the conservation area simply by ensuring that day to day improvements, alterations and maintenance of properties, however minor, are carried out sympathetically using good quality materials and details. The local community has a big part to play in this and, over time, the benefit to the conservation area can be very significant.

The appraisal identified that the following alterations can, cumulatively, seriously affect the special character of the area and therefore need to be considered very carefully:

- loss of timber windows and doors to uPVC alternatives
- the replacement of traditional windows and doors with non-traditional and anachronistic designs;
- alterations to window/door openings;
- the erection of porches;
- minor installations and alteration of materials;
- loss and alteration of boundary walls;
- rooflights in prominent roof slopes or highly visible positions;
- aerials, satellite dishes, alarms, downpipes and wires in prominent or highly visible positions;
- oil tanks, garages and outhouses of non-traditional form in prominent or highly visible positions;
- the use of non-traditional building materials, mortars and roofing materials.

To help retain and conserve traditional features and to prevent harm to single family dwelling houses through alteration and extension we will consider introducing an Article 4 Direction. This would remove permitted development rights which allow unsympathetic alterations to be made without planning permission. Such a Direction would require consultation with the local community.

### **1.10 Trees**

Within conservation areas, anyone intending lopping or felling a tree greater than 75mm diameter at 1.5 metres above the ground must give us six weeks written notice before starting the work. This provides us with an opportunity of assessing the tree to see if it makes a positive contribution to the character or appearance of the conservation area, in which case we may decide to serve a Tree Preservation Order. The appraisal identifies a number of significant trees and groups of trees on verges or within areas of public open space and within private gardens. We will seek to consider the use of Tree Preservation Orders in appropriate circumstances where a tree has significant amenity value and is considered to be potentially under threat.

### **1.11 Enhancing and protecting views & the setting of the conservation area**

The setting of the conservation area and views within, into and from the area are essential elements to its character and appearance. It is important that development, enhancement and public realm work takes account of the setting of the conservation area and important viewpoints and that these are preserved or enhanced so that the special character of the conservation area is retained. Important views are identified on the Townscape Appraisal map in the character appraisal.

### **1.12 Enhancement through new development, alterations and extensions**

While there are few opportunities for large-scale redevelopment within the conservation area, some improvement or enlargement of the existing buildings may be possible subject to sensitive design and good quality materials and details. There may occasionally be sites where completely new development is acceptable. As the quality of the general environment within the conservation area is already acknowledged by designation, we will encourage well designed schemes using appropriate materials that respond positively to their historic setting. This includes the encouragement of high quality contemporary and sustainable design and materials.

### **1.13 Retaining and enhancing historic boundary treatments**

Traditionally, most boundaries in the conservation area are defined by stone walls. There is a small loss of these walls where routine maintenance and rebuilding of fallen sections has not taken place. We will encourage the maintenance of traditional stone walls and seek their retention rather than their replacement with new non- traditional boundary treatments.

## **2 MONITORING AND REVIEW**

### **2.1 Boundary review**

We will seek to review the boundary of the conservation area in accordance with best practice and guidance on the management of the historic environment.

### **2.3 Document review**

The appraisal and management plan will be reviewed every ten years. A review should include the following:

- A survey of the conservation area and boundaries;
- An assessment of whether the detailed management plans in this document have been acted upon, including proposed enhancements;
- The production of a short report detailing the findings of the survey and proposed actions and amendments;
- Public consultation on the review findings, any proposed changes and input into the final review.

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