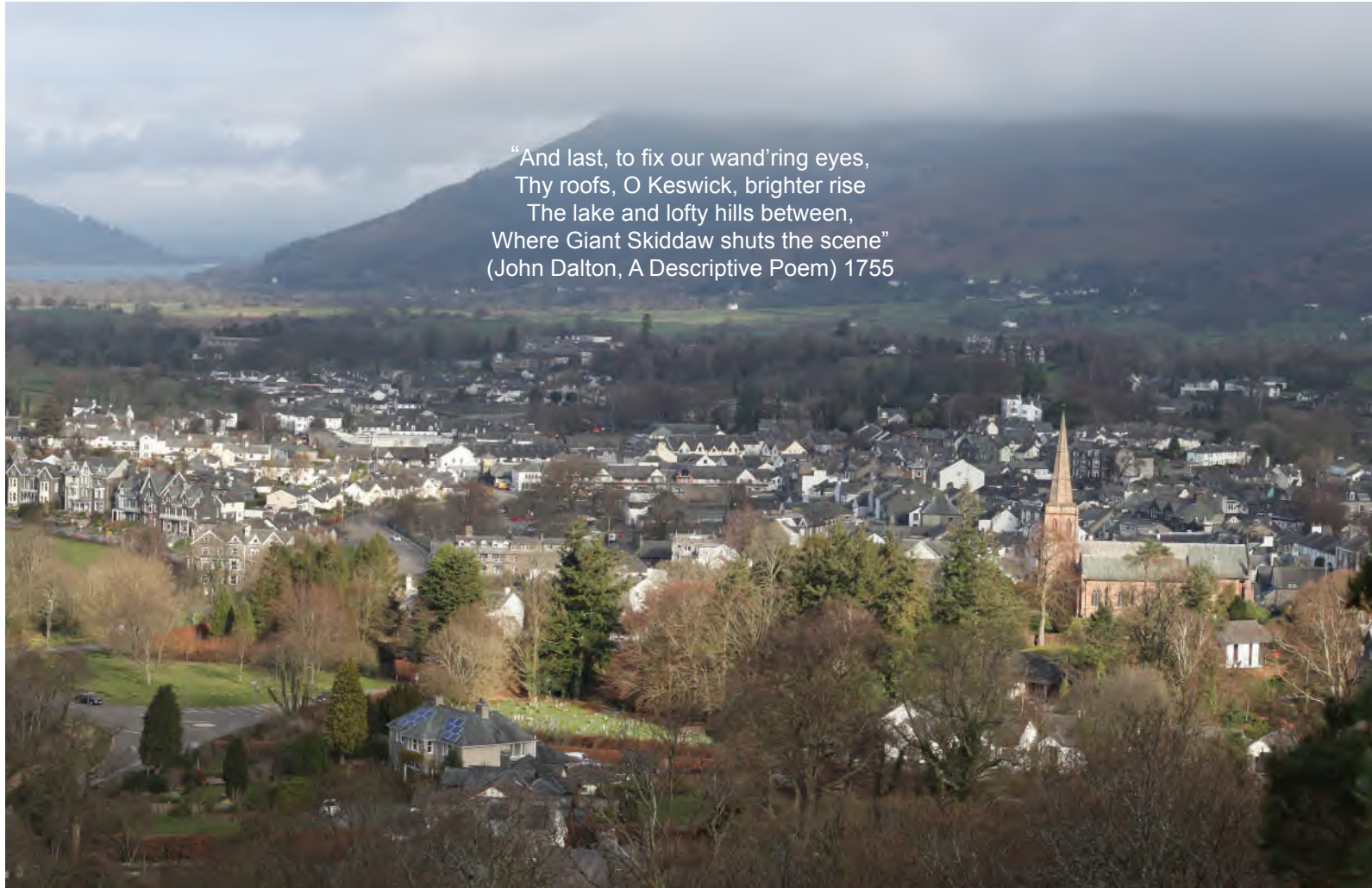


# Keswick Conservation Area Appraisal and Management Plan

Adopted October 2022



“And last, to fix our wand’ring eyes,  
Thy roofs, O Keswick, brighter rise  
The lake and lofty hills between,  
Where Giant Skiddaw shuts the scene”  
(John Dalton, A Descriptive Poem) 1755

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# KESWICK CONSERVATION AREA APPRAISAL

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# 1. INTRODUCTION, SHORT DESCRIPTION AND SUMMARY OF SPECIAL INTEREST

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## Introduction

Conservation Areas are protected under the 1990 Planning (Listed Buildings and Conservation Areas) Act and every local planning authority has a duty to review their conservation areas from time to time.

The Keswick Conservation Area was first designated on 7th July 1981. An Article 4 Direction was approved for Keswick by the Secretary of State for the Environment on 1st November 1991. This limits certain permitted development rights and brings them under planning control. The boundary of the Conservation Area was subsequently amended on 21st May 1997 by the Lake District National Park Authority.

This appraisal document incorporates a review of the Keswick Conservation Area boundary. It describes the special architectural and historic interest of the existing conservation area and the proposed modifications to its boundary & also identifies opportunities for enhancement. It follows the model set out in Historic England Advice Note 1 – Conservation Area Appraisal, Designation and Management (second edition, Feb. 2019) and ‘Valuing Places: Good Practice in Conservation Areas’, (2011, Historic England).

This Appraisal and the associated Management Plan are addressed at local people who own and occupy property within Keswick and managers, developers, consultants and decision-makers.

The contents of this appraisal are also a material consideration when determining applications for development, dealing with appeals, or proposing works for the preservation or enhancement of the area.

The appraisal is accompanied by a Management Plan, which is a separate part, describing what the planning authority and other organisations responsible for the historic environment will do to preserve or enhance the character of the Conservation Area.

## Short Description

Keswick is a large conservation area, of high density, with distinct characteristics. The town has medieval origins, based around a planned 13th century street pattern of market place and narrow ‘burgage plots’ which served the agricultural community. The town developed initially as a result of industry (copper and graphite mining, smelting of copper and processing of ‘wad’ for pencil manufacture).

In the late 18th century Keswick began to develop as a tourist centre for the visitors who were interested in the contemplation of lake and mountain scenery, attracted by guide books, such as that written by Thomas West, and poems written about the Vale of Keswick, such as those by John Brown and Thomas Gray. Thomas West’s guidebook of 1778 identified a series of viewing stations around ‘Derwent Water’ and Bassenthwaite Lake from which the picturesque beauty of the landscape could be fully appreciated. West’s tour around ‘Derwent Water’ started at Keswick and worked in a clockwise direction to include 8 viewing stations. Additional viewing stations were proposed by the 18th century entrepreneur Peter Crosthwaite and are depicted on maps that he produced to sell to visitors. By 1802, Coleridge noted that Keswick swarmed with tourists for one third of the year. Samuel Taylor Coleridge, Robert Southey, the Wordsworths and the Shelleys all lived or owned land around Keswick in the early 1800s and all found inspiration for their literary endeavours from the landscape which features in their work.

Wordsworth's friendship with John Marshall (1765-1845) of Leeds had a significant impact on the ownership and management of the landscape. Marshall acquired the Greenwich Estate, which owned large areas of land on the outskirts of the town, large parts within the conservation area, and the Wordsworths were instrumental in influencing his cultural values and the landscape improvement.

Keswick continued to grow in popularity, in part influenced by the draw of its associations with the poets Wordsworth, Coleridge and Southey, and from 1924 the author Hugh Walpole.

Canon Rawnsley, who was appointed vicar of Crosthwaite (the original Keswick parish church) in 1883, was instrumental in organising opposition to a proposed railway from Buttermere to Keswick. He was also one of the three people behind the formation of the National Trust in 1894 and the Trust's earliest land acquisitions in the Lake District were in this valley. There were also legal battles over the public right to access footpaths from 1885 at Latrigg and these were to have beneficial long term consequences for the public.

## Summary of Special Interest

The special interest that justifies the designation of Keswick Conservation Area is summarised as follows:

- A dramatic landscape setting of lakes, high fells and hinterland of agro-pastoral landscape, with extraordinary literary and artistic associations;
- Association with nationally significant literary figures: Robert Southey, Samuel Taylor Coleridge, William Wordsworth, Canon H. Rawnsley, John Ruskin, Hugh Walpole;
- Villas designed for key residents, dominated by Greta Hall, a former observatory and later home of S.T. Coleridge and R. Southey;
- An awareness of its natural beauty and conscious effort in the second half of the 19th century to design buildings that complemented its native character and were harmonious;
- Significant patronage from social reformers, entrepreneurs and influencers with a conscience about the landscape, society and a desire to enhance the town for the public benefit and greater good, whether this is by example, through education, or through charitable concerns;
- Strong linear character with a planned medieval 13th century core which is a highly valued street pattern, with remains of burgage plots;
- Two principal landmarks - the 1813 Moot Hall at the Market Place, the pivotal building of the town, and the 1838 St. John's Church, with its landmark spire;
- The ever-present and powerful River Greta, which was once harnessed for industry but which today dramatically fluctuates in level;
- Large peripheral areas of public open space, parks and amenity trees, which were sometimes ornamented, and designed to be visited, enjoyed and heavily used by visitors and residents alike;
- Well-preserved and carefully detailed, cohesive blocks of Victorian terraced houses that developed from 1863, after the arrival of the railway;

- A wealth of details including: decorative pierced bargeboards and eaves brackets, bands of decorative slate, carved and turned slate dressings, bay windows, dormers, oriels, finials, decorative ridge tiles, blue enamel street signs;
- Well-preserved domestic Georgian suburb to the south with unified cottages and striking Georgian character;
- Greta Hamlet (1910-11), a small self-contained garden suburb of 25 houses surrounding a central court, built in the spirit of the 'garden city' movement;
- Picturesque and rustic public buildings of dark rubble dolerite developed by the Marshall family;
- An eagerness to celebrate its own historic associations; for example, the use and re-use of local and literary names and the celebration of its diverse geology – found in building materials and walling;
- A hub of well-oiled tourism, pivotal to local road networks, dominated by hotels, guest houses, self-catered accommodation and tourist-associated shops;
- Linear views to distant fells with specific named peaks;
- Panoramic views from Viewing Stations at Crow Park, Castlehead and Latrigg overlooking the town;
- Strong historic and visual connections between Derwentwater and the town.

## 2. LOCATION, ADMINISTRATION AND DESIGNATIONS

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Keswick lies within the administrative area of Allerdale Borough Council, close to the northern shore of Derwentwater, and entirely within the County of Cumbria. Since 1972 it has been by-passed by the A66, which is the principal trunk road between Penrith and Workington.

In 1951 the Lake District was designated a National Park and all planning matters are dealt with by the Park as the planning authority. In 2017 The English Lake District was designated a UNESCO World Heritage Site and it is administered by the National Park on behalf of The Lake District National Park Partnership.

In addition to the designated conservation area and separate Article 4 Direction, which overlaps the conservation area, there are a number of listed buildings and Tree Preservation Orders. These are all illustrated on Figure 1.

Keswick Town Council is the sole trustee for both Hope and Fitz Parks. The Council employs one full time and two part time members of staff (in addition to five gardening and maintenance staff employed in Keswick parks).

The National Trust owns a large amount of land around the edge of Derwentwater, which was gifted in 1925. This includes Crow Park, which is the site of the commemorative monument to the inscription of the UNESCO WHS.

### 3. PLANNING POLICY CONTEXT

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#### **World Heritage Site (WHS) – International and National Policy**

World Heritage Sites are of the highest significance, of acclaimed international value.

Keswick Conservation Area falls within the English Lake District World Heritage Site and there are a large number of overlaps in the way that we appreciate the Conservation Area and key attributes and components of the World Heritage Site.

The National Policy context for the World Heritage Site is set out in the National Planning Policy Framework (Feb. 2019) and on the government website:

<https://www.gov.uk/guidance/conserving-and-enhancing-the-historic-environment#World-Heritage-Sites>  
(last update - 23rd July 2019)

World Heritage Sites are established by the UNESCO World Heritage Convention 1972, of which the UK is a signatory. Nationally, World Heritage Sites are protected by the Town and Country Planning Act 1990, which is the legal framework for protection of the historic environment in England, and in the English Lake District this is supplemented by the 'National Parks and Access to the Countryside Act 1949' and the Environment Act 1995. A Management Plan, published by the Lake District National Park Partnership (World Heritage Forum), is reviewed every five years and describes how the English Lake District will address the long-term challenges, including threats faced by climate change, development pressures and tourism. Further guidance can be found in the following link:

<http://lakesworldheritage.co.uk>

Each World Heritage Site has a statement of Outstanding Universal Value (OUV), which describes its significance, and development is assessed in terms of how it impacts on that OUV. The English Lake District Statement of OUV can be found at the following link:

<http://lakesworldheritage.co.uk/world-heritage/souv/>

This conservation area appraisal sets out and expresses how Keswick and the setting of the conservation area, and particular listed buildings within it, contributes to the statement of Outstanding Universal Value.

The English Lake District World Heritage Site is managed by a partnership between a large number of bodies. The following principles are government policy on how the partnership should protect and enhance the WHS:

- protect the World Heritage Site .... from inappropriate development
- strike a balance between the needs of conservation, biodiversity, access, the interests of the local community, the public benefits of a development and the sustainable economic use of the World Heritage Site ....
- protect the World Heritage Site .. from the effect of changes which are relatively minor but which, on a cumulative basis, could have a significant effect
- enhance the World Heritage Site .... where appropriate and possible through positive management
- protect the World Heritage Site .... from climate change but ensure that mitigation and adaptation is not at the expense of integrity or authenticity

The criteria for inscription are set out in the papers on the UNESCO website – see

<https://whc.unesco.org/en/list/422/>

Keswick falls within the part of the World Heritage Site which is defined as “Borrowdale and Bassenthwaite Valley”. This long valley runs from the ring of limestone and Caldbeck Fells to the north and east of Bassenthwaite and follows the course of the River Derwent into Derwentwater and then through the Borrowdale valley to the south. The nature of this valley which runs roughly north-south is that there are long views stretching from both ends through the valley and that the sense of the scale of this immense landscape can be experienced from within it. The detailed description of the valley is contained within Volume 2 of the Lake District Nomination document (page 274 ff) and is summarised briefly in Volume 1 – 2.c.9 (page 378 ff).

## **Regional Policy**

The Lake District Local Plan 2020 - 2035 was adopted in May 2021.

Keswick is roughly central to the part of the Lake District National Park within the Local Plan which is called the North Distinctive Area. There are area-based policies as well as policies which cover the whole national park.

Of particular relevance to the conservation area are the following policies:

- Policy 6 – Design and Development, which seeks to achieve design excellence in all development, to be inspired by and contribute to local distinctiveness, to be resilient to climate change and extreme weather events, and reduce carbon emissions.
- Policy 7 – Historic Environment, which seeks to conserve and enhance the character, authenticity, integrity, setting and views of the internationally acclaimed historic environment of the Lake District and its heritage assets.
- Policy 9 - North Distinctive Area seeks to reinforce distinctiveness of place, deliver key themes of the Vision and enable local solutions to specific planning issues.

For full details of these policies and all local plan policies, refer to the latest version of the Local Plan: <https://www.lakedistrict.gov.uk/planning/planningpolicies/local-plan>

## 4. ORIGINS AND HISTORIC DEVELOPMENT

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### Early History

The valleys of Bassenthwaite, Derwentwater and Borrowdale form a chain of interlinked places with two glacial lakes, linked by the River Derwent, all of which contain evidence of Neolithic settlement, with monuments such as the stone circle at Castlerigg, to the east. A high concentration of stone axes have been found in Keswick. The nearest possible prehistoric settlement site is at Bristowe Hill (HER 1100). Later Iron Age settlement is evident at Castle How hillfort alongside Bassenthwaite lake.

### Medieval

The generally accepted derivation of the name Keswick is that it comes from the two Anglo Saxon words 'cese' and 'wic' meaning 'cheese farm'. The name 'Keswike' is first documented in a mid-13th century manuscript from Fountains Abbey.

A church has stood on the site of present-day St Kentigern's Church at Crosthwaite (on the edge of the town, outside the conservation area) since the 6th century. The settlement of Keswick was already well established by the end of the 12th century and it was granted a market charter by Edward I to Thomas de Derwentatere on 13th July 1276 (listed in the Calendar of Charter Rolls). The location of the market place probably influenced the movement of the settlement from St Kentigern's to the vicinity of today's Moot Hall.

Furness Abbey, founded in 1127, influenced the 13th century economy of Keswick and Borrowdale through its purchase of lands into which the Cistercian monks introduced large flocks of sheep, establishing a trade in wool. Keswick increasingly became the economic centre for the locality, based on wool, leather and farm products.

### 16th and 17th century

Although Keswick was primarily a market town, supporting a large rural community farming Herdwick sheep, during the 16th and 17th century Keswick was dominated by the mineral wealth of the outlying reserves of copper and graphite (or 'wad'), in the Borrowdale and Newlands valleys, and the processing of the raw materials along the River Greta. A large smelter was built at Brigham, fuelled by timber from local woodland.

Copper mining was developed on a significant scale in the 1560s in Queen Elizabeth I's reign in order to produce armaments and strengthen the Elizabethan warship fleet; expert mining engineers were brought over from Augsburg in Germany to advise on how to mine the copper, using their expertise in water management, engineering and draining. Under Daniel Hoehstetter (sic Hechsetter), they were given permission by the Queen to search for copper, virtually nationwide, and to smelt all ores that they found on the basis that the Queen had a fixed percentage of all profits. The Society of Mines Royal was established and the hills to the south-east of Keswick towards the Borrowdale Valley and the Newlands valley to the west became established copper mines. This was the catalyst to the significant early development of Keswick and to the early industrial development of smelting the copper along the banks of the River Greta at Brigham. The development of this appears to have influenced the later development of forges up-river of Fitz Park.

Keswick was ideally situated at the junction of several valleys, enabling ore and fuel to be readily assembled, and communication with all parts of Lakeland and beyond. Great quantities of charcoal were required for smelting the ore and, consequently, woods were purchased in many of the surrounding dales.

After the destruction of the Smelters during the Civil War, the industry did not recover and it was another raw material which came to the fore: 'wad', a form of graphite was also mined here and in the 17th and 18th centuries it was nationally sought after for military uses. Wad is a unique mineral ore as it does not require sophisticated smelting or dressing, primarily washing and separating. The earliest mention of graphite being mined was in a document of 1540 (National Trust heritage records) and Sir John Banks operated the Borrowdale Wad Mine ca. 1622 and in 1625 he purchased the Hechstetter lease; by 1638 Sir John Banks owned the Lower Wadhole.

The 'Royal Mines' and Black Lead Mines are marked on the 1724 map of Cumberland (see plate 4.1).



4.1 H. Moll's map of Cumberland, 1724 (DH/339/4, Cumbria Archive and Local Studies Centre, Whitehaven).



4.2 - 1760 Map of Cumberland and Westmorland dedicated to Sir James Lowther by Emanuel Bowen (DWM/1/9 Cumbria Archive and Local Studies Centre, Whitehaven).

## 18th Century Developments

The wool trade began to decline and in 1749 Keswick was described as, "greatly decayed and much inferior to what it was formerly".

However, the natural beauty of the lake and the appeal of the mountainous setting to 18th century artists and the gentility, who were also making tours of Europe and comparing this scenery of the more accessible English Lake District to the Swiss and French Alps, led to the early development of tourism. The museum at Keswick was established in 1780, by Peter Crosthwaite. The town was described by Thomas West in 1787 as a "small neat town".

The town's growth was assisted by its favourable position at the intersection of many paths, tracks and roads. With the increase in tourism, good roads became more important and improvements in the road finish were recorded in the late 18th century.

In 1823 a new road was constructed along the west bank of Bassenthwaite. Until that time the main roads into Keswick were from 'Armanthwaite', along the eastern shores of Bassenthwaite Lake and from Ambleside to the south-east. The 1724 Cumberland County map by H. Moll and the 1760 map

of the lakes produced for Sir James Lowther show this very clearly. The description on the key to the 1760 map describes Keswick as follows:

“Keswick was formerly a Town of note. Its Saturday market was procur'd of King Edward I by Thomas of Derwentwater, from who the Lordship descended to the Radcliffs. This place has been for many Ages famous for its Mines. The Miners have a convenient Smelting House by the Darwentside the streams of which they manage so ingeniously as to make them work the bellows, hammers, & Forge. Likewise for sawing boards, to the great admiration of the curious spectator. Sir John Banks, Kt Attorney general to King Charles 1st a Native of this town erected a Workhouse here for employing the Poor of this and the parish of Crosthwaite. Fair August 2nd for Leather and Woollen Yarn.”

The topographical survey of the Lakes, surveyed by Thomas Donald and dated 1789, shows a marked change in the road network, with the Penrith Road and the Borrowdale clearly marked. The physical evidence in the built fabric indicates that there were some buildings running along the alignment of the Penrith Road by the mid 18th century, including a row of town houses, and there would have been accommodation tracks serving the forges, so this road may have simply been formalised.



4.3 - Extract from the *Topographical Survey of the Environs of Keswick*, Thomas Donald 1789, (DH/253/1 Cumbria Archive and Local Studies Centre, Whitehaven)

Clarke in 1787 described the settlement as follows:

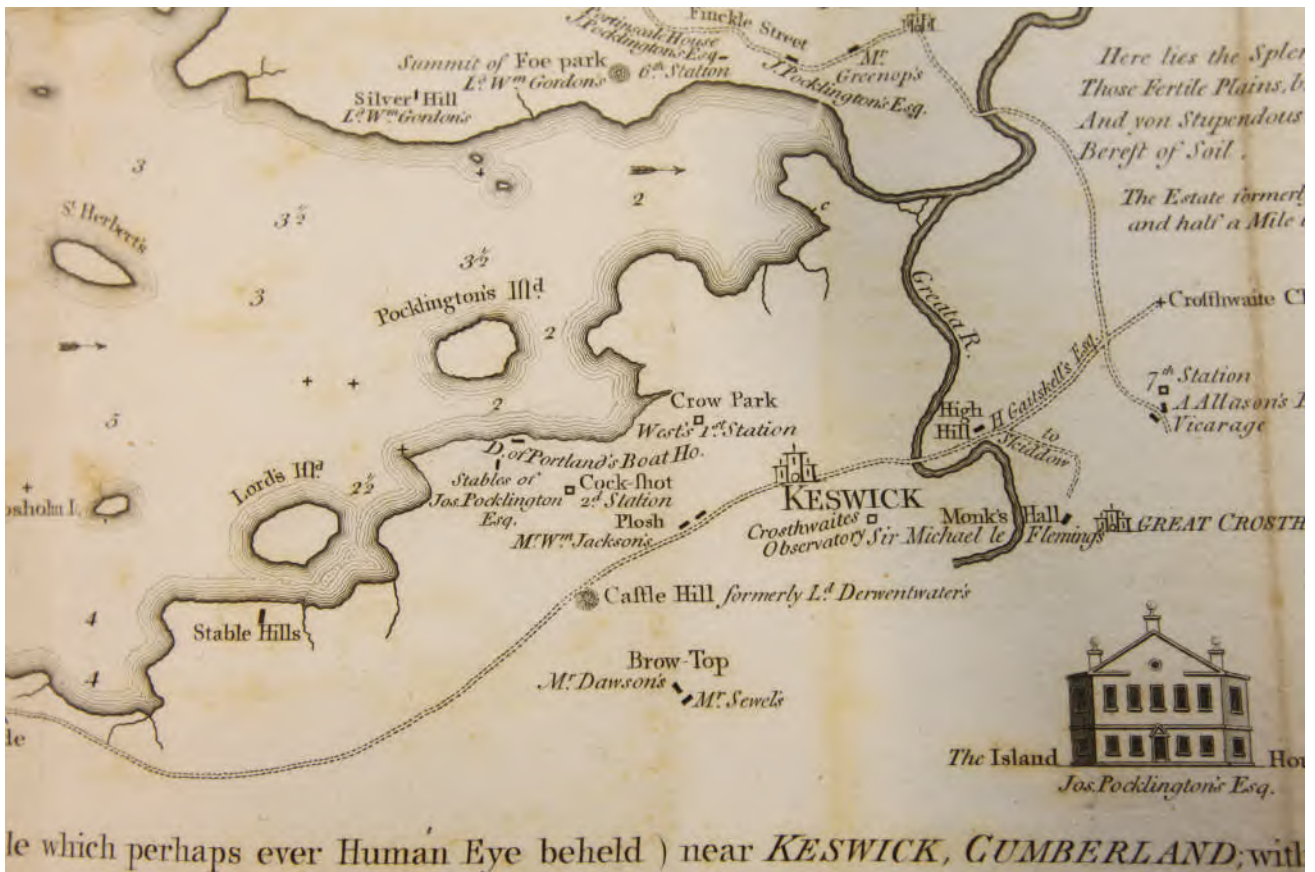
“The chief advantage which Keswick possesses is derived from its romantic situation: This has induced several of the nobility and gentry, in particular Lord William Gordon, and Joseph Pocklington, Esq; to purchase lands in the neighbourhood: it likewise draws, every summer, vast numbers from all parts of the kingdom to visit the many natural curiosities in its neighbourhood. As most of the lands adjacent to the Lake belong to Greenwich-Hospital, it is impossible for many of those who would wish for purchases to meet with land: this is the more to be lamented, as the distance of this place from the metropolis renders these lands much less valuable to the hospital than they might be; and from a very natural cause, viz. that where a multiplicity of hands are to transact any business, there will ever be a door open to speculation; of which I shall hereafter give a most glaring instance”.

The end of the 18th century and early 19th century then represented a momentous change in the life of Keswick as it became the hub for the tour of ‘The English Lakes’, an excursion enjoyed by the wealthy upper and middle classes.



4.4 - Extract from Clarke's survey of the Lakes, 1787. The land owned by Greenwich Hospital is clearly marked and features such as the wooded hill “Cockshot”, turnpike roads and gates, and the path leading between the town and the foreshore are given prominence.

(DWM/1/59, Cumbria Archive and Local Studies Centre, Whitehaven)



4.5 - Extract from Peter Crosthwaite's map of the "Matchless Lake Derwent" 1788. Viewing stations and landmarks are marked, as well as the major landowners. (DWM/2/80/2 Cumbria Archive and Local Studies Centre, Whitehaven)

### Early 19th century

The mining of 'wad' instigated local production of an industry devoted to pencil manufacture - 'wad' is what is used to make graphite pencils. The description of pencil maker beginning to appear in the Crosthwaite Parish Registers in the early 1800s. The mines, located in the fells above Seathwaite, were most productive. As tourists started to flock to Keswick, in tandem the area around the town became famous for 'wad'. By 1811 there were three main pencil manufacturers in Keswick: John Ladyman, John Airey and Jacob Banks. By 1829 there were thirteen manufacturers dotted around the town although we have not recorded all of the locations. A number were located along the route of the River Greta, where power tools made the manufacturing process more efficient. In addition to the pencil manufactories, therefore, there were also saw mills and wood yards, which processed the cedar and other timber needed for making pencils.

The literary associations with Keswick enabled it to thrive as a tourist destination from the 1760s. There are a number of coaching inns and hotels, several purpose-built following the arrival of the railway to accommodate the large number of English tourists flocking to the town. The early associations include William Wordsworth, and his sister Dorothy, who stayed in the town in 1794 and in subsequent decades.

### Samuel Taylor Coleridge and Robert Southey

During his early development as a poet and writer, in 1794 Coleridge was introduced to Robert Southey at Oxford and they became attached to two sisters, Edith and Sara Fricker, Southey eventually marrying Edith and Coleridge marrying Sara and settling in Bristol, where they both set up as lecturers. Later through his Bristol connections he met William Wordsworth and his sister

Dorothy. In April 1800, whilst visiting the Wordsworths in Grasmere, S T Coleridge negotiated to acquire Greta Hall in Keswick. The move to Keswick represented a firm commitment to the Wordsworth circle. During his stay in Keswick Coleridge increasingly took laudanum (opium) for pain relief for rheumatism and to cope with overwork. Coleridge's domestic life deteriorated and he and Sara became increasingly estranged. In the following summer of 1803 Coleridge, Dorothy, and William Wordsworth decided to renew their threefold companionship on a trip into Scotland and during this period Southey, his wife Edith and Sara Coleridge took up residence at Greta Hall. There they stayed for the rest of their lives as Southey assumed control of the house and became increasingly responsible for bringing up Coleridge's family as well as his own. Coleridge spent some time in Malta on his own to try to improve his health and then after a spell moving around England, he joined the Wordsworths in Grasmere. In 1810 Coleridge moved to Keswick for a time, teaching his wife and daughter Italian. (John Beer - DNB)

It was while Coleridge and later Robert Southey lived at Greta Hall that their social circle of literary and artistic friends developed. As well as the Wordsworths, there were visits from Charles and Mary Lamb. Their guests and friends sought inspiration in the environment and social interaction; they wrote about Keswick and Derwentwater, painted and illustrated Keswick and walked the hills.

This literary and artistic influence led to the development of further tourism into Keswick. Travellers, inspired by the association and following the footsteps of these influential poets and artists, came to Keswick to enjoy the 'Lakes'. The "spin-off" from these influential residents is difficult to measure. It was part of the culture of the town and the museum and art gallery collected works of art and exhibits associated with these figures. It still holds a draw today, 200 years later. It had a huge influence on the development of the town during the second half of the 19th century, after Robert Southey's death, and whilst Canon Rawnsley was resident.

Parson & White's Directory of 1829 described Keswick, then with a population of about 2,000, as, "a small but neat market town, consisting of one long street of good houses, delightfully situated near the foot of Derwent Lake".

The growth of tourism continued apace throughout the first half of the 19th century. Local entrepreneurs and hoteliers ran special excursions, outings and coach trips to the surrounding countryside. There were regattas and boat trips on Derwentwater. Accommodation for visitors expanded and the need arose for a place of worship closer to the town centre than St Kentigern's Church at Crosthwaite.



4.6 - Peter Crosthwaite's Observatory (Greta Hall by 1800), as illustrated by Crosthwaite on his map of 1788, Whitehaven Archives.



4.7 - Greenwood's map of 1820, Whitehaven Archives. Of particular note are the 'Race Course' at Crow Park and the annotations showing deliberate planting of trees and landscaping around the various estates. (Whitehaven Archives)

In 1832, John Marshall Esq, son of a Leeds linen manufacturer, purchased the Derwentwater estate, comprising the manors of the Greenwich Hospital, and after founded the Church of St. John the Evangelist, constructed on green fields to the south-east of the town centre and consecrated in 1838.

The Keswick Gaslight company was established in 1846 and the town was “illuminated with well-purified gas.” (1847, Directory of Cumberland, Mannix and Whellan)



4.8

*Tithe Map of 1843, Crosthwaite Tithe map - DRC/8/55/1, Cumbria Archive Centre, Carlisle).*



4.9 - Keswick Drainage Plan of 1852 - north part of town (DX 1610/1, Cumbria Archive Centre, Carlisle).



4.10 - Keswick Drainage Plan of 1852 - south part of town (DX 1610/1, Cumbria Archive Centre, Carlisle).

The town was constituted a local government district in 1853 under the provisions of the Public Health Act, 1848. The town was originally supplied with water by a company established in 1856, and by 1894 it was supplied from works belonging to the Local Board, the water being drawn from the mountain Skiddaw. (Kelly's Directory of Cumberland 1894).

### Second half of the 19th century

The 1861 Directory & Gazetteer of Cumberland described the innovations and developments in the town:

“Here are a Mechanics Institute, and Working Men’s Association, with reading rooms attached to each. The chief trade of the town is the manufacture of blacklead pencils, the most extensive of which is that of Banks, Son and Co. Here are likewise a factory for making sharp-edged tools, a brewer, and a tannery. The population of the township, in 1851, was 2,618. A public Lecture Hall and class rooms have been added by the present incumbent to the handsome library founded by the late Rev. F. Myers.”

The opening of the Cockermouth, Keswick and Penrith Railway in 1865, linking the town with the national railway network, was the catalyst for a huge growth in tourism. The Railway was first mooted in the 1840s but only came to be established ca. 1860 and eventually ran through the town in 1862-63. It had a commercial focus, in order to bring coke from South Durham to the Furness area but its usefulness to transport visitors into The Lakes was quickly grasped. The resultant expansion of the town was dramatic. To meet the growing demands for visitor and resident accommodation, public facilities were expanded and improved, and a large residential suburb was created east of the town.



4.11 - First edition Ordnance Survey map of 1864, at a scale of 1:2500 (LXIV/6, Cumbria Archive Centre, Carlisle).

Between 1871 and 1901 the population of the town rose from 2,782 to 4,451.

“There are some good lodging houses here, and some excellent hotels, the principal being the Queen’s, the Keswick and the Royal Oak”.

1873, Kelly’s Directory of Cumberland and Westmoreland)

By the 1890s the town had taken on a distinctive Victorian character with substantial stone-built hotels, banks, library, post office, police station and courts. Guest houses and residences were built to cater for the influx of rail-borne visitors and affluent incomers. Fitz Park, designated as ‘a pleasure ground and place of recreation’, was formally opened in 1887.

It was much later during the last decades of the 19th century that further influential figures came to Keswick and made their mark. Canon Rawnsley, vicar of the Parish of Crosthwaite (1883-1917), led the battle against a proposed railway on the west side of Derwent Water to the Honister slate quarries. Rawnsley was a founder of the National Trust and the Trust made its first purchases of land in the English Lake District here. Under Canon Rawnsley and his wife, Edith, the town fostered an interest and development in the decorative arts and Canon Rawnsley was instrumental in establishing a “school of Industry”, an educational establishment for the promotion of the principles of Arts and Crafts movement. His considerable local influence also led to a number of architects with an Arts and Crafts bias being commissioned to design public buildings in the town.



4.12 - Second edition Ordnance Survey map of 1899, at a scale of 1:2500 (LXIV/6, Cumbria Archive Centre, Carlisle). The residential suburbs to the east of the town centre are clearly evident by this date, and largely complete. Development along Lake Road and The Heads is also clearly visible.

## **20th Century**

From 1900 onwards, the motor car began to replace the train as the main means of transport to the area, eventually bringing problems of congestion and parking.

Although the town continued to grow during the 20th century, most developments took place beyond the town's historic core. The most notable exception is Greta Hamlet, a 'garden village' type of development built in 1909-1911. It was established by a group of enlightened and socially conscious individuals who wanted to establish a trust run by the tenants to provide better quality housing for the working population who were living within the smallest over-crowded houses within the medieval parts of the town. It is still in the same ownership today, and still has the same relationship with its tenants, who are shareholders in the trust.

The construction of the M6 and A66 has apparently brought ten million people within a three-hour drive of the Lake District. In 1972 the local branch railway line was closed. In the 1990s the bus station was demolished to make way for a supermarket.

During the second half of the 20th century the construction of car parks and re-development has eroded some of the traditional urban structure through the demolition of the old burgage plots and semi-industrial back yards.

## **21st Century**

During the first decades of the 21st century Keswick suffered along with several other regional towns from exceptional flooding, as the River Greta burst its banks. It was particularly badly affected by the floods of 2005, 2009 and 2015, lastly in the aftermath of Storm Desmond. Defence walls and flood gates had been erected in 2012 but the last floods affected 515 properties and large lengths of flood defences were upgraded along the banks of the River Greta.

## TIMELINE (A Selective List of Events and Publications)

DATE	LOCAL EVENTS
1576	Christopher Saxton's map of Westmoreland and Cumberland
1612-22	Michael Drayton's Polyolbion published
1675	John Ogilby's Road Map for Westmorland and Cumberland
1755	Dr John Dalton's 'Descriptive Poem, Enumerating the Beauties of the Lake of Keswick', first printed (reprinted on page 197 of Thomas West's publication).
1760	A New Map of the Counties of Cumberland and Westmoreland Divided into their Respective Wards, scale about 4 miles to 1 inch, by Emanuel Bowen and Thomas Kitchin, dedicated to Sir James Lowther
1765	Thomas Gray makes a Tour of the Lakes
1767	Dr John Brown's 'Letter Describing The Vale and Lake of Keswick' (reprinted from page 193 of Thomas West's publication)
1769	Mr Gray's Journal, in a letter to Dr. Wharton, Oct. 18th 1769, printed in the Memoirs of His Life by Mr Masons (reprinted from page 199 of Thomas West's publication)
1775	Thomas West's "A Guide to the Lakes in Cumberland, Westmoreland and Lancashire
1783	Peter Crosthwaite's "An Accurate Map of the Matchless Lake of Derwent" pub.
1784	Thomas West's 'Map of The Lakes' pub.
1786	William Gilpin's Observations on Picturesque Beauty
1787	Guide book, A Survey of the Lakes of Cumberland, Westmorland, and Lancashire, by James Clarke, with Plans, including a detailed plan of Keswick
1789	Joseph Farington's 'Views of the Lakes & c. in Cumberland and Westmorland' engraved by W Byrne and T. Medland
1798	Cary's New Itinerary (road book)
1807	"Letters from England, by Don Manuel Alvarez Espriella" (Robert Southey)
1810	William Wordsworth 'Guide to the Lakes'
1812	William Combe, with aquatints by Thomas Rowlandson, 'The Tour of Dr Syntax In Search of the Picturesque'
1819	William Green's guidebook
1821	Set of prints, Picturesque Tour of the English Lakes, illustrated with hand coloured aquatints by Theodore Henry Fielding and John Walton
1823	Jonathan Otley's "A Concise Description of the English Lakes and Adjacent Mountains, with general directions to tourists"
1824	C & J Greenwood's One-inch map
1855	Guide book, 'A Complete Guide to the English Lakes', by Harriet Martineau, published by John Garnett
1862-64	Construction of the Cockermouth, Keswick and Penrith Railway

DATE	LOCAL EVENTS
1865-69	Construction of the Keswick Hotel
1875	Keswick Convention established
1877	Tinsley's 'British High Roads', published
1884	Opening of Fitz Park
1925	Sir John and Lady Randles (1857-1945) donate Crow Park, Castlehead and Cockshot Wood to the National Trust
1951	Lake District National Park is created
1962	Closure of the Railway
1972-73	Construction of the Keswick By-pass
1974	Lt. Colonel Sir Percy Hope donates the site of Hope Park to Keswick Town Council
1981	Keswick Conservation Area is designated
1991	Article 4 Direction approved for a large part of the town
1995	Keswick Conservation Area Partnership Scheme
2005 and 2009	Major floods affect the town
2008	Closure of the Cumberland Pencil Factory in Keswick and re-location to Workington
2015	Storm Desmond – the after-effects are flooding of 515 properties within Keswick
2017	The English Lakes are designated a UNESCO World Heritage Site

## Settlement Plan Form

The earliest part of the settlement is linear in form, with a medieval core, experienced as a spinal route, running along the high ground, from Greta Bridge along the south side of Main Street and expanding to the Market Place, before it splits into Borrowdale Road and St. John's Street at the highest point; hereafter development hugs the edge of the road, in a series of 18th century roadside encroachments, the most distinctive being along the east side of 'The Plosh'.

This remained the principal focus of the settlement for many centuries, with narrow 'burgage plots' running behind each property, north-east and south-west perpendicular to the main frontage. To the rear of the 'burgage plots' was a Back Lane to the north-east of the settlement, of which only a fragment survives and has changed its name to 'Standish Street', and to the south-west side of the burgage plots a path, rather than a roadway, which survives now as an access drive from within the main car park. To the south-west the plots also extended further, connecting the frontages with linear crofts in a generous curving form, which is evident on the Clarke 1787 map (see plate 4.13). Much has been written about the town burgage plots, which are celebrated in popular culture, and there are several early 17th century legal disputes citing 'burgages' in Keswick.

The rear of each frontage once contained gardens and ancillary buildings for each frontage owner, but demand for housing led to very high density development and by the 1840s the burgage plots



4.13 - Extract from Clarke's survey of The Lakes, 1787, illustrating the burgage plots of Keswick and its 18th century form (DWM/1/59, Cumbria Archive and Local Studies Centre, Whitehaven).

were packed with linear rows of single aspect housing mixed with artisan workshops and occasional buildings such as bakehouses and slaughter houses, all cheek-by-jowl and serviced from the front and back along 'yards', which still characterise a large part of the town centre. The density of the development reflected in all probability the need for workers' housing to support the local industries, based around the power provided by the River Greta and the various industries along a large part of its route on the outskirts of the medieval town. There was no single focus for the industrial buildings and mills but the early town corn mill site and the location of tanneries, which required a very high quantity of water, was later supplemented with a forge and a cotton mill, a woollen mill and then later a series of buildings associated with the production of lead pencils, using a locally quarried and mined material called 'wad', a form of graphite. The pattern of housing fronting yards is now only evident in three ranges where this survives, the row of cottages converted into a Furnishing Store (Youngs), the row known as 'Police Court Yard' and the row known as 'Poplar Street', but this pattern was extensive throughout the town until the 20th century and much of this has been demolished and truncated with the construction of the Bell Close car park. Some important examples of former cottages, converted to other uses, survive.

The development of the town during the late Georgian period consolidated this linear development, with a focus on new development on the high ground at the south-east end of the town and along the Penrith Road, which roughly followed the river. Here there are houses dating from the mid to late 18th century, although some were given a Victorian makeover with obligatory fashionable bays, so that now this evidence of their early origins is less clear.

The development of the town took a radical step towards the end of the 19th century when a large area of wedge-shaped land between Ambleside Road and Penrith Road was set aside for terraced housing and for lodging houses. The Board of Health oversaw much of the development, enabling the infrastructure to take place with drainage, sewerage, paths, pavements and lighting all controlled, and to a certain extent the standards for materials. Not all of the plots were initially taken up and they were developed piecemeal but the datestones and initials of the owner or builder very helpfully record the different phases of development.

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## 5. ARCHAEOLOGICAL SIGNIFICANCE & POTENTIAL

There has been very little in the way of archaeological excavation within the town and the Historic Environment Record holds little in the way of records of archaeological evaluation. There are, therefore, large gaps in our understanding of the full extent of the medieval settlement, the function and historic use of the long crofts to the south of the Main Street, the extent to which the northern side of Main Street was developed between Greta Bridge and Bank Street, and the links between the industrial activity along the banks of the River Greta and the medieval settlement, the origins of Linnet Hill and its relationship with the development of the settlement.

Evidence for prehistoric activity in the Keswick area can be seen at Castlerigg Stone Circle (list entry no. 1011362), to the east of Keswick, and on St John's and Threlkeld Commons, approximately 6km from Keswick, is a Bronze Age stone hut circle settlement (list entry no. 1013383). Neolithic stone axes were found at Blencathra Street, Eskin Street, Herbert Street and Wordsworth Street when they were being developed in the late 19th century.

Evidence for Roman activity relates to the regional presence of forts, when the Roman army was consolidating its position in Northern England. Approximately 11km to the east of Keswick is Troutbeck Roman fort and annexe (list entry no. 1010827) and the Roman Camp and section of Roman road at Lofshaw Hill (list entry no. 1010826). The Troutbeck fort is thought to date from the late first to early second century AD. The fort was located at a strategic position, on high ground at the head of the river Glenderamakin and the Trout Beck where it commanded extensive views westwards towards Keswick. The fort is crossed by the old Penrith-Keswick road and is divided into two areas. To the north-west of Keswick the road leading from High Hill is marked as a Roman Road (HER 32746) leading from Keswick to two Roman forts at Caermote (list entry no. 1014285) along the eastern side of Bassenthwaite Lake. More recently there has been a discovery of a temporary Roman camp to the south west of Castlerigg Stone Circle off Castle Lane.

In the mid 1500s a period of prosperity was brought on by mining copper and the Society of Mines Royal established by Queen Elizabeth I were primarily concerned with mining, smelting and refining copper, the charter for which was issued in 1568. The associated smelt-mill at Brigham Forge, to the north-east of the town of Keswick, was 78ft by 54ft and had three smelting furnaces, producing 12-15 hundredweights of refined copper per day (Raistrick, A, 1973 Industrial Archaeology, London). The only obvious remains of the smelt-mill is a mill leat cut into the bedrock (Marshall and Davies-Shiel, The Industrial Archaeology of the Lake Counties, Plymouth, 1969, 247), although the mill subsequently became an important nineteenth century water-power centre, using the Greta, with a woollen mill, a brewery and a bobbin mill (closed in 1953).

In 2008 Oxford Archaeology North (OA North) undertook an archaeological watching brief for The Environment Agency associated with exploratory groundworks ahead of the flood alleviation scheme in Keswick. 30 trial pits were dug, window samples, hand dug pits and inspection pits preceding boreholes were positioned within five locations divided across five sites around the River Greta to the north-west of the town centre of Keswick: Site A, High Hill Wall; Site B, Pencil Museum; Site C, Crosthwaite Wall; Site D, Fitz Park; Site E, Southey Hill Embankment. These found no archaeological features, structures or deposits from any of the six sites investigated, although there were indications of historic embankment and river defences. These locations were spread around the ox-bow of the river, mainly on the inside of the bend where there is no history of industrial development. However, the pits were restrictive, so we cannot assume that there is no archaeology in these locations.

The areas of archaeological potential are shown on Figure 2. This includes:

- the area of the town which was planned as a medieval settlement, including the 'burgage plots' stretching behind the frontages to both sides of Main Street and the Market Square. The area of archaeological potential runs as far as the old back lanes and along the former crofts, linear extensions of the burgage plots. Further along Main Street there is evidence for continuous frontage development along the north side, but no specific burgage plots;
- the area of former industrial development related to the River Greta. This includes the sites of the former corn mills, former forge sites, carding mill, sawmills and yards, pencil works, the sites of weirs within the river bed and the alignment of mill head and tail races down river of the railway bridge, the site of the gas works and former brewery.

## 6. CHARACTER AREAS

### Character Area 1 The Old Town – The Town Burgages

See Character Areas Map – Figure 3

#### Key characteristics:

- Well-preserved burgage plots running perpendicular to the Main Street and market place
- Moot Hall is the focal point and a prominent local landmark
- High quality former public buildings and coaching inns and public houses at the top of the market square
- Yards and courts provides pedestrian linkages and glimpsed views to the mountainous landscape and focal points
- Remnants of back lanes of contrasting scale and building form
- Large commercial bay and oriel windows to public frontages

The medieval core of the town, with its central spine of market place and its frontages with long, narrow burgage plots running perpendicular to the Market Place is still the heart of the town, with the Georgian Moot Hall of 1813, once built with open arcades like its 17th century court house predecessor on this spot. The clock tower, with its distinctive, swept pointed roof and weathervane is an important landmark which signposts the centre of the town and which is still clearly legible within the town and 'pops up' in glimpsed views from within the medieval settlement framework. Moving from the Main Street south-east the tower of the **Moot Hall** is an important focal point which, despite its narrow form, has a commanding presence. The recent planting of a London Plane in the lower market place is the only element to disrupt the continuity of this townscape view (see Issues).



6.1 Keswick Market Place and Moot Hall, seen from the north

Where the old Market Place joins the Main Street there is a narrow neck to the street; in all likelihood Nos. 39-61 are encroachments due to shortage of building land. It makes for a distinct enclosed sense to the lower part of the Market Place, once known as Summer Birks Brow. The street is therefore wide as it leads uphill towards the Moot Hall, and probably reflects the fact that there would have been once stallholders with makeshift shops within this space and probably medieval 'shambles', although these had moved to a side street by the 19th century – the space is still used for markets. It is now landscaped with predominantly granite paving slabs and setts in various patterns, none responding in particular to local character, but hard-wearing and of high quality.

The level space immediately south-east of the Moot Hall forms an intimate enclosed space – **Market Square** - surrounded by three-storey buildings on all sides, which reflects the importance of the space, with some of the oldest hotels, former coaching inns and grand former bank buildings around the perimeter. The sense of enclosure is reinforced by building over the yard entrances, creating deeply-recessed cartways, edged with stone 'stoop' buffers, and providing glimpses of old pub signs and intriguing vistas looking both ways along the many passages. The **George Hotel** and the **Kings Arms**, both listed grade II, still retain a small yard at the rear but many yards, such as that at the Royal Oak, are less easily distinguished.

There are many surviving yards from the medieval town which are important to the tight-knit and intimate nature of this part of Keswick, which is dominated by pedestrian movement. Within the yards there are intricate stepped building frontages, a variety of flooring materials and glimpsed views looking through archways with the town hall being an occasional landmark.

To the north, running from north to south:

Richardson's Yard, Wool Pack Yard, Lupton's Court (formerly Powley's Yard), Wren's Yard, Henderson's Yard (formerly Bank's Yard), Golden Lion Yard, King's Head Court (formerly King's Head Yard), Pack Horse Yard, New Street.



6.2 Golden Lion Yard



6.3 King's Head Court

To the south, running from north to south:

Police Court Yard (now not a proper yard but the south side of Derwent Close - formerly Gaty's Yard), King's Arms Yard, Wesleyan Chapel Yard (blocked), Oddfellows Yard, also known as Smithy Yard (formerly Rose and Crown Yard), Walker's Yard, also once known as Gatey's Yard (blocked), Poplar Street (formerly Daniel Lane). The Dog and Gun passage was a much later creation when Lake

Road developed but serves a former row of cottages which have private frontages onto Wickham's Yard.

It's a complicated picture, made more confusing by the name changes and the similarity of plain, rendered buildings, some with bulky flat roofs, to the rear yards. Both the Wesleyan Chapel Yard and Walker's Yard (Gatey's Yard) have been blocked off from public access with boarded gates.



6.4 Poplar Street residential row

Within these yards there were once a wide range of uses, with cheek-by-jowl housing, stabling, workshops, slaughter houses, visitors and livestock, but overcrowding with

single-aspect court housing was one contributory factor to the later development of spacious housing at Greta Hamlet. The character of densely-packed housing survives in only a handful of residential terraces, such as **Poplar Street** and **1-12 Police Court Yard**, but there are a number of former terraced cottages which have been converted into commercial use and these retain important historic details illustrating their historic uses; for example, the buildings to the rear of John Young Furnishings (12-14 Main Street).

The former burgage plots on the north side of the town have not fared as well as those on the south with the car park 'Bell Close' cutting into and truncating the full extent of the rear burgage plots, as can be clearly seen on the 1938 OS map. 'Back Lane' recorded in the 19th century is now reduced to a small section of roadway called "**Standish Street**" but is still an important historic survival. Its non-domestic, built-up frontage is still reflected in the building stock lining the south side of the street, built hard against the road.

The Victorian and Edwardian development of the town led to large numbers of changes to the building stock in the core, fronting the Market Place and St. John's Street. The universal popularity of bay windows during the Victorian period, which was favoured in tourist areas because of its association with its health benefits, has led to large numbers of first floor oriel windows or 'projecting bays' being added to commercial buildings.

Along **Station Street**, the old route of Grandy Nook, which once defined the edge of the medieval settlement, there is a striking row of buildings c.1890 (2-6 Station Street incorporating the Skipton Building Society, and 1 St. John's Street) built when the street was widened as part of the Station Street improvements; these are of Italianate form, of green Lakeland stone with ornate buff sandstone dressings and a delightful shopfront with Gothic-inspired details – shafts in green slate with stiff-leaf capitals and shaft-rings in contrasting sandstone. Opposite is the tall and long three-storey extension to the Royal Oak Hotel of 1899, once a dramatic Arts and Crafts building, with elaborate gutter brackets and eaves, the character of which has been diluted by incremental minor alterations, repainting from white to cream and a bland and very long continuous shop fascia sign inserted over the original leaded-light windows, which dominates the building and this part of the street. Within this block is the modern canopied entrance to Packhorse Court (1990), a small shopping precinct also approached off Main Street, which is based around former backyard facilities for the 18th century packhorse trade, largely reconstructed but of small-scale reflecting previous development. The early extension of the Packhorse Inn, with its arched 'Club Room' window, is particularly noteworthy.

## Negative factors

- The rear spaces, yards and courts, both private and public, have often suffered from servicing paraphernalia, air conditioning units, service ducts and cooker extraction plant, as well as having to store commercial-sized wheelie bins.
- Below the Moot Hall the Skiddaw Hotel has been enveloped in extensions and has changed from its late Georgian form almost beyond recognition.
- Separate ownerships for commercial buildings have led to upper storey rendered buildings occasionally losing the original unifying colour-scheme in the desire to distinguish one ownership from another. The loss of first floor shop frontages and remodelling has affected the character of the town centre, with Nos. 26-28 Main Street being a particularly dominant example. The modern building on the corner of the Market Place and Police Court Yard (No. 35 Main Street - Mace) is particularly out of place in an otherwise unspoilt built frontage. The alteration to traditional shopfronts is a pattern which is discussed under section 13 – Problems, Pressures and Capacity for Change. It is particularly pronounced here, where the shop frontages are dominated by pedestrian movement and the opportunity to stand and admire the view. Decorative awnings, such as the distinctive cast-iron fixed awning to Bryson’s Tearooms, contrast with the less successful modern interpretation at Boots opposite.

## Character Area 2 Main Street frontages

*See Character Areas Map – Figure 3*

### Key characteristics:

- Greta Bridge is the main landmark on the approach into the town with views remarkably unchanged
- Residential genteel character to northern part of Main Street
- Bustling southern part with many small shops and large variations in building height
- Large public buildings at the southern end leading into Bank Street, of strong monumental character

Approaching the town from the north-west the visitor crosses **Greta Bridge**. The sight of Keswick from this approach was repeatedly depicted in painted and engraved images and in many ways the view has changed little with the scale of development reflecting a different more domestic character to this part of the settlement. Greta Bridge, rebuilt many times has retained its small scale, although the approach road has become more of a causeway to provide flood protection. This ancient crossing represents the start of the town proper. The earliest detailed map of 1787 reveals that Main Street continued on its south side as far as Greta Bridge. The earliest houses standing today (nos.123 and 125) date from the early 18th century and this may reflect the main phase of development but the possibility of medieval settlement and short ‘burgages’ should not be discounted, as map evidence indicates that this was frontage was built-up.

The northern part of Main Street has a predominantly residential character and genteel Georgian town houses are interwoven with small cottages in rows with repeated regular rhythm of door and windows. The undulating roofscape of low two and three storey houses is particularly noticeable and was painted by Caroline Southey in 1823 (Wordsworth Trust collection – 2003.79.61) in the watercolour view from Greta Hall which shows the limewashed houses lining the Main Street. Some of the houses have lost their Georgian stucco finish whilst others were purpose-built to reveal the stone, which provides a patchwork of surface textures and finishes along the street. Private access cartways into rear yards still survive with local granite edging and river cobble surfaces.

The southern part of this stretch has lost some of its traditional character, with the major redevelopment of Museum Square and 53-61 Main Street (Black's) dominating this section of the street, but lacking any high quality buildings. **Heads Lane**, a former yard between burgage plots leading to the back lane on the south side of the settlement, is preserved in plan form but the demolition of the small cottages opposite the modern Library has led to a loss of the intimate scale of the yards. The area contains many small independent shops and a busy character with large variations in scale.

The Allerdale Borough Council Offices, 50 Main Street, the former Cumberland Union Bank, provides an important landmark building and focal point. This and the Post Office building frame the end of Bank Street and help to 'glue' this area together.

**Bank Street** forms the edge of this area. The buildings lining the north side of the street, Nos. 3-19 Bank Street, are a distinctive and important Edwardian row of purpose-built shops with Arts and Crafts character, wet dash render, and steady rhythm of repeated gable frontages, which echo the staccato street frontage of the Police Station and Magistrates Court buildings of 1901-02 opposite. The row may have lost a few of its dramatic gables, but still retains its Edwardian shopfronts, with pilasters, clerestorey glazing and some original blind boxes. The former Police Station and Magistrates Court buildings (grade II, now Wetherspoons) line the opposite side of the street and together with the Post Office form an austere and dramatic long elevation of stepped blocks, each element revealing a different function, in contrasting red sandstone and green Lakeland stone.



6.5 Nos. 3-19 Bank Street



6.6 Former Police Station and Magistrates Court

Within this character area is **Stanger Street**, an off-shoot from Main Street built on a steep hillside leading to Greta Hamlet. This residential street has a uniformity of character influenced by the Local Board and was built by local builder and landowner Isaac Hodgson from 1884 onwards. It is a wide street, with long views south towards Borrowdale, with relatively generous front gardens and shares with the eastern part of Keswick the use of bay windows and pointed and pitched slate-roofed dormer windows.

Despite the character of the town losing some of its quality behind the Main Street frontages, at Museum Square for example, and Nos. 1-26 Derwent Close, this part of the town still retains its historic evidential value of the burgage plots and the archaeological potential that they may yield. The former burgage plots behind Nos. 31-91 Main Street, therefore, although outside the conservation area boundary are still an important part of the setting of the medieval town (see Section 5 – Archaeological Significance).

## Character Area 3

### The Upper Town - Church and Public Buildings

See Character Areas Map – Figure 3

#### Key characteristics:

- Georgian expansion of the town on the rising ground, with many listed buildings, of roughcast render and stucco with harmonious use of colour and sash window patterns
- Landmark St. John's Church with its prominent spire is the focal point
- Strong focus of former public buildings, most of dark dolerite, erected by the Marshall family from 1838-1850
- Small villas
- Many high level panoramic and linear views
- Important open space with mature trees around the church, parsonage and The Hollies

As Keswick grew in popularity and local industries such as pencil-making flourished, there was little room for the housing stock to expand northwards because of the River Greta and prime industrial property – large areas of agricultural land were also held by some major landowners during the 19th century; piecemeal development along the Borrowdale and Ambleside roads enabled a number of encroachments to take place along the later named St. John's Street and Derwent Street. The development of Harryman (sic Harriman) Field (now Derwent Street) was first recorded as freehold ground rents in 1827. Space was at a premium and the nature of the development leaving the town on these roads was very tight-knit, a characteristic which still dominates the buildings huddled together along the narrow St. John's Road, Derwent Street and High Street/ The Seams. Along the latter, houses are built up to the pavements, or as in the case of High Street, there is no room for a pavement – here, the frontages pitched with river pebbles forming drainage channels, are well preserved. Stone (and replacement concrete) steps into the houses on the uphill side of Derwent Street occasionally interrupt the flow of the pavement contributing to its quirky character. Plots between the two main arterial routes were infilled and many of the historic buildings in this part of the town are clustered together and a significant number are not readily visible from the public road and footpath network.

The buildings fall into two primary groups – the lower part with rendered Georgian houses and the upper part with mid 19th century rustic, picturesque stone buildings. The lower part was largely established by the late Georgian period, and the majority of these houses are rendered stone, lined-out stucco, to imitate ashlar, or roughcast, with a pale or white painted finish and sash windows providing a genteel character. The 'white' character of Keswick was noted by many artists during the 18th and early 19th centuries. A cluster of buildings line the west side of Borrowdale Road in a group called "The Plosh", a white-washed row of small-scale cottages and two-storey Georgian stucco town houses, which incorporate an unusual stepped building frontage, emphasising each gable on the historic approach route into the town. Where windows and doors were formed in rubblestone, they were framed with quarried and dressed lintels, cills and jambs, and this is often picked out in contrasting colour framing each opening in both rubblestone and rendered buildings. Town Head House, No. 25 St. John's Street, a small villa, with its garden to the south, marks the end of the Georgian part of this character area and incorporates a very fashionable double-height canted central bay, overlooking its private garden. The Greek-key motif to the pilastered doorcase indicates a date of around 1810-1820 and the ornate white-painted wrought-iron fencing along the garden wall, seen against a dark hedge, stands out as a delightful survival, a detail which it shares with the adjoining property, Town Head Cottage.

The narrow and inclined nature of **Derwent Street**, lined with two-storey houses, with a similar eaves height and a domestic character, funnels the views and is unified in form and character with no one building standing out. Even the flank wall of The Alhambra Cinema, at the north-east end of the street, reflects the dominant character. High Street and The Seams are similar.



6.7 *The Plosh, Borrowdale Road. The staggered row of painted and rendered cottages creates a visually interesting and welcoming entrance into the town from the south*



6.8 *High Street. A narrow route developed in the late Georgian period, dominated by rendered cottages.*

The narrow winding route of **St. John's Street** also provides an important linear view of Skiddaw at the brow of the hill. Along St. John's Street, close to the town centre, there are two buildings which stand out from the crowd – The Alhambra of 1913 and the former Alfred Pettit's Photographic Studio, the main porch of which stood proud of the plain building behind, but is now framed by a glazed shopfront. The Alhambra is unique in Keswick for its distinctive baroque character and use of terracotta. It stands out from the rest of the local architecture.



6.9 *The Alhambra cinema. Designed to be uniquely different, but still unified in its relationship with the prevailing eaves heights.*



6.10 *St. John's Church from Church Street - a local landmark within the tight-knit street pattern in this part of the town.*

**St. John's Church** (grade II\*) was built on a high knoll in 1838, on land owned by the Marshall family. The architect for the church was Anthony Salvin, a nationally renowned architect. The land was enhanced to create the raised churchyard we now see, from where there are panoramic views to the north, to Latrigg, Blease Fell and Blencathra. The location of the church was quite deliberate to create a focal point and being at the southern end of the town it does not vie with Crosthwaite Church but it is the primary landmark within the wider landscape. St. John's was eventually, in 1856, designated a separate parish. The churchyard and graveyard has been extended into the land to the south but map evidence from the 1864 Ordnance Survey reveals that this pasture was also originally landscaped to create a continuum of experience from the original graveyard, and to provide outward views from The Parsonage, with blocks of trees laid out with serpentine boundaries and mixed planting, a continuation of the character of the grounds of the Parsonage. The importance of the views from the ceremonial West door of the church looking out across this landscaped setting and across to the distant fells and Borrowdale are highly significant, although several houses have been built within this open landscaped area, removing some of the openness and designed views. The recent erection of houses along Borrowdale Road (2019) has also interrupted this once tranquil strategic view.

Glimpsed and framed views of the spire from The Seams and Church Street and a long view from Ambleside Road provide a sense of longevity and deliberate town planning. The red sandstone, Lamonby ashlar, was used to create a stand-out building, highly distinctive when seen in the context of nearby white cottages. The three-stage tower with parapet stone spire continues to punctuate views such as that from Castlehead and Manor Brow. It retains a unity of architectural style despite being the work of several phases, and is a good example of the work of Anthony Salvin in being a convincing Gothic building without adopting a rigorously archaeological approach (list description). The authenticity of his understanding of Gothic architecture would have appealed to the intellectuals within the town. Castlerigg Manor, the house which John Marshall purchased in 1832, overlooks the church, an intentional relationship and from this part of Manor Brow there is an important view over the town.

The church was painted, shortly after it was built, in a view from Castlerigg published in Harriet Martineau's 1855 "A Complete Guide to the English Lakes".



6.11 The upper part of St. John's Street with its dark dolerite buildings and boundary walls, and staccato eaves with gablets.



6.12 The lower part of St. John's Street with its rendered buildings and narrow confined route and intriguing vistas winding up the hill.

**The Parsonage** was built in 1838-40 and also designed by Salvin<sup>1</sup>. It once stood in large grounds on the very edge of town, but these have been curtailed by 20th century developments and detached houses within the grounds, which have altered the relationship of the church the parsonage and their shared setting, although many large trees, particularly yew, beech and Scots pine remain as evidence of the mixed planting of the mid 19th century.

The Marshall family, John Marshall's descendants, continued to patronise the church and were able to provide the land for a range of buildings for which they were major patrons. The first incumbent of the church, Revd. Frederick Myers, married Marshall's sister Susan Harriet in 1842 (his second wife), and together with her inheritance they were able to patronise many of the developments in this part of the town:

**The Library** (1849) recorded in Black's Picturesque Guide to the English Lakes of 1858 as "a spacious library ... erected from funds bequeathed by the late Mr Marshall of Halsteads to the Revd. Frederick Myers" forms a pivotal corner opposite the church. This was extended with the **Battersby Hall** a public lecture hall added by the next vicar (Rev. Thomas Dundas Harford-Battersby) in the same style ca. 1855<sup>2</sup>, both of which are being converted to residential use (2019). This and the attached **Verger's Cottage** and the buildings opposite on the west side of St. John's Street – **The Infants and Sunday School** of 1840 which was founded by Revd. Myers, and **St. John's School cottages** (ca.

1 M Armstrong, 'Linen and Liturgy' p.14 - Whitehaven archives specification record Castlehead stone from the quarry, with string courses and copings from Coniston flags. DWM/11/179

2 Armstrong, p. 20

1840) adjoining, with its exquisite use of carved green slate for pilasters, form an important group within the upper part of the town, of lightly Gothick character. The original St. John's School of 1840 occupies two bays of the frontage, with infill gable-fronted extensions to either side.

The patronage of the Marshall family led to a little enclave of their influence on the social welfare of residents in this upper part of the town and this is manifest in the buildings surrounding and in the vicinity of St. John's Church. They share strong common details: dark rubble Borrowdale dolerite, with dressed green slate hood moulds, green slate dressings, Lakeland graduated slate roofs, gablets (half-dormers) with bargeboards, diamond-plan or rounded stone stacks, datestones and names carved in Gothick script with the Marshall shield - some still retain their cast-iron lattice casement windows. The former **Bethesda Free Chapel** of 1851 also appears to be part of this family of buildings, with similar details, now a dwelling.

**The Hollies** (1846), also known as The Hollins, was one of the town villas, occupied by The Misses Dunlop (three sisters) in 1851-58, its setting now shrunk from a once expansive garden through new development, although some large trees, including yew, and shrubs survive and together with the tall garden boundary wall which lines Borrowdale Road form an important vestige of this early character. Together with the trees in the churchyard and later graveyard the yews form a striking group and the separate spaces lose definition under the canopy. The character of the house is typical of the picturesque buildings in the town of the 1840s, with decorative fretted bargeboards and hood moulds and a dark rubblestone from the Castlehead quarry. The green Lakeland slate is still evident but was reserved for the dressings, to cut down on transportation costs.

**Derwentwater Place** (c.1850) is a highly distinctive row of lodging houses built from the same bold local Castlehead rubblestone but of Georgian character and proportion, adopting small-paned sash windows throughout, and with a commanding presence on the high ground.

## Character Area 4 Industrial Core and Housing

*See Character Areas Map – Figure 3*

### Key characteristics:

- Strong presence of the River Greta dominating the foreground of views of the linear rows of former industrial buildings
- Now dominated by apartments and housing
- Austere character with mixture of tall former mills of rubble Borrowdale stone and rendered lodging houses and cottages
- Modern developments of quirky character and modern materials
- Brewery building, the only surviving industrial building
- Tall rubble boundary wall forms strong sense of enclosure and separation of character from the town centre

The northern and western boundary of the conservation area is currently (2019) defined by the River Greta, and it is from alongside the river that the next area derives its main historic character. Remnants of the original weir lie within the riverbed and are visible at low water. There is a vantage point from the cast iron bridge over the River Greta at Station Street but the main views are from Lower Fitz Park where the built-up frontage running along the river reveals long ranges of buildings clinging to the edge of the embankment and rising above the river in sheer walls of austere character, with two in particular contributing positively to the historic character – they share a large wall mass of rubble Borrowdale stone with thin slate lintels and regular window openings and are the remains of two industrial factories. Interspersed among these buildings are later and modern rendered buildings, mainly of neutral character.

There are more intimate views from Brewery Lane, Gretaside and Otley Road. Here we can see that the former industrial buildings have all been converted to residential use, with some distinctive contemporary additions, of blue painted timber and plain larch cladding. The former Saw Mill and Bobbin Mill have both been lost and replaced with new development. Few of these buildings lining the river retain their distinct industrial character, particularly in views from the south side, along **Gretaside**, which are characterised by three-storey blocks, first floor accommodation raised above flood levels, with railings to balconies, steps, and an apron of private car parking spaces in front of the buildings on the line of the old head race. Low Mill, for example, which appears on the Tithe map, is now entirely residential in character, with a lean-to first floor verandah and there is no sense that it may once functioned as a corn mill. **Greta Side Court**, the remains of the former Greta Pencil Works, retains an industrial character to the river elevation, with mass rubblestone and rhythm of regular window openings but is domestic in character to the south, with rendered elevations and external walkways and staircases. A group of cluster houses (4 back-to-back workers cottages), a rare form for Keswick, survives in the form of **1 and 2 Gretaside** and upriver the former tannery site was replaced in the late 19th century with lodgings; there are similar residential buildings, the modern Riverside Lodge, which replaced a purpose-built entertainment complex called the Queen of the Lakes Pavilion, and the YHA, a converted lodgings, which retains its distinctive roofline and eaves to the river, of pitched roofs.



*6.13 The industrial core as seen in 1958, from the east bank of the river, photographed by the National Park. The view incorporates the town gas holders, now the site of Otley Road car park, and the upper weir, which creates a smooth glassy reflection - only a fragment survives.*



*6.14 - 6.15 The same side of the river, as seen today. The area has undergone a quiet transformation, but retains some of its austere character although little evidence that can be directly related to the 1958 view.*

The land between Ball Close car park and Gretaside lacks strong definition, partly as a result of the localised demolition of industrial buildings and former workshops - the north side of Brewery Lane has lost its walled enclosure and is dominated by parked cars and galvanized security fencing. The strong, positive character comes from the tall boundary wall of Borrowdale rubblestone, which encloses a large part of the overflow car park to Ball Close, the former site of the Gas Works, and defines long lengths of Gretaside and Otley Road. The detached Brewery Building, which sits back within a yard, also makes a contribution to the area, as it provides a link with its industrial past and is a well-preserved and distinctive building.



6.16 Gretaside - striking Borrowdale and dolerite boundary enclosure, removes views of car parking, and separates the industrial core from the town centre enhancing its distinct identity.

This sets the space apart from the residential areas. Many of the cottages within the adjoining streets were built on the back of the redevelopment of Station Street towards the end of the 19th century but are generally low-key in character and reflect the fact that they were built as workers cottages, supporting the historic industries on their doorstep, rather than to support tourism.

## Character Area 5 Greta Hall and Greta Hamlet

See Character Areas Map – Figure 3

### Key characteristics:

- Spacious area with large areas of open space, gardens and allotments
- Greta Hall, original an observatory, and one of Peter Crosthwaite's recommended 'viewing stations' has strong literary associations with S.T. Coleridge and Robert Southey
- Individual architect-designed important buildings, including the parish rooms and the schoolhouse
- Well-preserved and distinctive Garden City-inspired hamlet of 1909-1911 with local materials and spacious grounds

Samuel Taylor Coleridge's home from July 1800<sup>3</sup> and then Robert Southey's home from 1803 until his death in 1843, **Greta Hall**, was built ca. 1780 and has a long and illustrious history of occupants and visitors connected with the flowering of the Romantic movement in England<sup>4</sup>. The house is one of the key attributes of the WHS, being both a villa and having literary associations. The Hall was originally built as Peter Crosthwaite's Observatory and is recorded on his 1788 published plan of the 'matchless Lake of Derwent' which he states is the second viewing station; i.e. it was designed to be visited by members of the public to admire the view and as a public observatory. By the date of the 1794 edition of the Crosthwaite map, the observatory had been sold to William Jackson and was being called Greta Hall. It was subsequently adapted circa 1799. The house is located on the high ground above the River Greta, which passes to the north, with commanding views over the countryside to the south and was built at a time when there was a highly conscious connection between houses

3 The Hall was the property of William Jackson and was rented out with an attendant housekeeper, Mrs Wilson (Bott, 69, 74).

4 Charles and Mary Lamb, Thomas De Quincey, Percy Bysshe Shelley, Sir Walter Scott, Samuel Rogers, Walter Savage Landor (Bott, 78-83)

and landscapes. Appreciation of the 'borrowed' landscape of Derwentwater is recorded by Robert Southey who looked out at the views from the Library window and wrote:

“... I stood at the window beholding  
Mountain, and lake, and vale; the valley disrobed of its verdure;  
Derwent retaining yet from eve a glassy reflection,”



6.17 *Greta Hall, as seen from the drive and as depicted by Harriet Martineau.*

It was illustrated in the 1855 first edition of “A Complete Guide to the English Lakes”, by Harriet Martineau. The house still stands in a similar relationship as illustrated in this view, framed and partially obscured by trees.

The house is also distinctive for being visible from a considerable distance as a landmark, including views from Castlehead and Latrigg, where its white rendered form and curved end bays emphasise its presence as an isolated villa within a dark green sylvan setting. To the north of the Hall is Greta Lodge, also known as Greta Cottage, and this was an ancillary building to the hall. Modern detached houses in the grounds have diluted this relationship.

Greta Hall later became a girl's school, from 1872 to

1887 under the teaching of “Miss Brindle” and its connection with education in Keswick was gradually cemented during the 20th century.

Standing perpendicular to the Main Street is the **Parish Rooms**, a highly distinctive building, which was erected in memory of Revd. George G Goodwin, the former vicar of the parish of Crosthwaite and son of the Bishop of Carlisle, whose tragic sudden death in 1878 led to a movement to build a parish room in his memory. It opened in November 1879 and was built according to the newspapers of the times in the perpendicular style (West Cumberland Times, 15th November, 1879) but in fact the building owes more to the developing Arts and Crafts movement, with Lakeland green stone, segmental arches to the main lintels, broad extended eaves with a rendered eaves band and extended wrought iron gutter brackets. The interior was filled with examples of local craftsmanship in fixtures, fittings and furnishings, including furniture designed by the architect. The datestone in Roman numerals over the main doorway marks the death of Revd. Goodwin (1878). The architect was Charles J. Ferguson<sup>5</sup> of Carlisle and the builder John Lawson. There are two entrances, that closest to the street being the main one with the carved inscription and scrolled lintel in green slate, with carved and punched green slate dressings. There are eight four-light oak windows, with leaded lights, to the flank walls, with a five-light window to the jettied, half-timbered stepped gable overlooking the street.

In March 1904 Mr E Howard (Ebenezer Howard the social reformer) broke his journey to London by a short visit to Keswick, at the request of Canon Rawnsley, and gave an address in the Parish Room on Garden Cities, his plans for Letchworth and the improvements to the working and living conditions of many industrialised parts of the UK. This may have contributed to the impetus for Keswick dipping its toe into providing its own social housing at Greta Hamlet.

In November 1907, following the death of Miss Gibson who owned the Greta Hall Estate, the estate was broken up and sold - a group of local gentry and social reformers put forward a proposal for

<sup>5</sup> Ferguson was responsible for designing a number of listed buildings in the north-west including The St. Nicholas Centre 1883 (Whitehaven), the Church of Holy Ghost, Middleton, 1879, Church of All Hallows, Allerdale (1896-99), All Saints Church, Watermillock, (1881-84), St. Martin's Hall, a church hall, of 1895, and houses, such as his home Cardew Lodge, 1889, Nunwick Hall, 1892, and Woodside Lodge, 1880. He was known to Phillip Webb.

providing social housing here to meet the needs of the cramped and overcrowded housing conditions in the town. The site was acquired by the builder Isaac Hodgson and offered to the instigators of the newly formed association.

The English Lakes Visitor reported on 28th November 1908 - "Keswick Garden City", a meeting attended by a good gathering of capitalists and prospective tenants.

The principles were the same as those of the 'garden village' in miniature – a healthy environment, with plenty of fresh air, a cross-flow of air through houses, short terraces with no more than 10 houses per acre, running water and mains sewerage, a village green, or green space where children could play safely under the watchful eye of residents and neighbours, separate allotments, where residents could grow their own vegetables, and spacious houses with small frontages for growing flowers – this was the designed outcome from Howard's principles set out in his publication "1898 – Tomorrow – A Peaceful Path To Reform" and was the form for model housing adopted throughout the country.



6.18 Greta Hamlet allotments, an integral part of the essential character of the garden city principles.

"Derwentwater Tenants Ltd." was quickly established in 1907. All tenants held shares in the property, a principle which has continued on the site to the present day, ensuring its preservation unaltered.

Mr Crossley Greenwood, who established the "Co-Partnership Tenants' Housing Council" and was instrumental in the establishment of Letchworth Garden City came to give a lecture in October 1910, which must have been to celebrate the town's achievements.

**Greta Hamlet** was formed with 25 houses built in four blocks around three sides of a square facing onto Greta Hall and surrounding a central open green space – 'the green'. A separate allotment on the high ground was off-set to the west, as it remains today. The eastern row of 11 cottages built in two blocks is set on a lower terrace, edged with privet hedging. The architect for the project was A.N.W Hodgson<sup>6</sup> of Windermere, a local architect who had been practising with Brewill and Baily of Nottingham (architects for model colliery villages in Nottinghamshire and Derbyshire). It was laid out by T.W. Ward of London. Drawings survive in the Carlisle archives (Building Control plans - SUDK/3/ PLANS/129).

Building work started in 1909 and it was completed in 1911. The houses were built in rows with green slate roofs, white painted roughcast walls to the outer faces, with plain roughcast walls to the private yards, white painted small-paned sash and casement windows, green doors, green bargeboards and green open timber trellis porches with lean-to slate roofs. Each house has a well-lit living room with

6 Arthur Nicholas Whitfield Hodgson FRIBA (1880-1942) was residing at 9 High Street Windermere in 1911 where he was a practicing architect. He attended Stramongate School in Kendal and served articles with Mr J F Curwen of Kendal from 1895-1900. From 1901-05, he assisted Messrs Brewill and Baily of Nottingham and Mr J H Mawson of Windermere and London. He is listed in Thomas Mawson's seminal work – 'The Art and Craft of Garden Making' as a member of his staff. He was in partnership with William. M. Mortimer of Lincoln until 1908. He practised with Mortimer & Son in Lincoln from 1906-08 and then at Windermere until his death. His principal works included the Garden Village at Keswick and private dwellings throughout Westmorland. His specialist work included a factory and research station buildings for Distillers in London. During the First World War, he served with the Office of Works, Ministries of Food and Agriculture. He became a Fellow of the RIBA in 1919. His work included many houses in the Lake District and Kendal Green such as Stones(?) Park, Windermere for J M While (White?) and others at Windermere for H Rancliffe, W A Wade and Frank Coop.

either a tripartite sash window or a generous bay. Houses retain their integral rear yards finished with Lakeland stone and privies and outhouses. The homogenous character is striking and beautifully preserved by the tenants.



6.19 Greta Hamlet - painted roughcast front with cottage front gardens



6.20 Greta Hamlet - plain roughcast rear with enclosed rear yards

A large quantity of social housing was built in the aftermath of Greta Hamlet – Millbank Cottages from 1920 – 1935, which stretched from Stanger Street to Millbank. This housing may have started out being built by Isaac Hodgson, the local entrepreneurial builder, but has the character of Council housing. It is grouped into rows of four or five cottages, finished in render with hipped slate roofs but overall the loss of unifying window treatments and the different colours of render resulting from separate ownerships bought under right-to-buy legislation means that it is overall neutral in character and makes little positive contribution to the character of the conservation area although the open spaces and generous gardens follow the spirit of the earlier social housing.

Nos. 1 to 30 Coleridge Court, approved in 1997 and owned by Home Housing Association Limited, is also social housing and neutral in character, with less presence, sitting snugly behind the Rawnsley Centre and Schoolhouse.

The western part of this character area is characterised by large buildings within spacious grounds which were once the setting of **Keswick High School**, which opened in September 1898 on a new site to the south-west of Greta Hall. The character of this area is now quiet and peaceful, away from the hustle and bustle of the shopping streets. The green space which is now laid to lawn with car parking was historically quite open, although a long avenue of trees leading from the road once framed a view to Greta Hall. The school was a mixed co-educational school, with boys and girls taught in mixed classrooms, although they still had separate entrances and playgrounds. Co-education, where boys and girls were taught together, was seen as quite experimental at this time in England, and was a relatively new concept and stipulation of the major benefactor, Henry Hewetson, who provided in his will £33,000 for the new school including an annual bequest to meet running costs. It was a grammar school, providing education for 104 boys and girls, but fee paying with tuition fees and twelve scholarship places, open equally to girls and boys. The buildings were designed by Austin and Paley architects, of Lancaster (Cumberland and Westmorland Herald 17 September 1898) with the contractors T and Isaac Hodgson. Both the foundation ceremony and opening ceremony received nationwide publicity, largely on account of the co-educational nature of the school. The **'School House and Hostel'** which stands at the top of the slope provided both accommodation for the new headmaster and headmistress, but also dormitories for up to 24 boarders, a sick room, a suite of day rooms and private suite for the headmaster and headmistress. The building is set up high on the slope, with an embanked grassy skirt and generous outside space. It is built of 'bluish Borrowdale' stone with red freestone 'Aspatria' facings. The description in 1897 stated "Timber and plasterwork

relieve the front elevation, the Borrowdale green slate covers the roofs, and the chimneys are circular shafts on red stone bases". (West Cumberland Times, 9th October 1897). However, the gables are now slate hung. The use of bright green joinery and off-white windows ties the 'schoolhouse' visually to Greta Hamlet although they do not share any history.

The detached school building lower down the slope faced west and was originally built with a hall, 40 feet by 22 feet, two separate classrooms 16 feet by 16 feet and a science classroom, 20 feet by 17 feet. It was adapted to become the **Rawnsley Hall**, but has been greatly extended so that its original form is not as clear as the schoolhouse. Additional funds were provided in 1899 to extend the facilities for new classrooms which were attached to the school building. The English Lakes Visitor of 17th September 1898 described the opening and buildings.

The modern Co-operative supermarket sits at the bottom of the hill fronting Main Street and is a good example of how to integrate modern design of retail buildings within a historic context using local materials.

## Character Area 6 Grandy Nook and Linnet Hill

*See Character Areas Map – Figure 3*

### Key characteristics:

- Old part of Georgian town lining the approach road from Penrith
- Development defined by the open spaces including the War Memorial gardens and formal extension to Fitz Park
- Prominent rows of Victorian lodging houses with decorative details punctuating the skyline form a distinctive backdrop to approach views
- Edwardian row – Grandy Nook – of unified design and decorative flourishes

The old route of "Grandy Nook" was adapted and widened to become Station Street, which was constructed in the 1860s to provide direct access from the railway station to the town centre. The street is notable for its imposing Edwardian edifice "Grandy Nook" (rebuilt in 1891) that has a cliff-like façade to the street but incorporates a gently curving façade; this is distinctive for its particularly tall Edwardian shopfronts, which historically incorporated clerestorey glazing, and its ornate 'balconette' metal balustrade. The corner building, no. 14a, was built with highly conscious attention to detail and its role as a pivotal townscape building, and is finished with a little copper cupola, one of very few such devices in the town. The street still retains some pre-railway buildings such as no. 32/34, the office of The Keswick Reminder.



*6.21 The river views and open space along the river and at the war memorial gardens frame how we appreciate this area around Station Street and Penrith Road.*

The area opens out where it meets the river to form a triangular public open space in front of "Linnet Hill" – here the monumental War Memorial designed by artist and sculptor Francis Derwent Wood ARA (1871-1926) in 1922 is a striking local landmark carved from Portland limestone and the land behind it is a garden extension to Fitz Park incorporating the Dorcas Holroyd Sensory garden of

2016. One of the public fountains dating from 1865 as a memorial to Frances Rolleston is located within the boundary wall to Station Street. The carefully manicured public open space also serves as a landscaped foreground setting for the tall lodging-houses and hotels built along the northern side of the street. These High Victorian Gothic buildings, which share long front gardens and some imposing gatepiers, are large, of three storey plus attics, with two-storey bays, decorative gutter brackets and some original scalloped and pierced bargeboards. Although Victoria Street punctures the long northern elevation of nos. 27-47 Station Road, the whole elevation is imposing and forms an important visual backdrop to the approach into the town from Penrith Road.



6.22 Station Street - a pivotal row of three-storey grand lodging houses forms an impressive backdrop to this entrance into the town.



6.23 Linnet Hill and Shu-le-Crow. A tapestry of rendered 18th century buildings with later embellishments, gables and bays, create an intriguing streetscape.

The south side of Penrith Road, formerly 'Linnet Hill' and 'Shu-le-Crow', is a complete contrast, with mainly straight eaves, rendered buildings of Georgian character and occasional Victorian embellishments. Its historic origins are clear from the very different scale of the buildings (mainly two-storey), the variety of rooflines and the presence of narrow access paths between buildings, such as that to Twentyman Court. "Shooly Crow" (sic Shu-le-Crow) is depicted on the mid 18th century map of the town as a detached group of buildings built in a U-shaped form; its origins are unknown but Nos. 5 and 6 Penrith Road may be remnants from this range, as they contain mid 18th century doorcases.

## Character Area 7 Lake Road and The Heads

See Character Areas Map – Figure 3

### Key characteristics:

- Wide streets with high quality shopfronts
- Grand lodging houses and hotels overlooking Derwentwater
- Distinctive commercial buildings with high impact shop windows
- A number of three-storey buildings

The main road to Borrowdale which left the Market Square was formalised and extended to become **Lake Road**, and provided the main link with the lakeside and the visitor activities on the lake, a role which continues today. The recent re-paving scheme using red sandstone paving flags and kerbs has emphasised the quality of the shops lining the street and the generous width of the street compared with the narrow medieval streets. The name Lake Road was first coined in 1858 but an Independent Chapel was built in 1859 along the northern stretch of what was then Derwent Street. The current Gothic Revival “Lake Road Chapel” has later render, which is inexplicably applied over the original Lakeland stone facade, and an odd marriage of details is the result; the porch is unaltered. A Congregational Sunday School was built alongside in 1932 and adopts similar materials.

The first section of the frontage originally known as Derwent Street was developed towards the end of the 19th century (e.g. Lake Road House 1886 – Mumberson’s clothes, The Governor’s House). There are a large number of imposing late Victorian and Edwardian retail premises, several designed with landmark first floor commercial frontages, extended shopfronts incorporating a retail use for the first floor, such as 2 Borrowdale Road, George Fisher’s Mountaineering Shop (1887), and No. 33 Lake Road (Mayson’s), which incorporates a cast-iron structure in order to maximise the available display space. The pivotal corner of Lake Road and Borrowdale Road is framed on one side by Fisher’s and on the other by a garage forecourt and flat-roofed car showroom, which is incongruous in this setting. The tall, three-storey elevation of Fisher’s with its arcaded window details, and delightful use of carved stonework, slender turned green slate columns, with sandstone stiff-leaf capitals and shaft-rings, and a steeply-pitched hipped slate roof with decorative slate-hanging, is a feature of views from a number of places within the back streets and yards. The large gable with datestone is a focal point from Derwent Street. Likewise, No. 12 Lake Road (Treeby and Bolton) was clearly designed to be seen in approaching from the market square. It too is a focal point, with rusticated pilasters, decorative wrought-ironwork to the frontage and a generous projecting bay ‘show’ window.



6.24 Lake Road



6.25 The Heads, as seen from Hope Park

The tall commercial developments along the north side of Lake Road contain ornate decorative timber bracketed eaves and arched windows but a surprising variety of walling materials – Skiddaw dark grey rubblestone, pink sandstone and green Lakeland slate. Amongst these substantial commercial buildings there are a few buildings which are out of place - Balmoral House, 31 Lake Road, a block of flats adjoining Fisher’s shop, is wholly out of place, with an upper-storey flat-roofed extension which has altered the proportions and character of the original building.

Victorian development along **The Heads** is grander in concept and reflects the nature of these buildings as purpose-built hotels and lodging houses, not houses. The storey height is consistently two or three-storey plus an attic storey in a steeply pitched roof, embellished with bargeboards and drop finials, but there are a few incongruous flat-roofed dormer additions to the roofscape. The buildings appear taller than the surrounding Victorian houses because many of them are elevated from the road behind long front gardens on the edge of another drumlin (mound), and some have cast-iron verandahs with light filigree wrought iron balustraded balconies. Designed to overlook Crow Park and Derwentwater, they are an imposing group from afar.

## Character Area 8 The Terraces

*See Character Areas Map – Figure 3*

The description of the Victorian Streets within the existing Conservation Area boundary and within the proposed extension has been amalgamated here under Character Area 8.

### Key characteristics:

- Street pattern developed piecemeal from 1863 and location of houses and standards influenced by the Local Board of Health
- Wide streets and long vistas with fells as focal points
- Datestones and initials of builders and speculative owners
- Rhythm of bay windows and decorative bargeboards and well-preserved frontages of terraces
- Wide variety of materials from the region, transported by rail

Following the arrival of the railway in 1864, the town greatly increased in size. The greater part of this expansion took place on an open area of pasture to the east of the town centre. The Keswick Local Board of Health which was established in 1853, in the wake of the Public Health Act of 1848, were responsible for all infrastructure, including the width of the streets, the paving / flagging of the streets (which does not survive), street lighting, drainage and sewerage. They even decided on the uniform use of names painted on ‘tin-plates’, as elsewhere in the town, “before the visitors’ season” set in. The Local Board met regularly to decide the fate of applications for new houses. This level of control exerted a uniformity of overall form to the eastern part of the town.

The 1864 Ordnance Survey map (figure 4.11, surveyed in 1861) shows the area before any development and the next OS map of 1899 (figure 4.12) shows it fully developed. The area is still predominantly residential and, being close to the Market Place, is the location for many guest-houses and ‘bed and breakfasts’. **Southey Street** was the first to be developed and in 1863 the foundation stone of the **Wesleyan Methodist Chapel**, designed by the architect John Ross of Darlington, was laid. 15 building sites adjoining Southey Street were being sold in the Carlisle Journal in 1866, in the ownership of Mr S. Ladyman of Portinscale. Development was slow to get started; **Pitcairn House**, Blencathra Street has a datestone of 1872 and is recorded in 1875 and a row of three occupied houses was sold in that year by the builder Charles Abbott; **Helvellyn Street** only started to be developed from

1878 and this was the year that “Private apartments and boarding houses were being advertised from Mrs McCrackan’s on **Leonard Street** (in November 1877 building plans for Mrs McCrackan’s house had been passed subject to it being “cemented”); the Board were slow to learn about setting up the infrastructure and streets such as Leonard Street and **Ratcliffe Place** were “opened” in 1874 before they were “formed, flagged, channelled and lighted”; **Myers Street** is recorded in 1879; **Wordsworth Street** is recorded from the 1880s and **Skiddaw Street** from 1891 when the Keswick Benefit Building Society applied to provide two rows of housing and 30 houses for members of the society, with bay windows and verandahs, intended to serve mainly workers at the Honister and Threlkeld quarries and the Thornthwaite Mine. Of the 30 planned, only 12 were built.

Sporadic take-up of plots and inconsistency in the Local Board’s decision to ask for stone or stucco, have led to a variety of buildings heights and part rendered and part stone streets, but this all contributes to the interest and sense of history.

Terraces, short rows and detached and semi-detached houses form near-continuous frontages within a semi-grid-iron street pattern based around the primary streets of Blencathra Street and Helvellyn Street, long and gently sloping, which run north-east-south-west, and running in the opposite direction the shorter - Southey Street, the short Leonard Street, Greta Street and Wordsworth Street. The uniformity of this pattern is broken up by the narrow back-street Myers Street and the more formal Ratcliffe Place, which together cut across the others in a long slash, echoed by the wider Eskin Street, dividing building blocks on odd angles, which suggests that the alignment follows an old pedestrian desire-line, although it may simply follow a boundary between different ownerships as the land was developed piecemeal; the result is slightly disorientating and a sense of a much older settlement laying underneath. Buildings conform to a strict building line but design of individual terraces or rows differs, according to the specification of different builders and land-owners. Plots were still being developed in the 1900s and there were still occasional gaps, which have since been filled with detached houses and at least one apartment block, when residential terraces fell out of favour.

The streets were built out within the last four decades of the 19th century. Datestones on wall plaques and gateposts provide snapshots of the gradual development of the area, although most terraces do not have datestones:

- Rose Terrace, Penrith Road – 1865 E.H.
- Carlton Terrace, -1873 (Southey Street)
- Stone Ends Cottages, Brook Street, 1878 (now Nos. 1-15 Wordsworth Street)
- Abbotsleigh Terrace, Blencathra Street - 1878
- Stanley Terrace – 1883 (Blencathra Street)
- Thorpe Villas – 1892 J.J (Blencathra Street)
- Mona Terrace – 1893 (Helvellyn Street)
- Princes Terrace – 1894 J.K (Blencathra Street)
- Ratcliffe Place – 1896
- Albert Terrace 1897 (Blencathra Street)

The special nature of the area is the long lengths of the terraces and rhythm of repeated details, whether it is a bay window, or a gablet or a timber window or a combination of these. The streets are generally wide with generous pavements and each house has a small front garden. This gives rise to a wide variety of boundary walls to frontages, many enjoying and experimenting with the use of local minerals and rocks, celebrating the geology of the Lake District, with the local quartz from the Borrowdale Group seams being particularly common and used for undulating ‘cock-and-hen’ copings.

The building materials used within this area vary from the older parts of the settlement and the wide palette reflects the introduction of the railway and reduced transport costs. The green Lakeland slate is used here for general walling, rather than just dressings, and brick makes a positive appearance in places, often used for dressings, where it can be found in black and buff as well as reds and oranges. Red brick and red sandstone are commonly used for dressings. Slate is universally laid for roofs in

green graduated Westmorland, with occasional slate-hanging in beaver-tail or fish-scale patterns.

At 2-10 Eskin Street dressings of sandstone and sawtooth brickwork, corbelled polychromatic yellow and red bricks for rubbed brick arches, and planted cast corbels and dentil mouldings from a catalogue of architectural mouldings have been used to decorative effect.

Common details include: canted bay windows (some two-storey), gabled dormers, ornate porches, tall chimney stacks, decorative pierced clay ridge tiles, moulded timber bargeboards and gable end and drop finials, exposed rafter ends and timber eaves brackets. The bay window became increasingly popular in the mid Victorian period. It was regarded as an asset to any suburban house. Following the abolition of Window Tax in 1851 and the repeal of duty on glass in 1857 larger panes of glass were almost universally used for sash windows as we find in this area.

Its distinctive sense of place and link with the wider setting of the town comes from the views of the fells from most of the streets and these are dynamic views, as weather has a dramatic effect on the visibility of the peaks. Most of the streets have the fells as a focal point at one end of the street, even where the other end is terminated by a pair of cottages. Looking from the northern end of Southey Street there is a striking view of Castlehead with the backdrop of Walla Crag.



6.26 Rare use of red brick, with gabled dormers, bargeboards, bays and moulded terracotta details.



6.27 Rear views of terraces with render

The back streets are distinctive for having mainly rendered back elevations, as a more economic choice; the character here is less regular, but enclosed yards with tall boundary walls dominate.

### Negative Factors

- The occasional presence of flat-roofed dormer windows within the roofscape, which pre-date the Article 4 Direction of 1991
- Loss of sash windows to different patterns

### **Character Area 9**

#### **Crow Park and Hope Park**

For a description of Crow Park and Hope Park see section 7.3 - Boundary Review, pages 49-53.

### **Character Area 10**

#### **Upper Fitz Park, Keswick Station and Hotel**

For a description of Upper Fitz Park, Keswick Station and Hotel see section 7.3 - Boundary Review.

### **Character Area 11**

#### **Manor Park**

For a description of Manor Park see section 7.3 - Boundary Review, page 59.

## 7. BOUNDARY REVIEW

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Local Planning Authorities have a duty to periodically review their conservation areas and their boundaries against their special interest. Cancellation of designation should be considered where an area or part of an area is no longer considered to possess the special interest which led to its original designation. The boundary of Keswick Conservation Area was established on 7th July 1981 and the boundary was amended on 21st May 1997 but it has not been reviewed since then.

There are no established criteria or standards for conservation area designation. However, the NPPF 2019 (Paragraph 186) and Historic England guidance, (Conservation Area Appraisal, Designation and Management Second edition, Historic England Advice Note 1), both make it clear that local planning authorities should ensure that an area justifies designation as a conservation area because of its special architectural or historic interest, so that the concept of conservation is not devalued through the designation of areas that lack special interest.

Paragraph 73 of the Historic England guidance states:

“Conservation area designation is not generally an appropriate means of protecting the wider landscape (agricultural use of land falls outside the planning framework and is not affected by designation as a conservation area) but it can protect open areas particularly where the character and appearance concerns historic fabric, to which the principal protection offered by conservation area designation relates. “

### 7.1 Recommended Deletions

Our review of the boundary has identified three areas within the conservation area where there is a lack of genuine historic or architectural interest. All of these areas are located on the periphery of the conservation area:

- (1) the main town car park;
- (2) the cluster of buildings at the southern end of Borrowdale Road;
- (3) the site of the former villa – Greta Grove.

None of these areas now contain designed spaces or buildings with historic fabric which contribute to the significance of the town.

(1) The main town car park has a heavily engineered form created with the establishment of the town by-pass along Heads Road. The road splits the frontage of Lake Road into two, although there was a gap between the town houses, by introducing a wide road with significant changes in level. The road follows the curving alignment of the earlier Heads Road, but it is dominated by new development (Nos. 17-27) to the south-west, overlooking the town. The car park sits within open space which was formerly in use as long ‘crofts’, extensions of the burgage plots; one of these had been adapted to contain a “bowling green”, bowls being a popular leisure pastime in the Georgian period, and before that, and this is recorded in 1840. An early painting of a view across the town by Lady Beresford from the low-lying land to the south-west shows it to be located on a slight ridge with the medieval burgage plots clearly visible from the open ground and the Moot Hall clock tower standing proud. There is a certain amount of artistic licence in the view, as the foreground contains the paths and flat areas of open space roughly within the present site of Hope Park.

Whilst the views looking towards the backs of the medieval core are still a very important and kinetic way of seeing the town from Heads Road, the actual car park has no intrinsic value. Trees planted within the car park soften its impact and reflect its earlier origins as open space and gardens, but during the summer months shroud views of the burgage plots. This side of the town retains a high proportion of its original form and the rear alignment of the burgage plots, following the old back lane, are still clearly evident.

### Recommendation

It is recommended that the boundary of the conservation area be redrawn to incorporate the former medieval back lane but to exclude the public car park and Heads Road. Views across the town from Heads Road are recognised for their contribution to the setting of the town on the Views map (Figure 6).

(2) Borrowdale Road – the old approach into Keswick from the south, before the construction of the by-pass, Borrowdale Road contains the raised embanked graveyard to St. John's Church to the east and a tight-knit cluster of buildings along its western frontage (Nos. 9-15), which are prominent in views on approaching the town on foot, their staggered frontages and rising gables narrowing the vista to enclose the view. Known colloquially as "The Plosh", it is a highly distinctive group of rendered and white-washed vernacular buildings, most built prior to the mid 19th century. Further south, and lying within the current conservation area boundary but set back from the road are a number of modern houses, including 1-3 Vendace Court and Woodclose, and some recent infill development (six dwellings) being erected in 2019 within the grounds of the former Castlehead House Hotel. None of these buildings are prominent in views. This hotel was an early Georgian villa (originally known as Castlett Cottage, later Castlehead House Hotel), which was demolished following a fire in 2008. It appears that the original boundary of the conservation area was drawn in order to accommodate the former villa, which has now been demolished. The entrance into the conservation area formerly contained a wider open space, with more of a village green character (see 1938 OS plan), which resulted from road widening, as the original road into the town contained a sharp bend on a different alignment. The adjoining land is allocated for employment use within the 2013 Local Plan Part Two (site KE02E). This part of the conservation area now holds no historic or architectural interest.

### Recommendation

It is recommended, therefore, in view of the demolition of the key villa building, which influenced the original boundary line, that the boundary be re-drawn to exclude the modern buildings in the southern tip of the conservation area, retaining the buildings at The Plosh as the prominent introduction to the conservation area.

(3) Greta Grove – the conservation area boundary was originally drawn around Greta Bridge Mills and the site of the former villa Greta Grove, which lay to the west of the pencil factory owned by Ann Banks. They were both still standing in 1990. Neither the Ann Banks pencil works nor the villa survive, and they were both once very important to the historic and architectural interest of the town. Greta Grove was owned by the Slack family in the first half of the 19th century. The site of the villa and its garden have been replaced by a large housing development, many of which are now self-catered holiday homes, designed by the Elliott Manning Partnership in 1992 which loosely echoes the stucco classical form of the original villa. The site contains 12 two-bedroomed flats and several small houses.

### Recommendation

In view of the loss of the original villa Greta Grove and its garden setting, and the demolition of the original pencil factory, Ann Banks & Partners 'Keswick Pencil Works' (also known as Cumberland Pencil Company), key buildings which influenced the original boundary line, it is recommended that the boundary be re-drawn to include Greta Bridge, the Keswick School of Industrial Arts and the buildings fronting Main Street and to exclude the modern development of Nos. 1-21 Greta Grove House and Nos. 2-5 Old Mill Court which have a neutral effect on the character of the conservation area.

## 7.2 Discussion of Other Peripheral Areas Reviewed

### Site of Pencil Works

Keswick Pencil Works, which was operated under the name of Ann Banks & Partners, and which later came to be known as Cumberland Pencil Company, has a long and illustrious association with Keswick. The original site of the works, which is discussed above at Greta Grove, on the south side of the river bank, downstream of Greta Bridge, outgrew its location and it was re-located in 1912 on the opposite side of the road in premises occupied by Hogarth and Hayes, which they took over in 1908, then known as Southey Hill Pencil Works. This was built on the site of a former wool carding mill, recorded in 1843. This is quite different from Greta Pencil Works, a separate concern (Banks and Co.) which was part of the complex of attached mill buildings further upstream at the corn mill site.

The carding mill and pencil factory was absorbed into a much larger purpose-built pencil factory building, built circa 1938, which was designed by the engineer Thomas Thompson (Penrith Observer, 8th February 1938). The new factory was built with pier and panel brick construction, rendered walls, Crittal windows and flat roofs. The flank wall of this earlier mill building can still be seen embedded within the much later building, although it is now rendered and the original openings have been blocked up.

As part of this review we have considered the site of Cumberland Pencil Works and the surviving factory buildings as a possible extension of the conservation area. However, having looked at the surviving fabric there are a number of issues:

- 1) the site is hemmed in by an industrial estate site to the east, Southey Hill Trading Park, established from 1980, which has no special interest. This was formerly open space and being located on an oxbow may have been regularly flooded. A saw mill was built on this site by the early 1920s (Saw Mill and Engine House, for Martin & Sons, 1921 – Building Control plans – SUDK/3/PLANS/263) to support the pencil works but this has been demolished by the 1990s. The loss of all culverts, evidence for mill leats, sluices and associated watercourses, which may have once been visible on the surface, and which probably ran through the site of the later industrial estate has resulted in no physical above ground evidence for the associated water management systems;

- 2) the tail race and associated water management systems which once flowed through the factory site and are visible on ordnance survey maps have been truncated and either buried or removed. There are no signs of the water management systems and power sources running through the site downstream of the mills. There may be some archaeological remains for the water management and power transmission systems but there are no visible signs, which makes it difficult to identify special architectural or historic interest;

- 3) the space around the west side of the carding mill was once maintained for 'tenters', frames for drying the woollen cloth, but the majority of the site is now open space devoted to car parking and formalised landscaping and large areas which have been re-landscaped for flood defences; land subdivisions and field boundaries which were still evident in 1959 demonstrated that a large part of the area was still in use as grazed pasture and was agricultural in character; although there are a number of buildings dating from the time that the Cumberland Pencil Works was operating on this site before its relocation to Workington, the only standing building which has architectural interest is the main factory building of 1937-38.

It is considered that overall there is insufficient special architectural or historic interest of the 'area' to justify extending the boundary of the conservation area as far as the River Greta and that an extension of the conservation area to incorporate just the one factory building would not be justifiable as the wider setting of the building has limited historic interest.

## **High Hill**

The boundary of the conservation area currently finishes on the west side of the River Greta at Greta Bridge, and includes the Keswick School of Industrial Arts, which was built on an isolated site and was described in 1894 as “viewed from the highway leading from Keswick to Portinscale the building has an imposing presence” and “there is no fear of it being built up”. In approaching Keswick from High Hill, the views have changed little since they were recorded in the 18th century by Joseph Farington RA (see plates 9.19 and 9.20). Although the bridge has been rebuilt since then several times, there is little change to the scenery and views from the river.

High Hill is a separate and detached part of Keswick, which grew along the main road leading out of the village. It is much closer to Crosthwaite parish church and may have been an early part of the settlement. There are a number of listed buildings lining the edge of the road, which are cohesive in character and vernacular in form. These and the purpose-built Crosthwaite National School of 1833 and the Roman Catholic church of 1928 form a distinct cluster and self-contained group.

The quality of this group of buildings is overall of high architectural and historic interest. However, it feels like a hamlet, detached from Keswick town centre, and is separated from the town by the long and high abutment walls of Keswick Bridge and the flood defences and its intimate scale and historic origins relate to the landscape around St. Kentigern’s church.

It is recommended that this area be included in a review of the environs of St. Kentigern’s Church and the villas around the early part of the parish and the Hewetson Memorial Hospital, which have associations with Canon Rawnsley and his circuit and earlier connections to poets and artists.

## **The Heads**

The Heads was laid out as a distinct row of lodging houses and hotels following a gently curving road overlooking Crow Park. There seems to be little doubt that it was intended that the development would continue along the road and around the edge of the drumlin, but for some reason development was halted and the rest of the street remained undeveloped until the early 20th century, between 1925 and 1938. The 1938 Ordnance Survey map shows it fully developed with five generous plots laid out on the same high building line as the lodging houses. The architectural quality of these houses, however, is not as good as other contemporary houses, such as those at Manor Park, and the loss of original windows to all five plots has led to a significant loss of historic character. For this reason, it is considered that the buildings do not have the same quality as the earlier lodging houses along The Heads and do not contribute to the character of Keswick.

## 7.3 Recommended Additions - Conservation Area Extensions

### Victorian Streets – The Terraces

*See Character Area map – Area 8*

The description of the Victorian Streets within the existing Conservation Area boundary and within the proposed extension has been amalgamated under section 6 – Character Areas. The transition between terraces inside and outside the conservation area is seamless, with no significant change in character. The buildings outside the conservation area at present (2019) all fall within the Article 4 Direction, which was introduced in 1991. This means in practice that the long terraces which make up the majority of this zone of the town are very well preserved, with unified details, many surviving largely as built. Where there have been changes to windows, these have often been upgraded retaining the same overall pattern, even if the traditional single-glazed sashes have been replaced. In terms of character, therefore, as a whole the terraces are unified and of strong character.

### Crow Park

*See Character Areas Map – Area 9a*

#### Key characteristics:

- Original Viewing Station, valued after the 1750s for its vantage point to admire scenic beauty
- Open space with long history of holding public events
- Strong visual connections with the town
- Association with the Marshall family and surviving Marshall ‘picturesque’ buildings
- Formalised park with ornamented railings and lighting
- Contributes to ‘outstanding universal value’ and the concept of landscape conservation

The view from Crow Park was painted by Thomas Smith of Derby in 1761. Crow Park first achieved notoriety as it was recorded ca. 1750 by visitors and locals who were outraged to see the old grove of ancient oak trees being clear felled by the commissioners of Greenwich Hospital who had been given the land which formerly belonged to the last Earl of Derwentwater<sup>7</sup>. The trustees of the Hospital merely saw the trees as a cash crop, but the ancient oaks held historic value as part of the estate of the last Earl of Derwentwater, and there was a strong appreciation of their antiquity and the noble associations, at a time when there was also an awareness of the natural sciences and an early appreciation of scenic beauty.

This stimulated one of the earliest public debates about the aesthetics of economic land management decisions and is perhaps one of the first written records about damage to the environment by a private landowner. The site therefore has recognised value as one of the early places where the conservation movement first gained momentum and the site contributes to the Outstanding Universal Value of the English Lake District World Heritage Site as it is perhaps the earliest example of the idea of the universal value of scenic landscape and how this is shared by all of us.

Crow Park was identified as one of the original ‘viewing stations’ within the English Lakes described in 1778 by Thomas West in his descriptive letters of Keswick and the Borrowdale valley and the published itinerary. The ‘station’ is a viewing place from where the natural beauty of the lakes and hills and fells could best be appreciated; in this case it was by the 1750s, and still remains, an open area

<sup>7</sup> The Earl was punished by the Crown and his land confiscated after he joined the failed Jacobite Rebellion in 1715



7.1 Panorama from Crow Park to Keswick with Latrigg



7.2 Ordnance Survey map of 1864 with Crow Park Cottage and the Marshalls' Boat House (Carlisle Archives)



7.3 James Clarke's map of Derwentwater dated 1787 with Crow Park and the pedestrian walkway leading to the foreshore (Whitehaven Archives)

of ground at the northern edge of Derwentwater. This provided a natural vantage point to see down the lake, looking south, towards Borrowdale, and to look across Keswick towards Skiddaw, looking north. The plain grassy exposed mound gave people clear views and a 360-degree vantage point to look at the view. From that time on the 'park' was celebrated as part of the tour of the Lakes and became a recognised public place to enjoy the scenery in and around Derwentwater. It was used as the focus for major public events and hosted stalls, sideshows and refreshment tents for the Regattas established by Peter Crosthwaite and Joseph Pocklington in the 18th century.

It continues to hold an important function as public open space to the present day, hosting the annual Keswick Mountain Festival and a re-enactment of King Pocky's Regatta in 2019. When UNESCO confirmed the World Heritage Site inscription, Crow Park was the location chosen to celebrate this with a public monument, in recognition of its international value.

The origins of Crow Park are not fully understood. The simple rounded 'mound' form of Crow Park comes from the natural geology of the drumlin<sup>8</sup> shape, a geological phenomenon from the Ice Age, but it has also been re-shaped by man. It is plausible that the name 'park' may have come from a former

<sup>8</sup> Drumlin = long low hill or ridge chiefly composed of till which has been rounded and smoothed by past glacial action

use as a medieval deer park for the Earl of Derwentwater, who owned the land before it was requisitioned by the crown. The name 'park' was well established prior to the 18th century. This is to some extent supposition based on the name and the plan form of the enclosure, as there is no documentary record of a deer park that has yet been established. It has the strong characteristic ovoid form of a small medieval deer park, an enclosure historically bounded by pale, ditch, perimeter rights of way and 'freebord'<sup>9</sup> to varying degrees. The land has been altered, any former earthworks created to form a pale and ditch were probably removed when the internal perimeter was remodelled to create a racecourse around the turn of the 19th century. The stepped profile of the racecourse can still be seen in the northern and western perimeter of the park and its presence was recorded on the 1820 Greenwood map. The use of the land as public open space for entertainment has longevity and continuity from the 1780s onwards.



7.4 Greenwood map of 1824 with racecourse marked (Whitehaven Archives)



7.5 Stepped profile of the perimeter pathway on the line of the old racecourse

Crow Park therefore became a public park by default and it was one of the earliest examples of this, long before the formal public parks of 19th century urban industrial towns. It was formalised by a set of wrought-iron railings and gates, some of which survive along the approach road to the lake, a way of emphasising the formal purpose of the park. Sir John and Lady Randles gifted the site to the National Trust in 1925 but the site had long been considered and adopted as semi-public space, to command the views of Derwentwater, Keswick and the surrounding hills, looking towards Borrowdale to the south and Skiddaw and Latrigg to the north.



7.6 The Water's Edge (Crow Park Cottage) with its delightful gate and picturesque details

At the time of the Tithe Map (1843) and Award (1840) the land was owned by the Trustees of John Marshall and was described as arable. It must have been ploughed and rotated with grazing land. Its ownership by the National Trust recognises its importance as public open space, and its literary and artistic associations for generations since the 1750s. It has a strong and continuous historic association with Keswick and its tourist industry to the present day.

Crow Park Cottage, established ca. 1846 on the southern tip of Crow Park and now called The Water's Edge, is a picturesque neo-Tudor building, with mullioned dormer windows, bargeboards, drop finials, and cylindrical chimney stacks, very consciously built to reflect the picturesque ideals of the landscape and some of the local vernacular details. It is not recorded in 1843, which suggests that it was built by the Marshall family along with their other picturesque family of buildings in the later 1840s; it was later recorded as Mr Marshall's bailiff's house. The Boat-House which adjoins it has a datestone of 1851 and it was incorporated into the grounds of the cottage and is recorded with the cottage in 1863. It is being substantially reconstructed (2019) but has similarities of building form with the bailiff's cottage, graduated Westmoreland

9 Freebord = the strip of land outside the whole boundary of a deer park, stretching 5-7 metres from the pale.

slate roof, bargeboards, green slate mullioned windows, green slate hanging and a little bellcote and weathervane. Both are in private ownership, the land covenanted. The boundary of the proposed extension occupies the line of the foreshore.

The relationship between Crow Park and the town of Keswick is a strong one despite the distance. We can appreciate this from the many paintings and photographs showing views from Crow Park to Keswick. The development of the north side of The Heads and Lake Road for hotels had a very deliberate designed aesthetic relationship with Crow Park and the land in between (now Hope Park). Hotels were given this vantage point across the landscape with these grand views of Derwentwater from the bedrooms, a deliberately borrowed setting.

## Hope Park

*See Character Areas Map – Area 9b*

### Key characteristics:

- Open space with 20th century history of leisure use, popular with visitors and tourists
- Strong visual connections with the town and a historic public routeway
- Public park of municipal character, with compartmented spaces and functions
- Formalised park with ornamented perimeter railings and continuity with Crow Park
- Important setting for buildings at The Heads

Hope Park is a natural continuation of Crow Park: the low-lying land had always been an area of ground adopted as a through-route for access between the town and the lake; being low-lying and occasionally waterlogged, pathways had been created to improve access across this area and are recorded in historic illustrations. A wide public pathway, probably the route of the later roadway, Lake Road, is recorded on Clarke's 1787 survey drawing.

The view of the town centre, as seen in Lady Beresford's watercolour painting (Wordsworth Trust - 2000.22.6) of Keswick from the low-lying land close to the present site of Hope Park, shows the public walkway through the area now straddled by Crow Park and Hope Park. The buildings within the medieval settlement stand along a ridge, with the Moot Hall standing out, seen with the rising ground of Skiddaw forming the backdrop to the painting.

By 1899 the hotels built along 'Heads' were designed to incorporate the vantage point that the outlook over Crow Park and the intermediate low-lying area gave them across Derwent Water.



7.7 View through Hope Park



7.8 View through Hope Park



7.9 *Keswick and Moot Hall, c.1820, Lady Beresford (1788-1860) - Courtesy of The Wordsworth Trust, Grasmere - (2000.22.6)*

*The view appears to be taken from the edge of the lake at Crow Park, where a public path runs towards the town. The middle ground of trees is probably in the depression where part of Hope Park now lies. The importance of the physical and visual connection between the parks and the town is very clear in this view.*

Initially the land was developed by Lt. Colonel Percy Hope as a small golf course and in 1927 he was applying for permission for a wooden kiosk. The land was donated to the town by Lt. Colonel Sir Percy Hope in 1974 with Lady Hope's Garden, for the enjoyment of residents and visitors alike. Interestingly, Sir Percy Hope founded the Lake District Hotels Company which owned the main town-centre hotels. Hope Park performs a valuable function providing activities for visitors, areas for sitting and enjoying flowers and plants and it contains a 'pitch and putt' golf course, an area for boules, a putting obstacle course, ornamental gardens and mini arboretum, with small kiosks providing refreshments. It caters for large numbers of tourists throughout the year. It still retains its essentially historically open character, maintaining views across to the Heads and the backdrop of Skiddaw, as seen in Lady Beresford's painting, although the hotels along The Heads occupy a large part of the middle-ground.

Hope Park has continuity with Crow Park, even though they are set apart by two hundred years, by being surrounded by a similar ornamental set of railings (galvanized rather than wrought iron) to give a sense of polite formality.

## The Station and Keswick Hotel

See Character Areas Map – Area 10a

Key characteristics:

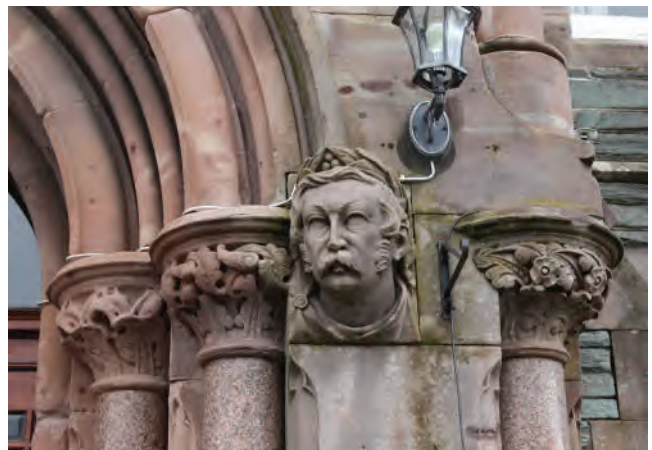
- Grand hotel of Italianate style, of significant size built of imported sandstone
- Important designed aspect, with terraced lawns, gardens, shrubbery walks, and mixed planting, providing shade and opportunities for contemplation
- Open landscaped garden provide an important setting for the hotel, in the lee of Latrigg
- Association with the Cockermouth, Keswick and Penrith Railway
- Long vistas through the trees with views of mountains - sense of detachment from the town
- Gothic Revival station building, with well-preserved metalwork to entrance and platform

The Cockermouth, Keswick and Penrith Railway was late to arrive in the town, compared with other towns, and was built between 1862 and 1863.

Keswick Station is the main surviving station building for the railway. The Carlisle Patriot celebrated the opening of the Keswick Hotel on 5th July 1865 in a long article which explains that the Hotel was intended to be opened to coincide with the opening of the railway. The station building and the hotel are now interconnected and the station building is listed grade II. Stylistically they are very different, with the station buildings adopting a Gothic Revival style, with a balanced symmetry, very steeply



7.10 View of the large Keswick Hotel from the forecourt which is shared with the station, with an ornate porch emphasising the entrance.



7.11 A carved red sandstone figurehead of Prince Albert forms a corbel to the Gothic Revival entrance porch.



7.12 The station building is significantly different in a green Lakeland slate with buff sandstone dressings.



7.13 The dramatic, canopied glazed station platform is now part-absorbed within the hotel.

pitched roofs with moulded, stone-coped gables, projecting quoined chimney stacks and moulded stone dressings. The station cast-iron and glass platform canopy is only visible from the north, from the old platform but is an impressive survival.



*7.14 Formal terraced lawns provide an important foreground setting for the building.*

The hotel, by contrast, is more classical in inspiration and more closely related to the Italianate palace style, with shallow hipped roofs, and projecting stone bracketed eaves, which was commonly chosen for station hotels. It is embellished with very ornate cast-iron scrolled brackets supporting balconies which also have cast-iron panel balustrades, all original, to both the main elevation, the side elevation overlooking the station entrance and a separate matching balcony detail to a corner turret with a pointed roof, which is more continental in style. The original elevations have a strong rhythm of repeated three-storey masonry bays.

The datestone on the Keswick Hotel over the entrance porch is dated 1869, which is confusing and may indicate it took a long time to build and finish. In fact, the hotel has the appearance of having been extended several times. The porch has a massive arched doorway based on a Norman doorway, in carved red sandstone with red granite columns (probably imported from the Aberdeen area), and carved name and scrolled acanthus leaves, now picked out in white, with patriotic carved portrait heads to the corbels, representing a young (and rather masculine) Queen Victoria and Prince Albert, even though he had died in 1861; the distinguished sideburns and Victoria's tiara and hairstyle are all tell-tale characteristics.

The gardens and landscaped grounds around Keswick Hotel were designed as an important part of the setting of the hotel and have a congruent character with Upper Fitz Park. In fact, the land within Upper Fitz Park was initially part of the hotel grounds, which stretched to the River Greta. Initially laid out to serve the hotel, the structure of both areas of landscape provides a unified character to the views, with many repeated forms of structural planting – shrubberies of rhododendron are interwoven with yew and conifers. The character of the grounds is primarily composed of lawns and terraces; lawns provide the formal Victorian 'skirt' around the property, with embanked terraces creating a raised setting for the building. Edwin Beard Budding's invention of the lawn mower in 1830 encouraged the middle-classes to value the formal landscaped garden that had once only been available to the upper classes. The lawns to the south of the hotel are edged with embanked terraces, in several layers like tiers of a wedding cake, separated here by two circuit paths and two flights of stone steps leading directly from the main entrance of the hotel and across into Upper Fitz Park.

The boundary of the Hotel grounds is softened with clipped hedges of rhododendron. Early postcards reveal how the hotel was raised above the stepped and terraced ground to show it to best advantage. As the grounds matured, shrubberies and generous paths and steps, lined with large stones and ornamental lighting provide interesting grounds for guests to wander through, with glimpses across the landscape to the distant mountains.

## Upper Fitz Park

See Character Areas Map – Area 10b

### Key characteristics:

- Well-preserved public park and important competition-designed green space, opened in 1884
- Lush planting with specimen trees
- Well-maintained grounds with interesting shrubs and tree trail
- Formalised park ornamented with park buildings, including gate lodge, Museum, Art Gallery, gateways, and sculpture
- Public recreational facilities for bowling and tennis
- Causeway and avenue - strong linear link, connecting town and former station

The boundary of the Conservation Area currently follows the footpath in Lower Fitz Park and excludes the two interlinked parks.

The idea of a local public park for outdoor leisure was first suggested by Henry Irwin Jenkinson in 1880, when the land was put up for sale for building plots. He promoted this idea from 1880 in an effort to avoid the town's expansion across the river into an area of floodplain which he said was already valued by residents as a 'natural playground' known as "The Fitz". He worked with John Fisher Crosthwaite, of the Cumberland Union Bank in Keswick, on the initiative and sought funding from the Hewetson family and donations. The Fitz Park Trust was formed in 1882. The aspirations were firmly embedded in providing for the social welfare of townsfolk:

*“the people will meet together to enjoy healthful outdoor recreation, classes will be knit closer together, petty bickerings will become rarer, the drinking habits will be quietly combated, and from the oldest to the youngest, the tendency will be to improve in health, manners, temper and disposition.” (Keswick Lakes Visitor, 12th February 1881)*



7.15 View through Upper Fitz Park, with a glimpse of Keswick Hotel through the specimen trees.



7.16 The bowling green with bowling pavilion and view of Station Road and Keswick Museum.

The Lower and Upper Fitz, seen as a panacea to the social problems within the town, were designed as a whole, but were acquired from different owners, High Fitz from the Keswick Hotel Company and the Low Fitz from Mr Le Fleming of Rydal Hall, at a total cost of about £9,800, a significant sum. High Fitz had been initially landscaped as part of the hotel grounds.

Fitz Park was opened in June 1884 although the grand opening ceremony when the park was 'free

from debt' took place on 21st June 1887 coinciding with Queen Victoria's Jubilee.

The Fitz Park Trust held an open competition for the design of the grounds and the winner was WH Fletcher (an architect based in London). The second prize went to Edward Milner, the famous landscape designer (Lakes Chronicle and Reporter, 2nd February 1883). From this and the lack of evidence of Milner-type landscaping, we can probably assume that the design was laid out by Fletcher. He may have also designed the original gatelodge, which was amalgamated with the museum and built by Thomas Hodgson, as it has strong similarities with other gatelodges designed by WH Fletcher, even though Hodgson was credited as the designer.

There are two Bowling Greens and two sets of Lawn Tennis Courts, although initially there was just one lawn tennis court, separated by paths and extensive tree planting, creating an ornamented parkland landscape with mature and lush vegetation and structural planting using species (with identity tags) which were incorporated to educate people. The parks both now benefit from tree trails. In the Upper Fitz Park Wellingtonia, Weeping Sequoia, Atlas Cedar, Cedar of Lebanon, Western Red Cedar, Deodar Cedar, Western Hemlock, Weeping Silver Lime, Sessile Oak, Horse Chestnut and Copper Beech are the largest and have great statuesque presence. There are many smaller trees introduced for their unusual form and bark. The character of this part of the town is lush, with exotic planting by 19th century standards. Although there are many trees forming a mini arboretum, there is still a spacious character to the park so that the mountainous backdrop and views of certain peaks are still present across the park, and the form of each individual tree, with its habit and character is clear and both of these factors are a highly conscious part of the design. The land rises to Brundholme Road in a gentle slope where trees and shrubberies frame the edges, and the road forms a terrace along the contours visually connecting the lower park with the grounds of the Station Hotel – Keswick Hotel.



7.17 View through Upper Fitz Park with its statuesque specimen trees.



7.18 Impressive carved red sandstone gatepiers with later memorial gates to H I Jenkinson frame the entrance to Upper Fitz Park.



7.19 Keswick Museum and Art Gallery seen from Lower Fitz Park.

The buildings within Upper Fitz Park have been remodelled but retain their charm. A little Bowling Club pavilion survives, largely rebuilt since flooding but retaining its glazed verandah and graduated Lakeland slate roof; two other little faceted shelters with conical mitred slate roofs were built; one survives and has been extended to become the gardener's maintenance building. There is a bronze bust to John Bankes in the upper park, with a red granite plinth and some contemporary sculpture.

The upper park is surrounded by a tall iron fence, originally a wooden fence, and moulded stone plinth, with an ornamental

iron gateway along Station Road, which forms an embanked causeway between the upper and lower parks. The road is lined with mature lime and sycamore to the west, and the mature specimen trees within the Upper Park, forming an avenue framing the views along the street. The gateway is framed by a pair of central gates and pedestrian side gates, with four ornate red sandstone gatepiers, the central two of which are dated and carved "Fitz Park – 1882" with later highly ornate wrought-iron memorial gates which are surmounted by a portrait panel and two scrolls which are lettered "In Memory of H. I Jenkinson".

On the west side of Station Road, Keswick Museum and Art Gallery originally opened to the public on 11th April 1898 as a combined purpose-built town museum and caretaker's lodge, both as a memorial to the Hewetson family who gave generous donations towards the acquisition and structure of the two parks, and to mark Queen Victoria's diamond jubilee; in 1905 the art gallery was added. The design of both phases was reputedly by local man Thomas Hodgson of Keswick, a local builder and amateur artist. Both phases are united in a building with asymmetrical and Arts and Crafts character, adopting the same details, with timber verandahs to Station Road, and slate-hung oriel windows over Lower Fitz Park, stepped bargeboards to gables, finished with herringbone timber-frame and roughcast panels, rounded 'lakeland' chimney stacks, eyebrow dormers and graduated green slate roofs, all grounded in a green slate with red sandstone dressings. Tablets with the names 'Local Museum' and 'Art Gallery' are fixed in each gable wing overlooking the park and to public views from the north, whilst the datestones and memorial tablet to 'T & H. Hewetson' (Thomas and Henry being brothers) is fixed on the plinth of the roadside elevation.

The ornate sister double gates and railings to the west side of the road leading into Lower Fitz Park are wrought ironwork, set on red sandstone gatepiers dated 1897 dedicated "In Honour Of – J.F. Crosthwaite".

Fitz Park was a source of great civic pride when first developed. It survives substantially the same as when first laid out, although some trees have come to the end of their life and have been re-planted.

The lower park has very little structural planting relating to its development as a public park from 1884. Much of the infrastructure was created with the mass earthworks and retaining walls inserted as part of the construction of the railway, and associated tree planting intended at that time to reduce the visual impact of the railway from the town. Flood damage has meant that buildings such as the cricket pavilion have had to be rebuilt, so there is little authentic detail from the Victorian phase within the lower park. This was largely open space dedicated to outdoor recreation and large events such as agricultural shows. The proposed boundary of the conservation area follows the footpath but excludes the playing fields and quarried and embanked retaining walls to the former railway line.

## Manor Park

See Character Areas Map – Area 11

### Key characteristics:

- Spacious suburban housing inspired by the garden village movement
- Well-preserved housing of traditional roughcast finishes and Westmorland slate, influenced by the Arts and Crafts movement
- Long curving street flanked by boundary walls and front gardens

Manor Park is a residential street which was added to the Victorian streets laid out to the east of the town. The street infrastructure was laid out by 1925 and was part of the planned development of Keswick and appears on the OS map of that date without any housing. The “Manor Park” scheme was mooted in 1923 and was intended to “supply a real need”. Following the precedent of Greta Hamlet, which they cited as a good example, the “Keswick Building Society” urged the scheme promoters to “give plenty of land round the houses to make to a real suburb of Keswick, and not to do as was done in Leonard’s Street, fill it up with as much brick, stone and mortar as it would hold.... They wanted space...” (Penrith Observer, 27th February, 1923)



7.20 Detached house with sash windows, roughcast and slate hanging.



7.21 Hipped roof with slate hanging to projecting bays, roughcast and sash windows

The housing at Manor Park builds on the kinds of characteristics found within both the garden village movement and Arts and Crafts architecture; it first appears in a complete form on the 1938 OS map. Houses facing onto Ambleside Road have, typically, traditional slate hanging in green Lakeland slate, original white-painted windows (sashes at No. 2 Manor Park) or white-painted and some white uPVC timber casements, roughcast render, two-storey bays with slate-hanging (e.g. No.1 and No. 18 Manor Park, Challoner and Wooda, Ambleside Road). Although the houses are each slightly different with both pitched roofs and hipped roofs, and a mixture of detached and semi-detached, they share common principles: a common building line and generous gardens, roughcast render, green graduated slate roofs and slate hanging to bay windows, and in general they retain their original features, with a few exceptions. The traditional boundary treatments tend to be either privet hedges or limestone blocks, brought to courses with little slips of slate, with cock-and-hen coping. There are, however, some losses and artificial blockwork replacements.

It will be important that if these houses are included in an extension to the Conservation Area, that the 1991 Article 4 Direction is extended to cover these houses and their front boundaries.

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## 8. MATERIALS, VERNACULAR BUILDINGS & ARCHITECTURAL STYLES

### Materials

The quarrying of building stone as an industry came relatively late in Cumbria owing to the varied and often extreme topography of the county. Until then, the building materials of the 17th and 18th century were dominated by locally sourced materials, some quarried and some gathered as 'fieldstones' or stream boulders. Keswick is characterised by a huge palette of building materials reflecting its long history of development.

The largest town located on the Skiddaw Group outcrop is Keswick.<sup>10</sup> The local stones consists primarily of dark coloured 'slates' (more specifically, metamorphosed siltstones and mudstones with sporadic beds of greywacke). These had limited use as building materials but where they were used it was in a crudely dressed rubblestone form. On the west flank of Skiddaw is an outcrop of felsite, a pale grey fine-grained rock, occasionally used as a local building stone, with some evidence for its use in Keswick.



8.1 - Large river boulders were shaped to create these massive quoins, a remnant of an earlier building in the yards.

Some of the earlier buildings in Keswick were built using fieldstones or large river pebbles from the Greta, gathered and built in a rubblestone mortared form. These pebbles and boulders were deposited as glacial till from the Borrowdale Group volcanic rock, the solid geology of which lies to the south-east of the town. They were then gathered and laid in a mortar and for the domestic buildings usually given a coat of wet-dash or whitewashed. The earliest buildings within the medieval core incorporate some large boulders, possibly of breccia, into their footings from this geological group.



8.2 - Washed river pebbles laid to form a private yard.



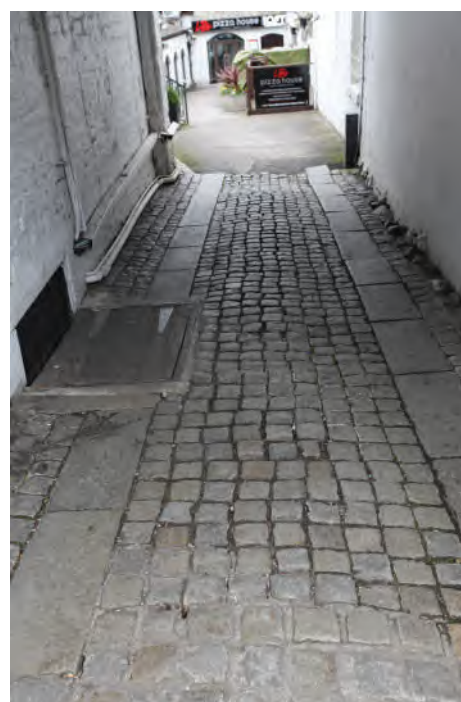
8.3 - Washed river pebbles from the Greta, laid to form a traditional cartway between private houses

10 See for reference 'Geology of The Keswick District', British Geological Survey, pub. 2000, 'Strategic Stone Study - A Building Stone Atlas of Cumbria & The Lake District, Historic England 2017, and 'Landscapes Around Keswick', Alan Smith, pub. 2004

Examples of a conscious use of dark rubblestone quarried from the local Borrowdale Group, which outcrops in an intrusion of dolerite at Castlehead, can be seen in the Library and School buildings built for the Marshall family, using the Castlehead quarry outcrop, which were built before the arrival of the railway, and in the boundary walls running along Borrowdale Road. Rather than render or white-wash this stone, during the 1840s there was a conscious desire to be more authentic to the natural materials, and a nationwide move away from stucco. Where historically this material may have been limewashed for the domestic buildings, the deliberate choice of leaving the stone in its natural state has left a legacy of dark buildings of the 1840s. The stone often has a split face where the rounded boulders have been dressed, but there are a number of different colours, including occasional dark pinks or purples of breccia and buffs, as well as dark grey. Joints have small flecks of horizontally-bedded slate, introduced to improve the set of the mortar and to bring the rubblestone to courses. Early 19th century terraces are also built using the local shaly Borrowdale Group stone, with thin slate adopted for the lintels. Examples include: 1-10 Greta Street and 14-26 Poplar Street. Accounts for building St. John's Church record that the rubblestone used for 'rough walling' was quarried from "Castlehead".



8.4 - The Verger's Cottage, built by the Marshall family using local Castlehead-quarried dolerite.



8.5 Threlkeld granite is used for setts and flush kerbs within a yard entrance cartway.

A good example where the use of Borrowdale stone can be seen alongside Threlkeld granite is the boundary wall to Crow Park Cottage where the different materials frame the pedestrian entrance.

"Skiddaw Granite" is a grey-brown, medium-crystalline variably porphyritic biotite-granite, which has in the past been quarried to a limited extent for building purposes. This can be seen on occasion in Keswick where it was occasionally used for kerbs and setts.

"Threlkeld Granite" is a porphyritic grey microgranite (the 'Threlkeld Intrusion') which was quarried from the outcrops at Threlkeld to the east of Keswick on a small scale during the 18th century and on a massive scale from ca.1870; this was ideal for paving setts and can also be seen in some buildings, where it was included having been already quarry-dressed; being a hard material, it was difficult to finish and was not used for architectural dressings.

A local example of the granite combined with narrow bands of Westmorland slate can be seen at 2-10 Myrtle Villas (d.1885), Brewery Lane, where the granite is laid in snecked form.

The small square setts we find within the town are of two types:

- Skiddaw Granite dark grey uniform colour often seen with a rounded and polished upper face.
- Threlkeld granite setts - a paler grey, with more flecking and variation. The Threlkeld granite is also used occasionally for large kerb stones and can be seen in-situ at the entrance to yards or laid as parallel channels for the wheels of cart tracks and along Southey Street.

The earliest form of paved surface is that of river cobbles, still found in a number of the yards.

Some of the larger villas and public buildings of the 18th century and early 19th century adopted the use of dressed stone for quoins and window surrounds. Sandstone would have been transported many miles to Keswick so it was reserved for those who could afford it. Quoins elsewhere, such as for the mill buildings alongside the River Greta, were typically more rough-hewn from large blocks of local Borrowdale slate.



8.6 - 'The Plosh' - limewash is applied in multiple layers over the rubble stone, unifying the various phases

8.7 - Wet-dash, the traditional form of render, is becoming rare to find. This 19th century example is at St. Kentigern's Church, Crosthwaite.



The Moot Hall of 1813 was built with the local Borrowdale Group rubblestone, brought to courses, and with rusticated sandstone quoins to frame the openings, but the rubble was not intended to be seen. It was intended to be rendered with a stucco finish and this can be seen quite clearly in the historic painted views and early photographs of Keswick, as the clock tower appears white. The painting of the market place by Joseph Brown Junior of 1870 in Keswick Museum suggests it had sandstone quoins (unpainted) with a pale creamy-grey render. Since the render and painted finish was removed and the quoins and window surrounds were painted cream, they now stand out against the stone backdrop and the whole effect is much more vibrant than was intended – it was intended to be a refined building of polite Italianate architecture. Sometimes the removal of stucco may be misguided and care should be taken before carrying out this practice to check whether the stucco was a designed and authentic finish. In the case of most of the listed buildings of the Georgian period in the town, the removal of stucco to expose rubblestone is unlikely to be supported and in other instances it is controlled by requiring planning permission under the Article 4 Direction.

## Quartz

The varied geology of the English Lakes was celebrated in Keswick where the famous Jonathan Otley, a self-taught geologist and mineralogist, created geological maps of the Lakes. Along the boundary walls in the terraced streets we often find the use of quartz, adopted as a decorative coping, as well as other minerals and geological finds, including amethyst and fossils, as locals and guest houses perpetuated and celebrated the mineralogy of the region, exploiting its tourist potential. Quartz is found as a mineral vein within the dolerite of the Borrowdale Group.

## **Non-Local Materials**

During the second half of the 19th century Keswick's expansion led to a much greater variety of materials being imported from other areas of Cumbria. There was little interest in using local building stone when other, more easily dressed, and decorative stone became available. Keswick has some of the most varied and colourful Victorian stone architecture in Cumbria. Polychromy is also commonplace, with a mixture of different bricks, yellow, blue and red.

### **Red Sandstone**

The Church of St. John the Evangelist of 1838 by Salvin is faced with pale pink to buff carboniferous sandstone from the Eden Valley (Lamonby freestone), and this is striking for its unique presence on this scale in the town, both at the time that it was built and subsequently.

The Penrith Sandstone is a dark red, medium-to-coarse-grained sandstone, used widely in Keswick for dressings, occasional quoins, window cills and lintels. The harder stones were worked in the past at Lazonby Fell and included the trade name 'Plumpton Red'.

### **Sherwood Sandstone Group - St Bees Sandstone and Kirklington Sandstone Formations**

The St Bees and Kirklington sandstones are not easily distinguished when seen 'in isolation' within buildings, but the Sherwood sandstones generally have been widely quarried and used extensively as a building stone across their entire outcrop area since at least medieval times. By the late 19th century, very large commercial quarrying operations had been established near St Bees in order to meet the demands of a growing local and national market. There are examples of this stone used in Keswick where it would have been transported by train.

### **Green Slate**

Extensive areas of the town from the mid 19th century started to use the green slate which we associate with the Lake District as the principal walling material. This is not specifically local to Keswick but was sourced from some of the Borrowdale quarries and was made readily available after the construction of the railway. This has a blocky appearance, generally using 4-6 inch courses, as distinct from random rubble. The Police Station, for example, adopted the use of the olive-green coloured Borrowdale Volcanic Group slate. Today, the majority of this olive-green slate building stone comes from the Honister Crag quarry at Fleetwith Pike.

The Borrowdale Volcanic Group 'strata' created strongly cleaved rocks, which are one of the principal sources of the renowned blue, grey and green 'Lakeland' (a.k.a. 'Cumberland', 'Westmorland' or 'Burlington') roofing slates, now known as Kirkby Blue and Westmorland Green. This is still quarried from a range of quarries within the National Park in large surface workings or mined along deep adits which follow the target slate bands. The roofing slate and the building stone is generally from different sources but was always historically riven and split along its natural cleavage plane by hand.

Large areas of the expanded town were built using the green slate of the region. Because of its durability and its natural weathering properties this robust Lakeland stone is laid in a mortar bed at an angle, sloping away from the building so that it naturally sheds rainwater. Local builders adopted a technique to lay stone with tight joints between the fissile green slate and the walls did not need to be pointed after the walls were laid. There are examples in the town where this has been pointed at a later date, which is generally a misguided but well-meaning repair.

The nature of the green Borrowdale slate is that it is very hard to cut and carve but there are machine-turned and lathe-turned examples of slender green pilasters and some examples of punched green slate adopted for certain dressings, and these are generally very well-preserved.



8.8 - Local quartz is used in conjunction with the green-grey Borrowdale slate and sandstone.



8.9 - A celebration of local quartz, slate, sedums and imported clay coping tiles.



8.10 - Quartz, shells and other minerals are used to celebrate the local geology.



8.11 - Carved and hand-punched pilasters in green slate, a highly labour-intensive finish (1840s).



8.12 - Late 19th century green Borrowdale slate, an expensive tooled detail for dressings.



8.13 - Traditional technique of laying cleaved Borrowdale slate on a gentle tilt, to shed rainwater.



8.14 - Distinctive red Lamonby sandstone was chosen for St. John's Church.



8.15 - Gateposts or 'stoops' with the carved house name. It was easy to carve names into soft sandstone, as in this example, although there are many examples of carved name plaques in green Borrowdale slate.

## **Clay**

On occasion, during the later 19th century, pre-formed blue brick pavements and red-clay copings have been imported from The Potteries. Brick is rare, but was adopted for a few of the terraces in the second half of the 19th century. The Alhambra on St. John's Street appears quite startling for its use of red terracotta, a rarity in the town.

## **Roofs**

The same geological slate dominates the roofs throughout the town and it is generally laid in graduated courses, making best use of the natural materials and reducing wastage, as it was always laid historically. There are a handful of other slate roofs, including Welsh slate, but the town is dominated by this regional material. It is interesting to note that some paintings of the town in the earlier 19th century illustrate the roofs as a mixture of red and green, the red probably imported clay tiles.

Some Cumbrian roofing slate producers were regularly shipping their products to London and the south of England by the 17th century. St. John's Church had slate from Eskdale, delivered to Whitehaven, and then transported by cart to Keswick.

## **Render and Stucco**

The use of render was a traditional weatherproofing finish for upland housing in the Lake District and both this and the practice of lime-washing directly onto the local rubblestone can be found in Keswick. There are good examples along The Plosh and in the upper parts of the town along High Street and St. John's Street. The best and most authentic use of roughcast can be seen outside the town at Crosthwaite parish church. Roughcast uses a technique of throwing a pre-mixed wet render at the wall, which provides a rougher and more organic texture than modern systems of rendering. The town also has many examples of more formal stucco, which is applied by a wood-float to create a smooth surface, and then scored to imitate ashlar. One of the interesting quirks of Keswick is the use of all three of these techniques in certain rows.

The historic use of black-painted quoins and window surrounds and white painted render, however, was probably a fashion adopted during the late Victorian period after the death of Prince Albert in 1861. It is a characteristic now shared by a number of the older inns and public houses. It may have started initially as a mark of respect, as Keswick was bound-up with the Jubilee celebrations. Strangely this colour scheme has perpetuated in the town, with many of the pubs and coaching inns holding onto this colour scheme, which probably has no historic precedent before 1861.

## **Chimneys**

The rounded or circular-section stone chimneys that are often associated with the English Lakes are found throughout Keswick. They were adopted for many of the Gothick and vernacular buildings which pre-date the arrival of the railway, and then they were adopted later as a mark of distinction during the Arts and Crafts period, for a number of public buildings including the Schoolhouse and Hostel at Keswick High School, the Museum and Art Gallery.

High Victorian chimney pots, in a large variety of patterns, can be found throughout the eastern part of the town.

## **Decorative ironwork**

There are a number of decorative ironwork details used during the later 19th century to terminate roofs, in the form of finials, to finish eaves, in the form of decorative and ogee cast-iron gutters, to embellish bay windows, in the form of crestings, and to form occasional railings to frontages. The early use of cast-iron or wrought iron is relatively rare in Keswick. It is a craft which was exploited in some of the Arts and Crafts buildings.

## Doors

There are a great variety of doors within the town. Good examples include the used of ornate bolection-moulded panelled doors within the Victorian and Edwardian terraced houses and the use of Gothic doors for the Marshall properties, such as Strawberry Cottage, 52 St. John's Street.



8.16 - Wrought iron used for the Parish Room of 1879, to celebrate craft skills and create a sense of age.



8.17 - Cast-iron post and spandrels to the station canopy.



8.18 - 1840s cast-iron gate to The Water's Edge



8.19 - Cast-iron panels, posts and spandrels used for a balcony on Station Road



8.20 - Cast-iron cresting to a bay window, Southey Street



8.21 - Blue enamel street sign on tin.



8.22 - Blue enamel street sign on tin.

## Vernacular Buildings and Architectural Styles

### Churches and Chapels

All of the churches and chapels within the conservation area once lay on the outskirts of the town, but have become enmeshed within the town as it expanded. The original parish church of St. Kentigern, outside the conservation area, holds the headstones of many noteworthy residents of the town in its large, extended graveyard: Robert Southey and all of his family, Canon Rawnsley and his wife Edith, and a surprising number of Bishops, perhaps chosen for the peaceful surroundings of their final resting place.

The later **Church of St. John** (grade II\*) which was built in 1838, designed by the architect Anthony Salvin, and extended 1862, 1882, and 1889 by W. Marshall, was built with the patronage of the Marshall family, and specifically John Marshall who purchased the Greenwich Hospital lands in 1832 and commissioned the church, which was extended by his descendants.

The pink sandstone ashlar is the only example of this material used exclusively in the town and it glows in the morning and evening sun. The three-stage west tower, and its ceremonial doorway with 2 orders of shafts, and double doors with original studs has an axial view leading across the valley to Causey Pike; this and its tall parapet stone spire, with angle buttresses in the lower stages is very deliberately placed on a raised platform and is a prominent landmark in the wider landscape.

The Celtic cross gravestone of one of Keswick's literary giants, Sir Hugh Walpole, lies in the churchyard.

**Bethesda Free Chapel** (1851), now a house, is gable-fronted to High Street, in a typical non-conformist arrangement with central doorway (now blocked-up). This was identified in Robert Rawlinson's public health report in 1852 and was originally used by the Baptists (there is a New Testament inscription over the door celebrating baptism) but was redundant by the late 1870s, when it was recorded in use as an Art School. It later re-opened as a non-denominational chapel – the Christian Brethren's Chapel. There are green slate hood moulds to the windows to the front elevation with Tudor-arched windows to the first floor and a datestone and inscription. The use of random massive quoins and random-rubble dolerite stone from Castlehead quarry, and its proximity to other buildings in the ownership of the Marshall family, suggest that they may have influenced the choice of materials and details. Edward William Wakefield Esq., a banker from Kendal, is said to have paid exclusively for the chapel.

Designed by the architect John Ross of Darlington, **Keswick Methodist Church** was originally the **Wesleyan Chapel**, Southey Street (1863) and has a distinctive Gothic character, with decorated central window and paired entrances. Seen obliquely along the street, it appears highly decorative and asymmetric in form and has combined green slate and buff sandstone dressings, with cusped tracery and shouldered lintels to the flanking windows.

**Lake Road Chapel** (former Keswick Congregational Church), Lake Road was built originally in 1803 as a chapel for the Independents, and the present building was erected in 1859 for the Congregationalists. The steeply pitched roof serves as a gable-fronted building to the street, with an attached porch. Now rendered, the building was originally faced in stone, but it retains its rose window and pointed arched windows, which are highly decorative in cusped sandstone tracery.



8.23 - former Bethesda Free Chapel, High Street

8.24 - Keswick Methodist Church, Southey Street

8.25 - Lake Road Chapel (left)

8.26 - Sir Hugh Walpole's Celtic cross gravestone



## Georgian Architecture

The grade II\* **Moot Hall** is the oldest public building in the town and is also a scheduled monument. It sits at the centre of the market square in a position where its predecessor also stood, as the fulcrum to the workings of the market town. It was the administrative centre of the town, with a 'yarn market' underneath in the 18th century, which was re-purposed after rebuilding in 1813 as an open-sided market-house for meal, butter, eggs and poultry. The first floor Court Room was originally used for a Copyhold Court and Court Baron. The square tower on the north end is reached via a round-arched doorway and double flight of steps with wrought iron railings. There are dressed details to each stage to create interest including a horizontal band, a 'half-moon' (thermal) window, and a clock face stage with semi-circular arched windows above, all classical in inspiration but altered by the removal of the stucco / painted finish. It is finished with a swept 'pagoda' roof and windvane.

The current 'seat' of local government and the offices of Keswick Town Council and Allerdale Borough Council is the former bank building at 50 Main Street, the former Cumberland Union Bank, (this is discussed under commercial architecture).

## Georgian Town Houses

The town contains many examples of roughcast and stucco-fronted Georgian town houses of two or three storey form. **Nos. 123-125 Main Street** (listed grade II) are an unusual identical pair of three-storey town houses, designed and built as a pair over 30 years (No 123 is dated 1707 on the door lintel, and No 125 is dated 1736), and framed by outer stone quoins. Each roughcast house has a central panelled door in a Tuscan pilastered doorcase and a later 19th century canted bay window to the ground floor. The houses are depicted in Caroline Southey's painting from Greta Hall of 1823.

**Nos 85 to 91 (odd) Main Street** are also listed grade II and have typically scored stucco, plain wood-float render, or roughcast with raised stone architraves to the sash windows.

The former **County Hotel** (also once the Station Hotel) and its adjoining house, **No. 3 Penrith Road**, (both listed grade II), are large, three-storey former Georgian town-houses, or lodging-houses, faced with scored stucco and stone architraves and rusticated stone quoins.

There are a large number of smaller, two-storey Georgian houses lining St. Johns Street, Derwent Street and High Street, dating from the late 18th and early 19th century. These are simple dwellings, almost all universally finished in roughcast or stucco, and built with deep-set sash windows, many with plain stone surrounds, painted in subtly different colours.



8.27 - The Moot Hall and its tower.

8.28 - the round-arched blind window and flanking windows to the first floor Court Room and raised quoins of the Georgian architecture of 1813 at The Moot Hall, with contrasting modern exposed rubble finish.



8.29 - 123-125 Main Street



8.30 - Penrith Road



8.31 - St. John's Street



8.32 - former County Hotel

## Gothick and Rustic Buildings

There are a family of buildings dating from the 1840s and early 1850s built by the Marshall family and Revd. Frederick Myers, which share similar building materials and architectural details, and were designed with a rustic, picturesque character - the datestones and names are commonly embellished in Gothick script: **St. John's School** (1840), **St. John's School Cottages** (52-56 St. John's Road), **The Library** (1849) and **Verger's Cottage**, and **The Battersby Hall** (1855), **The Parsonage** (1842) designed by Anthony Salvin and converted into a diocesan 'Holy Name House' in 1985, and further afield, alongside Derwentwater, the Water Bailiff's House (now **The Water's Edge**) and the **Boathouse**. Other buildings which may have been influenced by the Marshall family are: **The Hollies** (1846 'D' - for Dunlop) and Bethesda Free Chapel (1851). The style of the buildings could best be described as Rustic Tudor. It is possible that some may have been designed by an architect but no research has taken place to determine whether any of these smaller buildings were designed by Salvin.

Common features are: the steep-pitched roofs, the dark dolerite stone from Castlehead quarry used in its rubblestone form, with rough large quoins, the use of stone for cylindrical or diamond-section chimney stacks, the minimal use of dressed green Lakeland stone for mullioned windows and doors, with overlapping Lakeland 'slates' for facing large lintels, the use of diamond lattice timber or cast-iron casements, and gothick details such as hood moulds.



8.33 - Former Library



8.34 - The Verger's Cottage



8.35 - St. John's School



8.36 - St. John's School Cottages



8.37 - Gothick script



8.38 - Garden elevation of the former Parsonage



8.39 - Churchyard elevation of The Parsonage



8.40 - The Water's Edge (the bailiff's cottage)



8.41 - The Hollies

## Arts and Crafts Architecture

### Parish Rooms

The parish rooms were built in memory of Revd. G. G. Goodwin whose sudden death in 1878 prompted local worthies, led by Canon Rawsley, to engage the regional architect Charles J. Ferguson to design a small and prominent building in an Arts and Crafts style, employing all sorts of handicrafts. The opening ceremony was recorded in the West Cumberland Times of Saturday 15th November 1879. The eminent Arts and Crafts architect Phillip Webb was a colleague of Ferguson.

### Keswick School of Industrial Arts (Grade II)

The opening of the Keswick School of Industrial Arts was described in "The English Lakes Visitor", on 7th April 1894:

#### *"Opening of the New School of Industrial Arts*

*...The building is situated just over the Greta bridge, upon a plot of ground obtained from the trustees of the Crosthwaite High School on a lease of 99 years. It was designed by Messrs. Paley, Austin & Paley of Lancaster, who have carried out the wishes of the committee to have a convenient "unpretentious building in accord with the old Lake country style of domestic architecture", with sufficient character added so as to render it an ornament to one of the main approaches to the town....*

*Over the door communicating with the wood-carving room was placed the following motto, the composition of Canon Rawnsley: -*

*“The makers are the poets! Ply your skill!  
Beat, rhythmic hammers. Work harmonious will!  
Coleridge and Southey watch from yonder hill!”*

*.....In securing the present premises the committee had tried to arrange matters so as to be on a main thoroughfare on a plot of ground unlikely to be further built upon. They had obtained that from the Trustees of the High School. The Greta gave its bright arm of defence on one side, and on the other the Trustees of the school, to whom they are a debt of gratitude. A place was needed in quiet, pleasant surroundings, from which beautiful views could be obtained and enjoyed.....*

*....a great deal of gratitude was owing to that noble man, John Ruskin. In a letter Mrs Severn, writing from Brantwood, said, “You have Mr Ruskin’s best wishes always in all your good works.....” Mr G.F. Watts, in his letter remarked – “Certainly I rejoice in the culmination of our endeavours....” Another letter from Mrs Holman Hunt on behalf of her husband wishing the Keswick School of Industrial Arts “Good luck”. Another letter was from Walter Crane.....”*

The high esteem in which Canon Hardwicke Rawnsley and his wife Edith Rawnsley were held, was expressed by these famous artists, after the Rawnsleys established Keswick Industrial Arts in 1883. The school represented the culmination of a long period of development and nurturing of the decorative arts in the town, specifically finding an outlet for workers in repousse metalwork and wood carving, primarily to alleviate local poverty by finding alternative skills to employ local people.

The building has an unusual first floor decorative wooden verandah facing the road which is reached by a massive spiral stone stair. This, the main walling stone and the stone wing which runs north-south share plain stone raised bands, and there are other common details, such as slate hanging. The ground floor has a painted wooden inscription above a 3-light continuous window at ground floor reading: ‘The loving eye and patient hand, shall work with joy and bless the land’. There are integral single storey workshops attached at the rear. Paley and Austin are architects with a national reputation for their Arts and Crafts buildings.

### **Schoolhouse**

The former Schoolhouse on the old school site (now apartments, nos. 1-13) was also designed by Paley and Austin in 1898. It has delightful details such as the use of canted dormers, cylindrical stone chimney stacks, and slate-hanging, all slight variations on local building techniques.



8.42 - Parish Room 1879



8.43 - Keswick School of Industrial Arts 1894



8.44 - Schoolhouse 1898



8.45 - Greta Hamlet 1909-11



8.46 - Museum, Gate Lodge and Art Gallery 1898 and 1905 - the elevation to Station Road



8.47 - Museum, Gate Lodge and Art Gallery 1898 and 1905 - the elevation to Lower Fitz Park

### Museum and Art Gallery

Built in 1898 as a combined purpose-built town museum and caretaker's lodge, the Museum replaced the town museum at Museum Square and housed Flintoff's scale model of the Lake District which was formerly housed in the Moot Hall. In 1905 the art gallery was added. The design of both phases was reputedly by local man Thomas Hodgson of Keswick, a local builder and amateur artist. Both phases are united in a building with an Arts and Crafts character, incorporating oriel windows overlooking the park, open verandahs to Station Road with eyebrow dormer windows, half-timbered gables and bargeboards.

### Greta Hamlet

Between 1909 and 1911 25 houses were built in four blocks around three sides of a square and laid out in a comprehensive 'garden village' plan incorporating ancillary buildings, open space with communal areas (green and allotments) and private cottage garden space, all designed by the architect A.N.W Hodgson of Windermere. The design uses roughcast, painted to the fronts and left bare to the backs, in combination with small-paned sashes, green-painted lean-to trellis porches, and small bay windows.

### Banks and Commercial Architecture

Keswick has a number of historic bank buildings. **No. 50 Main Street**, the former Cumberland Union Bank is now the offices of Allerdale Borough Council but it has the formality of a bank building, built in classical Italianate form. Other banks include the former HSBC Bank (now 'Seasalt') – **11 Market Square**, **Barclays Bank**, Market Square, Lloyds Bank at **4. Main Street** (now closed), the former Keswick Trustee Savings Bank, est. ca. 1864.

The bank buildings adopted some flamboyant architectural details for their main banking halls and some large ground floor decorative carved sandstone masonry to their frontages.



8.48- 8.51 - Bank architecture

Keswick's burgeoning tourist industry led to the establishment of a number of photographic studios, each vying for attention from the tourist trade:

- **33 Lake Road** (Henry Mayson's two-storey photographic artist's studio);
- **15 St. John's Street** (the former Alfred and George Pettitt's Fine Arts Gallery and photographers studio), hidden behind a distinctive tall glazed and framed porch, and also once containing an art gallery; and
- **2-4 Borrowdale Road**, now George Fisher's shop but originally Abraham's Photographic Studio of 1887. George Perry Ashley Abraham was the first to enter the industry and he established a studio business based on the corner of Lake Road, Keswick, after an apprenticeship with Alfred Pettitt in 1862. The studio produced postcards and studio portraits but was most famous for the landscape photography of the mountains. The building is a prominent focal point in the town with slender decorative green Borrowdale slate columns and a Venetian-inspired clerestorey high-level window, with hipped roof and alternating bands of decorative slate.

All share the common purpose of providing very attractive shop window displays and attracting as much tourist business as possible. Both Maysons and Abrahams had scale models of the Lake District.

Mayson's and **1 Main Street** are two-storey, double-height shopfronts, built with tiered, cast-iron glazed frontages, of particular interest. **No. 12 Lake Road** is also a prominent focal point with a large glazed bay window.

## Public Houses and Coaching Inns

Keswick had a large number of coaching inns serving the early tourist trade which remain in use as hotels and pubs, accommodating today's visitors. **The Royal Oak** (a former posting house), **The Kings Arms** (a former posting house), **The George Inn** (a former posting house) and the Queen's Hotel, Keswick (**Inn on The Square**, and formerly **The Queen's Head** – a former posting house) are the largest. The Queens was rebuilt in the mid 19th century to accommodate a tall four-storeys but The George and the Royal Oak are still Georgian in character, three-storey with stucco-finished

masonry, lined-out to imitate ashlar, and raised, rusticated quoins and raised stone window surrounds. Many of the inns, like The George, are still painted in the black-and-white colour scheme commonly adopted after the death of Prince Albert.

Other public houses which form an important role within the town centre are: The Oddfellows Arms, The Golden Lion, The Packhorse Inn, and on Lake Road – “The Wainwright”, formerly “The Four in Hand” and before that “Lake Hotel”, The Dog and Gun, Lake Road Inn and the Bank Tavern, Main Street. In contrast with the main hostelries, there were also Temperance hotels, such as The Skiddaw Hotel, to cater for all persuasions.



8.52 - Two-storey cast-iron shopfront at 1 Main Street



8.53 - Two-storey cast-iron shopfront - former Henry Mayson's Photographic Studio



8.54 - George Fisher's local landmark building, formerly Abraham's Photographic Studio



8.55 - Pettitt's Photography Studio, now a hairdressing salon and masonic lodge



8.56 - The Royal Oak former coaching inn



8.57 - The Packhorse, a backyard 18th century public house

## Villas

A number of villas survive within the town: **Greta Hall, The Hollies, Millfield House, Town Head House, and St. John's Parsonage**. These were recorded as villas in the trade directories. Although they range in date over a 50-year span, they share certain characteristics, and were each designed within their own garden setting, retaining in most cases a spacious lawn, and occupied by the local gentry or those of high social standing.



8.58 - Greta Hall, as seen from Greta Hamlet



8.59 - Millfield, Penrith Road

## Victorian and Edwardian Terraces

Terraced houses characterise large parts of the Georgian development of the town, but an intermediate phase of early Victorian terraced housing is represented by the picturesque row - 1-10 Greta Street. This adopts some of the rustic details found on the Marshall buildings, such as the use of dolerite rubblestone and gablets (half-dormers), but introduces new features such as decorative pierced bargeboards and margin-light casements.

The pattern of Victorian terraced houses on the eastern side of the town is wide-ranging with a great variety of details, using blue, buff and red brick, green slate and red and buff sandstone, bargeboards, slate-hanging and gablets (half-dormers), single bay and two-storey bay windows.



8.60 - Derwentwater Place - an early terrace of lodgings of ca. 1855



8.61 - typical late Victorian residential terrace on Blencathra Street



8.62 - Greta Street



8.63 - Unusual details of blue brick dressings



8.64 - Helvellyn Street



8.65 - Penrith Road



8.66 - Ratcliffe Place



8.67 - Station Road - lodging houses and hotels



8.68 - Detail of bay windows at Eskin Street



8.69 - Wordsworth Street terraces

## Monuments and Memorials

As Keswick gradually became associated with famous people, the number of name plaques, memorials and inscriptions has steadily grown. Many former residents were commemorated with monumental inscriptions and public structures, such as the gates to Fitz Park and the little drinking fountain in memory of Frances Rolleston. The most prominent memorial is the War Memorial carved in Portland limestone by Keswick-born sculptor Francis Derwent Wood. The town also has a large number of green slate carved tablets with descriptions of events and famous persons, early interpretation of the most famous residents, leaving a durable Lake District legacy.



8.70 - Memorial tablet The George Hotel to the Earl of Derwentwater

8.71 - Coat of Arms of Sir Percy Hope at Hope Park

8.72 - Memorial gates to Henry Irwin Jenkinson, Upper Fitz Park

8.73 - War memorial at the junction of Penrith Road and Station Road

8.74 - Jonathan Otley's steps - inscription identifying the former home of Jonathan Otley, Keswick geologist and Lake District map-maker

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## 9. SETTING AND VIEWS

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Every heritage asset has a setting. The setting of a Conservation Area can be quite large. In the case of Keswick Conservation Area, there are aspects of its setting which could be considered vast. What is relevant to any assessment of development in and around Keswick is the extent to which it has the potential to affect: a) critical views, including views where Picturesque or Sublime quality have been widely appreciated, b) the architectural or historic character of the conservation area and how we appreciate this, c) the setting of important buildings which may be landmarks, may have designed settings, or may have important associations, c) the setting of other World Heritage Site attributes within the conservation area, which hold outstanding universal value (OUV).

**Setting is: “The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.” (NPPF Glossary 2019)**

It is virtually impossible to separate the significance of Keswick from its landscape setting. In terms of the history of the cultural landscape it is an indivisible whole and even though it has changed over the centuries it is still recognised as having outstanding universal value (OUV).

**Cultural landscapes are cultural properties and represent the ‘combined work of nature and of man’. (UNESCO definition in Article 1 of the 1992 World Heritage Convention)**

There are few places with such a rich and long history of artists and writers depicting and describing setting, views, and how we appreciate the landscape, in an intellectual way as well as an experiential way. It is a long tradition and a continual process (see the timeline on page 19 and a selective list of literary and artistic works in Appendix 1)<sup>11</sup>.

There are, however, key areas where aspects of the setting (i.e. the elements of setting which relate to how we visually experience the place) better reflect how it appeared to the early artists of the 18th and early 19th century than others, where the descriptions, literary and artistic works of which Keswick is a part, come to life as the views are better preserved; there are key places where we can appreciate where ‘setting’, whether it is the whole conservation area (e.g. seen in the views from Latrigg and Castlehead) or individual buildings within the conservation area, contributes to the outstanding universal value of Keswick within the English Lake District World Heritage Site. After that, there are general views, including views outwards from the network of streets, which have fells or natural landmarks as focal points, which were not designed but may be aligned with particular landscape backdrops, and which are by their nature striking or have scenic beauty. This is also part of the character and significance of Keswick Conservation Area.

There are also aspects of the setting of Keswick Conservation Area that even after 20th century development still contribute to the experience of the conservation area because they are important to understanding the cultural significance of the town; for example, the view from Latrigg; the archaeological potential that the medieval burgage plots hold outside the conservation area boundary behind Main Street; the industrial development just outside the conservation area along the River Greta at the early forge sites where copper smelting took place.

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<sup>11</sup> A considerable amount of evidence has been compiled by The Lakes Guides (<http://www.lakesguides.co.uk/html/lakemenu.htm>) compiled by Martin and Jean Norgate.

We must bear in mind that the viewing places identified by visitors to The Lakes changed over the decades and centuries and some which were identified initially have become obscured by trees and plantations, whilst others, not originally identified, may have grown in importance. It is important to recognise that setting is a fluid thing and that it can change as places change. Equally important to recognise is that the epic landscape within the English Lake District does not change. The mountains and ranges stay the same – we just appreciate them in different ways, with changing seasons and weather and climatic conditions. As part of this appraisal of Keswick Conservation Area we have identified places where the setting, as seen from certain vantage points, is very important. These are described with contemporary photographs and historic illustrations or extracts from published descriptions (see also Appendix 1). They are not, however, exclusive and may not include all of the attributes of outstanding universal value or all the views. This assessment, therefore, which relates to the ‘setting’ in 2019, should be reviewed in the future.

The English Lake District is described in the UNESCO summary as:

“landscape .... greatly appreciated from the 18th century onwards by the Picturesque and later Romantic movements, which celebrated it in paintings, drawings and words. It also inspired an awareness of the importance of beautiful landscapes and triggered early efforts to preserve them.”

There are key aspects where we can see in the landscape surrounding Keswick certain outstanding universal values:

“the agro-pastoral traditions, extraordinary beauty and harmony, evidence for the Romantic engagement with the English Lake District, the idea of the universal value of scenic landscape, both in itself and in its capacity to nurture and uplift imagination, creativity and spirit.”

In undertaking any meaningful assessment of the setting of the conservation area, there is a point within the landscape at which individual buildings become difficult to see with the naked eye. In general, at more than 3 kilometres it becomes difficult to appreciate individual buildings unless they have distinctive silhouettes or were designed as landmarks. The views which we have visited, therefore, and photographed as part of this conservation area appraisal, have been focused on the closer viewing places, within 3 kilometres, with a few exceptions, and those with elevation where the extent and shape of the settlement can be clearly seen. Even so, there were contemporary descriptions of Keswick in the 18th century from the southern end of Derwentwater<sup>12</sup>.

From long distances it is the shape and overall character of the conservation area which becomes a distinctive feature in the landscape, how it sits within the surrounding landscape and how it is shaped by vegetation and hills, including the drumlins, and in particular how its roofscape has a unifying character in views from above, overlooked from places such as Latrigg and descending Skiddaw. It is very noticeable that the grey-green of the roofs and the density of the housing means that the overall character of the town is one where flecks of white (some rendered buildings, windows and decorative bargeboards) sit within a relatively uniform and unifying background. This is the result of the almost universal use of Lakeland<sup>13</sup> slate for the roofs. For this reason, unusual colours of buildings or roofs stand out in the views as distracting features.

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12 Thomas West described the view from Borrowdale in terms that we can relate to Outstanding Universal Value – “the white houses of Keswick, with Crosthwaite church... behind these much cultivation, with a beautiful mixture of villages, houses, cots and farms, standing round the skirt of Skiddow, which rises in the grandest manner, from a verdant base and closes this prospect in the noblest stile of nature’s true Sublime.”

13 Lakeland slate is a term we use here to encompass the Westmorland slate, Burlington slate and the Borrowdale native slate.

## 9.1 The Picturesque, The Sublime and Views

It is important to understand that the Picturesque was a concept founded in art and visual sensibilities for landscape painting. The composition, the presence of mountains, trees, buildings and occasional people framing or shaping a view made it Picturesque, i.e. how the image was composed, and therefore it could be a contrived rather than a realistic representation of a scene from nature. This is exemplified by the fact that in the 18th century most artists and many visitors took a 'Claude glass' a special 'plano-convex mirror' about 10 cm dia. on their walks, so that they could see vignette compositions. The 'glass' served to focus the artists on particular views and helped to frame compositions. The first artists to appreciate the wonders of Keswick and Derwentwater, looking at it through 18th century eyes, applied their intellect to the view and contemporary descriptions demonstrated that they were cultivated individuals. They commented on the colours and hues, the middle-ground and foreground; artists such as Joseph Wright of Derby sketched the scenes in pencil annotated with a practical numbered guide to the colours so that he could later paint the scene using these colour references.

The concept of The Sublime is one which found expression in the English Lake District and at Keswick this often relates to views looking towards Skiddaw or towards the Craggs, such as Walla Crag and the expanse of Lake Derwentwater. Those artists and poets who were looking at it as a Sublime landscape applied a visceral emotive experience to their commentary - they might express it in grandiose terms such as horror or magnificence but the Romantic poets for whom the Sublime was an important concept expressed it in a language which they tried to make more accessible to the populace, to remove the elitism and to reflect on the effects of the landscape on feelings and emotions.

There is a very large body of artistic and literary work related to Keswick. This is spread out as far afield as the USA (Yale Centre for British Art), the Wordsworth Museum, the Tate Gallery and British Library and British Museum and locally at the Keswick Museum. Many sources are published online (e.g. Yale Centre, ArtUK website, British Museum and Wordsworth Trust collection) and as part of this conservation area appraisal we have considered the views, as seen in the eyes of generations of artists, and as seen today, in identifying the extent to which the setting of Keswick contributes to its significance. This, however, does not represent the full extent of the painted and engraved images of Keswick; this is just a selection. There are a number of publications which have sought to synthesise the literary and artistic experience of the English Lake District and the most useful which have informed this appraisal have been:

- A Tour of the English Lakes, with Thomas Gray and Joseph Farington RA (John R Murray)
- A Literary Guide to the Lake District (Grevel Lindop)
- Keswick – The Story of a Lake District Town (George Bott)
- Beauty in the Lap of Horror – Early Travellers to Borrowdale and Derwentwater (Stephen Matthews)

The earliest recorded literary work describing Keswick is John Dalton's poem, from which he says:

“And last, to fix our wand’ring eyes,  
Thy roofs, O Keswick, brighter rise  
The lake and lofty hills between,  
Where Giant Skiddaw shuts the scene”  
(John Dalton, A Descriptive Poem, 1751-52)<sup>14</sup>

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14 The full title is - A Descriptive Poem, addressed to two ladies at their return from viewing the mines near Whitehaven, to which are added some Thoughts on Building and Planting, to Sir James Lowther, 1755

## 9.2 The 18th century recorded Viewing Stations

In 1775 Thomas West wrote a guidebook “A Guide to the Lakes” identifying a series of key viewing stations around the lakes of Derwentwater and Bassenthwaite. Thomas West describes each of the viewing stations around the Lake of Keswick from where to get the best vantage points and the best views. He reflects that these are based on both his own repeated observations and also those authors who have gone before him who have made a tour of the lakes (see his letter to Dr Wharton - October 18th 1769). He remarks on the ‘white buildings of Keswick’ and many observers noted the white colour of Crosthwaite church, now a more muted buff/grey of unpainted roughcast and no longer the bright landmark it once was.

Peter Crosthwaite’s map of Derwentwater dated June 16th 1783 shows a series of viewpoints and landmarks around the lakeside. The map is described as:

“An Accurate MAP of the matchless LAKE of DERWENT, (situate in the most delightful Vale which perhaps ever Human Eye beheld) near KESWICK, CUMBERLAND, with West’s seven Stations pointed out thus □, beginning near Keswick, and numbering to the left..... ‘

The viewpoints are described, and incorporate ‘stations’, viewing places which were identified by Thomas West in 1775. There are a number of these stations which fall within the northern part of the lake and which form part of the setting of Keswick. Those closest to the town are:

- “Crow Park – West’s 1st Station”<sup>15</sup>
- “Cock-shot – West’s 2nd Station”
- “Swinside Hill – West’s 5th Station”
- Foe Park (Lord William Gordon’s) – West’s 6th Station (from a peninsula)
- “7th Station – A Allason’s Esq. Vicarage” at Great Crosthwaite

Peter Crosthwaite added a large number of viewing places, a few of which he also referred to as ‘stations’, to add confusion, with those closest to Keswick as follows:

“The author’s first Station for seeing the Vale in the best manner is by the side of the Horse Road up to Lattrigg; and about midway up a little below a large Cross cut in the ground as a mark for it”

“and the second is his Observatory near his Museum at Keswick”

The first of these is also West’s seventh station described in 1775 and the second is now Greta Hall. Others which are annotated on the map are:

“Castle Hill formerly Lord Derwentwater’s”

“Brow Top”

Slightly further to the south is “a good prospect” on the shore edge at Brandilow.

Each of these viewing places is shown on the modern OS base map – Figure 6.

Of these early ‘viewing stations’ many are no longer publicly accessible but still retain the aspect, such as the view from Greta Hall (Crosthwaite’s Observatory) which is illustrated on Figure 6. The view from Cockshutt Hill which was covered in a “motly mixture of young wood” in 1769 is now a dense mature woodland (beech, sycamore, holly, Corsican pine and oak) from which there are no outward public views, although there is potential for future views to be recreated. Foe Park is privately owned land and there are no public views from the “peninsula”, although there is a view from Nichol End jetty, which is the closest public viewpoint. West’s Station 7 (incorrectly marked by Crosthwaite on his map as that from the vicarage) is the view from Lattrigg described as:

“a fine terrace of verdant turf, as smooth as velvet. Below you rolls the Greta... The prospect to the south is the reverse of that from Castle Crag”.

### 9.3 19th Century Viewpoints

As land changed hands, new views were made available. The 1787 survey map of Keswick does not show Castlehead (the view from the rocky outcrop).

In 1823 – Jonathan Otley, the local geologist, produced a guide which recorded the views and identifies Castlehead as a viewing station:

“For an introduction to the beauties of Keswick vale, a good station will be found on Castlehead, which is a wooded rock rising, in the centre of the Derwentwater estate, to the height of 280 feet above the lake. From the Borrowdale road, at one third of a mile from the inn, a path turns off by which the hill is ascended: and from its summit the lake of Derwent is finely displayed, with its numerous bays and islands....This may be thought too elevated a station for the eye of a painter; but as a general view of the lake, the town, and the valley, it is excellent. Some of the lower stations formerly recommended are rendered less inviting by the too great profusion of wood upon the shores of the lake, and upon its islands; but this rock will always remain sufficiently prominent for a prospect; and its substance offers a study for the geologist. .... Crow Park, which at the time of the attainder of the late Earl of Derwentwater, was a wood of stately oaks; but is now a fine, swelling, verdant field, on which races are annually held. ... On the left lies Cockshot, a hill thickly covered with oaks, and a tall silver fir upon its crest; the trees intercept the views from its summit, but a walk round its margin may sometimes be taken on account of the shelter it affords. ...

Excellent views of the vale and mountains are also obtained from the Vicarage, from Ormathwaite, from many parts of a road leading by Applethwaite and Milbeck along a pleasant elevation at the foot of Skiddaw, and from the side of Latrigg. Those who admire more extensive prospects, may climb to the top of Latrigg - Wallow Crag - Swinside - Catbells - Causey Pike - Grisedale Pike, or Grasmoor”

Black’s Picturesque Guide to the English Lakes (7th edition 1861) refers to walks and excursions from Keswick and has an engraved image showing:

“Mountains as Seen from the Third Gate on Ascending Latrigg on the Way to Skiddaw” engraved by J. Flintoft. Keswick (page 99 – 111)

Martineau’s Complete Guide to the Lakes (Harriet Martineau, 2nd edition 1855, Part II – Keswick and Its Environs page 69) describes a series of ‘tours’. Castle Hill was described in Harriet Martineau’s guidebook of 1855, which she says they once built a castle on the site of a druidical circle, a rather fanciful amalgamation of Romantic images. She also goes on to describe:

“Castle Rigg, one mile from Keswick, on the Ambleside Road; Castle Head, a little beyond St. John’s Church on the Borrowdale Road; and Ashness, are excellent stations for obtaining bird’s-eye views of the lake and its surroundings, while remoter and, perhaps, grander prospects are commanded from Latrigg, Ormathwaite, and Applethwaite.

In making the circuit of the lake the tourist should start by the Borrowdale road, passing on the left the bold heights of Castle Head, Wallow Crag, and Fallow Crag. ...”

The Castlerigg view described has been affected by an increase in tree cover. Views from Castlerigg are largely prevented by trees, with only glimpses from the junction of Manor Brow and Castlerigg Brow, but there are still private views over the lake from the farm and campsite. There is potential, as trees reach the end of their natural life and as hedgerows are managed differently, for more views from these south-eastern approach roads.

## 9.4 Internal Views

There are many views within the settlement and conservation area which are identified within the analysis of Character Areas but which are not part of the setting of the conservation area. These include: views of St. John's Church and its spire from within the road network, glimpsed views through the narrow yards, the view of the Moot Hall from the market place and glimpses of the Moot Hall tower from the road and yard network, views of the burgage plots from The Heads road, key approach views and views from river bridges. These are illustrated on the views map (Figure 6) and identified separately as 'short range linear views'.

## 9.5 Views from Within the Conservation Area where Setting is Important

### Long Linear Views from within the Conservation Area

There are occasional linear views from streets with mountains and fells as focal points. These contribute to the special character of the conservation area. They are particularly picturesque, hold scenic beauty, and provide links and a sense of connection with the landscape setting, within the tight-knit settlement:

- St. John's Street with the backdrop of Skiddaw
- Borrowdale Road with the backdrop of Skiddaw
- Southey Street with the backdrop of Castlehead and Walla Crag
- Poplar Street with a view of Robinson
- Derwent Street with a view of Robinson
- Lake Road with a view of Causey Pike
- Acorn Street with a view of Blease Fell and Blencathra
- Castlerigg Close to Latrigg and Little Man
- West door of St. John's Church to Causey Pike
- Standish Street with a view of Lord's Seat

### Panoramas from within the Conservation Area

Open spaces, which are not crowded with trees, can sometimes provide more expansive panoramas of the fells and there are several places within the conservation area where there are panoramas. Some were celebrated, as at Crow Park 'viewing station', whereas, others are simply the product of the topography, the demolition of buildings, or designed open space.

Greta Hall to Borrowdale – Peter Crosthwaite's 'second viewing station'. The hall / observatory was built to enjoy the vantage point and vista to the south. Later paintings by Caroline Bowles Southey, 1823, and Thomas Creswick, 1838, capture the view initially enjoyed and celebrated by the public and later the poets Coleridge and Southey.

Crow Park – panoramic views of The Heads, Latrigg and Skiddaw. Whilst many views look down the lake towards Borrowdale, there are also important views painted by artists over the town to Skiddaw, as Crow Park provided a natural vantage point (e.g. paintings by Joseph Farington October 17th 1778, 'Keswick and Moot Hall', Lady Beresford c.1820).

Greta Hamlet – panoramic view from the hamlet allotments towards Skelgill Bank, Cat Bells, the Newlands Valley and Causey Pike.

St. John's Churchyard to Latrigg, Blease Fell and Blencathra.

Bellclose Car Park – panoramic view towards Grisedale Pike, the Newlands Valley and Causey Pike. The view is the result of localised demolition of buildings within burgage plots, creating a long vista over the car park.

Stanger Street with a view of Cat Bells, the Newlands Valley and Robinson. The high point provides a natural vantage point to see a wide panorama over the roofs of buildings fronting Main Street.

Blencathra Street – the eastern end with a view of the mountains at Causey Pike and Crag Hill.

## **9.6 Views from Outside the Conservation Area looking towards Keswick**

Views towards Keswick which were celebrated in popular culture over the centuries are included here for their cultural significance and relationship to outstanding universal value. They are illustrated on figure 6. Landscape Characterisation is also relevant to understanding the views. For reference, see the latest guidance – 'Lake District National Park Landscape Character Assessment and Guidelines' (revised May 2018).

Derwentwater has extensive woodland, both plantation and designed parkland and woodland trees and the wooded canopy around the lake and around the periphery of the town often defines the views. The topography around Derwentwater, particularly to the west is very steep and there is little room for the typical arrangement of early farm intakes. Farming has concentrated around Keswick where the open topography is more suitable, dominated by pastoral production. Around Keswick a dense canopy of trees often forms a transitional zone before the land opens out to the pastoral upland fields.

For this reason, the views looking towards Keswick from the western shores of Derwentwater and from Castlehead provide a clear picture of many of the key characteristics of OUV, where the town meets farm intakes before rising dramatically to the smooth sides of Skiddaw and Blencathra (Saddleback). The amphitheatre of fells around Keswick can be particularly appreciated from the west side of Derwentwater and Crow Park with Skiddaw and Latrigg being important natural landmarks and an immense backdrop to Keswick. From the north there are key vantage points from Latrigg, the closest, and Skiddaw.

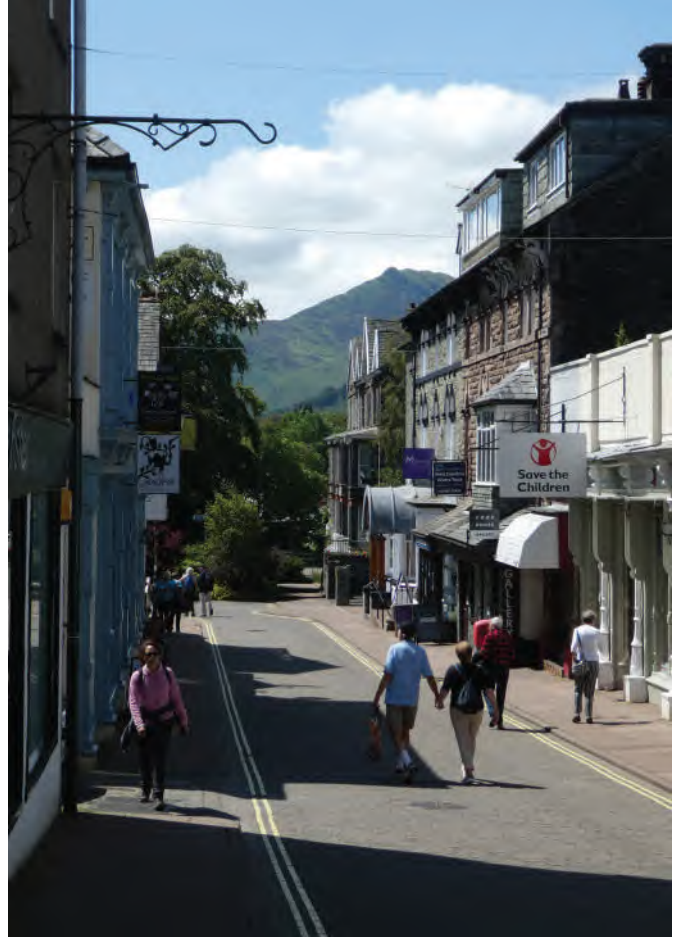
The panoramic viewpoints are recorded here:

- Brandelhow Woods - celebrated viewing place, often used by artists
- Hawse End - celebrated viewing place, often used by artists
- Nichol End Jetty - closest public viewpoint to Fawe Park peninsula (West's 6th Station)
- Latrigg - celebrated viewing station (West's 7th Station)
- Skiddaw - celebrated viewing place, used occasionally by artists
- Castlehead - celebrated viewing station (recommended by Jonathan Otley)
- Manor Brow - panoramic view recognised after the construction of St. John's church
- Castlerigg Road - celebrated viewing place on the approach to the town
- Greta Bridge to Walla Crag and High Seat – panoramic view experienced from the pavement walking from High Hill towards Greta Bridge and from outside the conservation area on the river bank adjoining the Pencil Museum car park. This was one of the celebrated early views of Keswick, painted by Joseph Farington and then engraved many times: 'North Entrance to Keswick & Bridge', Joseph Farington, ca. 1788, 'Keswick from Grata Bridge', engraving, W. Le Petit, H. Gastineau, 1833.

## LONG LINEAR VIEWS



9.1 Borrowdale Road to Skiddaw



9.2 Lake Road to Causey Pike



88 9.3 St. John's Church to Causey Pike



9.4 Acorn Street to Blease Fell and Blencathra

## LONG LINEAR VIEWS



9.5 St. John's Street to Skiddaw



9.6 Standish Street to Lord's Seat



9.7 Derwent Street to Robinson



9.8 Southey Street to Castlehead and Walla Crag

## LONG LINEAR VIEWS



9.9 Poplar Street to Robinson



9.10 Castlerigg Close to Latrigg and Little Man

## PANORAMIC VIEWS - INSIDE THE CONSERVATION AREA

9.11 Greta Hall to Borrowdale

'View from Mr Southey's House', Thomas Creswick,  
ca. 1838, oil on panel  
Yale Center for British Art, Paul Mellon Collection  
(B1981.25.174)



## PANORAMIC VIEWS - INSIDE THE CONSERVATION AREA



9.12 Crow Park looking north towards Skiddaw, Latrigg and Blencathra



9.13 A view from the water's edge with Crow Park to the left

Lady Beresford, 'Keswick and Moot Hall' AB  
Undated drawing (watercolour painting), c. 1820, The Wordsworth Trust  
2000.22.6

## PANORAMIC VIEWS - INSIDE THE CONSERVATION AREA



9.14 Bellclose Car Park to Grisedale Pike, the Newlands Valley and Causey Pike



929.15 Stanger Street to Cat Bells, the Newlands Valley and Robinson

## PANORAMIC VIEWS - INSIDE THE CONSERVATION AREA



9.16 Greta Hamlet allotment gardens to Cat Bells and Causey Pike



9.17 St. John's Churchyard to Lathrigg, Blease Fell and Blencathra

## PANORAMIC VIEWS - INSIDE THE CONSERVATION AREA



9.18 *Blencathra Street to Causey Pike and Crag Hill*

## PANORAMIC VIEWS TO KESWICK



9.19 *Greta Bridge to Walla Crag and High Seat*



9.20

*'North Entrance to Keswick & Bridge'*, pen and ink and watercolor over graphite, Joseph Farington Yale Center for British Art, Paul Mellon Collection (B1977.14.1878)

## PANORAMIC VIEWS to KESWICK



9.21 *Brandelhow Woods* to Keswick and Skiddaw

A long distance view from the foreshore at Old Brandelhow, marked as Victoria Bay on the OS Outdoor Leisure map (1:25000). This was the first property acquired by the National Trust in the Lake District and as a recognised location for appreciating the views, celebrated by artists such as Joseph Farington. From here the amphitheatre of fells around Keswick are pronounced. Loss of trees along the foreshore means that the view is not framed as artists depicted.



9.22

'View of Skiddaw and Derwentwater from Brandelhow Woods', Joseph Farington, c.1780 (Yale Center for British Art, Paul Mellon Collection B1975.4.2012)

## PANORAMIC VIEWS to KESWICK



9.23 Hawse End – a long distance view with the greater part of Keswick obscured by the mounded drumlin and tree canopy on Derwent Isle. The spire of St. John's Church emerges above the treeline and Crow Park is distinctive at the water's edge, with the buildings running along the Market Place being visible but nothing beyond them. This view can be closely related to JMW Turner's sketches and watercolour of 1797. This was not a formal 'viewing station' but a vantage point adopted by artists.



9.24 Nichol End jetty – this is the closest view to the old Fawe Park viewing station. From this viewpoint the two historic landmarks which stand out in the view are Greta Hall and the spire of St. John's Church, both overshadowed by the mass of Latrigg. The view is remarkably free from development and very little of the town can be seen, hidden by both the topography and trees at the northern edge of the lake.

# PANORAMIC VIEWS to KESWICK



9.25  
*Latrigg* – a long distance view from an 18th century Viewing Station. The view looks down onto the roofs of Keswick which are spread out below and extends across to Castlehead, Walla Crag, Castlerigg Manor, Crow Park, the River Greta at the oxbow close to Greta Bridge and Derwentwater Lake itself with Derwent Isle. The view shows how important tree cover is now to defining the character of the conservation area, as trees form a backdrop to many of the buildings in this view (Keswick ‘Station’ Hotel, Greta Hall, the Moot Hall tower, the spire of St. John’s Church), and contribute to their landmark qualities. Trees also frame and define open space (Lower Fitz Park, Crow Park, the green at Greta Hamlet, the River Greta) and also define the edge of the town, as the old line of the former railway is now dominated by a linear tree canopy running along its length and echoed by the riparian trees along the River Greta. Housing has broken the perimeter planting running along the line of the railway which once formed a pronounced edge to the settlement. Natural features that are part of the recorded artistic and literary associations are: Derwentwater Lake and foreshore, Derwent Isle, Castlehead Wood (viewing station), Walla Crag, and Crow Park (viewing station). With the exception of these main landmarks, individual buildings are not easily distinguished and there is a broad expanse of roofscape of unified similar colour.



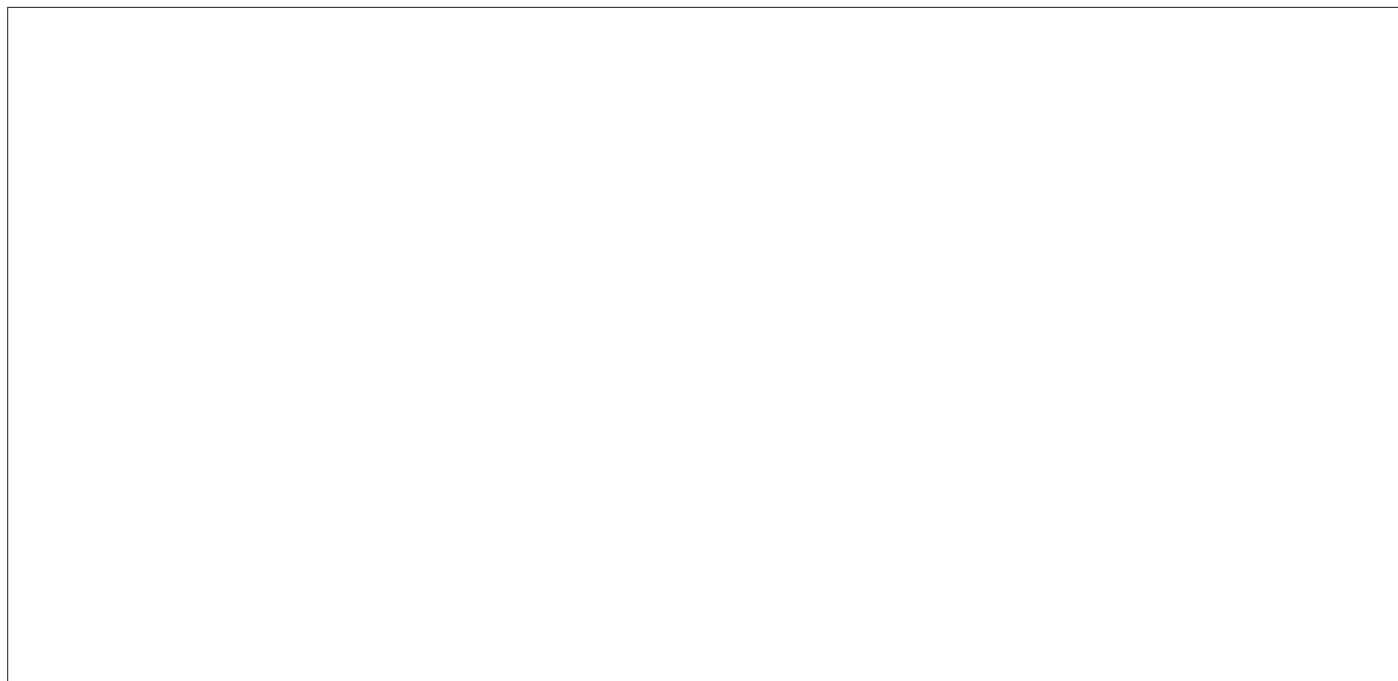
9.26  
 Black’s Picturesque Guide to the English Lakes - 1858 (Whitehaven Archives).  
 “Mountains as Seen from the Third Gate on Ascending Latrigg on the Way to Skiddaw” engraved by J. Flintoff.  
 Keswick  
 A description of all of the mountains in the view from Latrigg, incorporating the town of Keswick

## PANORAMIC VIEWS to KESWICK



9.27

*'View from Skiddaw Over Derwentwater' Thomas Hearne, between 1772 and 1782  
Yale Center for British Art, Paul Mellon Collection (B1977.14.4685)*



9.28 Skiddaw – there are many contemporary views and photographs of the view overlooking Keswick from Skiddaw. Thomas Hearne's painting of the 1770s can be compared directly with these views and apart from the extent of development within the town and increase in trees, relatively little appears to have changed in how we appreciate the view.

## PANORAMIC VIEWS to KESWICK



9.29 Castlehead – a long distance view from the Viewing Station. This viewing place was popularised during the late 18th century and became very popular during the 19th century and was also the location for the first recorded view by William Bellers in 1758. It is still accessible from the public footpath today. The view is dominated by the distinctive red sandstone and landmark presence of St. John's Church and its verdant churchyard, which is in the right foreground. Just to the left of the church spire is Greta Hall, a clear landmark in the distance glowing white, exposed by the dark backdrop of trees. The southern edge of the settlement where The Heads meets Hope Park is very pronounced in the view with the staccato and prominent roofline of steeply pitched roofs and white bargeboards. Crow Park is a distinct and clear mound. A long dense band of trees following the line of the railway and public parks creates a distinct edge to the settlement above which the small fields and white farmhouses lie within a narrow horizontal band forming the pastoral landscape before the fells and steep sides of Lattigg and Skiddaw, a massive presence rising behind the town.



9.30 Castlehead - detail of the view, St. John's Church and The Heads.

## PANORAMIC VIEWS to KESWICK



### 9.31 Manor Brow

*The western end of Manor Brow to St. John's Church – a view which was particularly admired after the construction of St. John's Church. It is now partly affected by development lining the road and the tree canopy, but is still a significant view, particularly during the winter months, when the spire is silhouetted against the fells.*



### 9.32

*A close historic view is 'Keswick from Ambleside Road', Samuel Bough, pub. Penrith 1840, Carlisle Archives.*

## PANORAMIC VIEWS to KESWICK



9.33 *Castlerigg Road* - a long distance view at the junction with Manor Brow. This view is now heavily obscured by hedgerows and trees and views from along the route of the A591 are poor as a result. Public views from around Castlerigg Farm are also affected by tree cover. The panorama opens out at the junction with Manor Brow where there is a view over the town (now interrupted by a poorly-placed street lighting column).

"I left Keswick," says he, "and took the Ambleside road, in a gloomy morning, and about two miles (or rather about a mile) from the town, mounted an eminence called Castle-rig, and, the sun breaking out, discovered the most enchanting view I have yet seen, of the whole valley behind me; the two lakes, the river, the mountains in all their glory; so that I had almost a mind to have gone back again." This is certainly a most ravishing morning view, of the bird's eye kind. For here we have, seen in all their beauty, a circuit of twenty miles; two Lakes, Derwent and Bassenthwaite, and the river serpentizing between them; the town of Keswick and the church of Crosthwaite in the central points; an extensive fertile plain, and all the stupendous mountains that surround this delicious spot." West's "A Guide to The Lakes", 1821 ed.



9.34  
*'Distant View of Keswick & Bassenthwaite'*  
1803, Amos Green, Yale Center for British Art, Paul Mellon Collection  
(B1981.25.2102)  
This view is from the Castlerigg area and direction, but roads have been re-aligned so it cannot be accurately placed.

## 10. GEOLOGY, LANDSCAPE CHARACTER, OPEN SPACE AND TREES

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Important Trees and Open Space are illustrated on Figure 7.

### Geology

Keswick lies at between 85-100 metres AOD, south of the Skiddaw Range, and north of the Central Fells. Glaciation has also been responsible for creating many of the landscape characteristics of the Lakeland fells area. The drift geology of the Keswick area, the result of glacial scouring and the meandering course of the rivers, comprises superficial deposits of glacial till and diamicton rock with pockets of alluvium comprising clay, silt and sand. The bedrock geology is complicated reflecting the interface of two distinct geological areas: the Skiddaw group of rocks are the oldest rocks in the Lake District and consist of a succession of mudstones, siltstones and greywackes of Ordovician age, all of which have been altered or metamorphosed. Skiddaw Group scenery is characterised by steep, generally rather smooth-sided mountains of which Skiddaw itself is a fine example; the central part of the Lake District, between Keswick and Ambleside, coincides with the outcrop of the Borrowdale Volcanic Group. This is a complex sequence of volcanic rocks of Ordovician age, composed of lavas and volcanic sediments. All have suffered some alteration as a result of intrusion of a large underlying body of granite. The scenery of the volcanic rocks is some of the area's most spectacular with many rugged and precipitous crags, such as Walla Crag and Castle Crag on Borrowdale.



10.1 A combination of dramatic landscape, geology, open space and buildings create some of the most memorable combined views, such as this view from alongside Hope Park to The Heads (another drumlin), with the backdrop of Skiddaw.

## Landscape Character

South of the Skiddaw Range, and north of the Central Fells, is the area around Derwent Water and the town of Keswick. The landscape around Keswick is dramatic, where some of the deepest lakes are flanked by the highest mountains. The northern end of the lake, where the town is situated, falls along the upland valley with alluvial material deposited during the Ice Age and along the river courses of the River Greta and River Derwent.

Views are concentrated to Keswick, with Skiddaw in the background, because the valley sides are steep to the east and west along Derwentwater. Views then open out at the southern end towards Borrowdale, but the distance between the southern end of the lake and Keswick is too far for most small-scale developments to be visible.

The landscape around Keswick falls within three distinct landscape character types (LCT) which relate to the geology and topography:

'Rugged Angular Slate High Fell' broadly relates to the underlying geology of the Skiddaw Group. Skiddaw slates are easily weathered, and this has resulted in the smooth profile of much of the Landscape Character Type. The High Fells of Skiddaw Slates are highly visible and form prominent landmarks within most of the northern Lake District, with the rounded peak of Skiddaw summit, the saddle-shape of Blencathra, and the pointed top of Grizedale Pike being particularly distinctive features visible from a very wide area. Elevated land within the type includes the summits of Skiddaw, Blencathra, Grisedale Pike, Causey Pike, Grassmoor and Black Combe. These are often the subject of linear views or the backdrop to panoramic views from within the town. There is very little tree cover or woodland - the majority of the Landscape Character Type is open moorland above the fell wall.

The fells' distinctive smooth, steep outlines are formed by their geology of easily-weathered Skiddaw slates. Skiddaw has the largest extent of heather and bilberry heath in the Lake District (approximately 3000ha) and the evening views from the west side of the valley were recommended by artists, when Skiddaw appears purple.

### 'Rugged / Craggy Volcanic High Fell'

To the south and south-east of Keswick the geology changes to underlying geology of the Borrowdale Volcanic Group of igneous rocks, with areas of granite to the west. Superimposed on this are complex topographical patterns caused by glacial and fluvial erosion; land cover is generally either bare rock, scree or low-growing vegetation, with low-density sheep grazing occurring over much of the area; woodland cover is most extensive along the valley margins.

Around Keswick Walla Crag is a distinctive element of this landscape character type, with Castlehead and Cockshot Wood being dolerite intrusions.

Although Keswick town lies within a different LCT (Upland Valley), its buildings are largely influenced by the availability of the stone from this LCT and its topography is influenced by the glacial activity and the presence of a series of drumlins; e.g. Crow Park, The Heads and the platform of the Market Place are all drumlins.

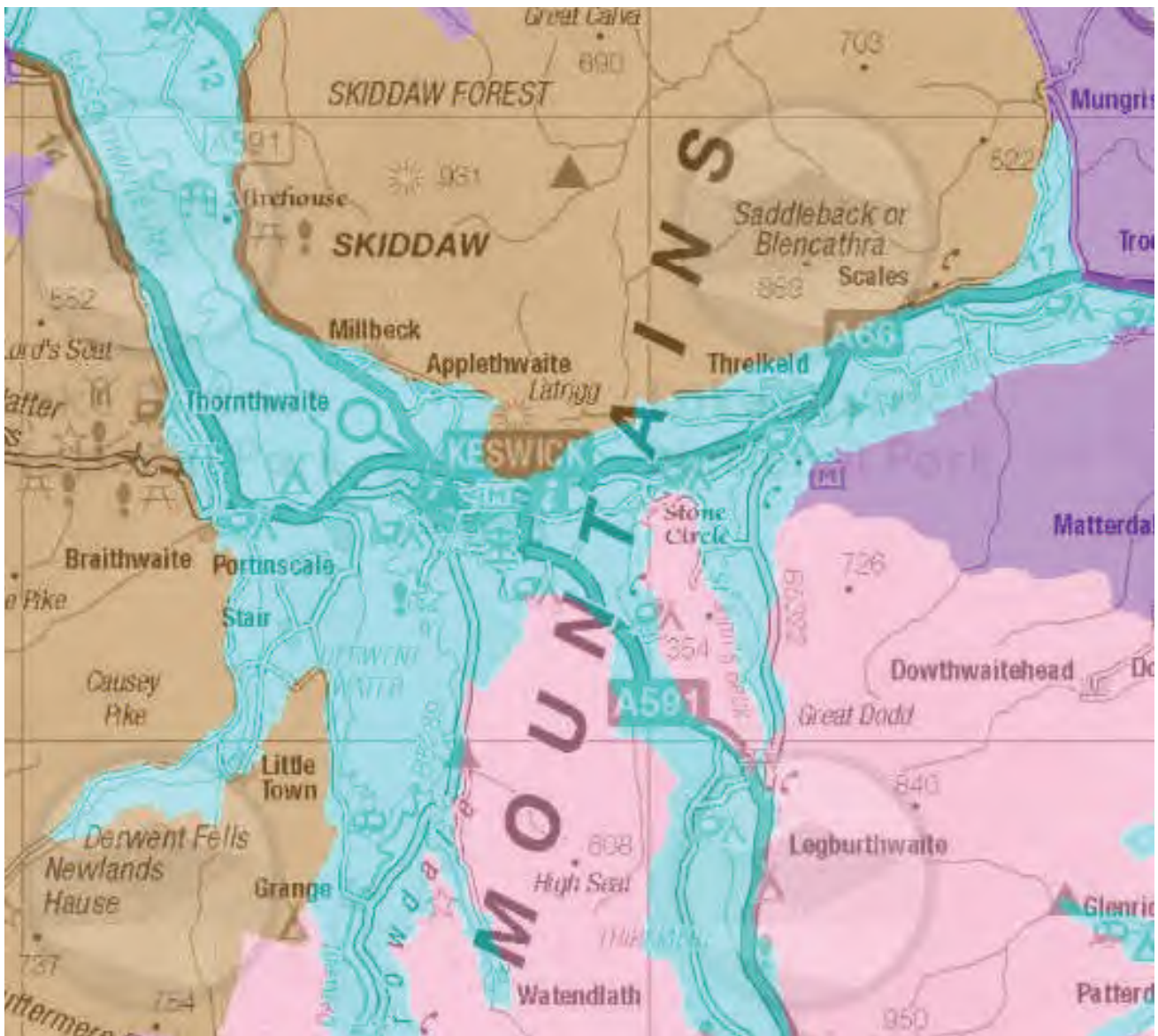
### 'Upland Valley'

This LCT relates to the more gently sloping pastoral landscape, which also incorporates the town of Keswick and the Lakes of Derwentwater and Bassenthwaite. They are U-shaped valleys, formed by glaciers cutting through underlying rock, during the last Ice

Age; valley floors are either dominated by a lake or river; and pastoral farmland, with distinctive patterns of dry stone walls and barns.

Valley sides are generally covered by a mixture of predominantly pastoral farmland (in-bye land) and woodland (deciduous, coniferous and mixed), with some of the steeper valley sides characterised by screes.

The settlement pattern consists of isolated farms on the valley sides, small nucleated and linear settlements and large towns on the valley floor, at the edge of a lake or adjacent to a river.



10.2 Landscape Character Assessment map (© Lake District National Park Authority 2019 - Crown Copyright and database rights 2019 Ordnance Survey 100021698)

## Important Open Space

The important open space and tree cover is illustrated on Figure 7. Each of the spaces is described briefly here and labelled on Figure 7. Some spaces straddle the conservation area boundary or lie outside it and contribute to the setting of the conservation area, by enabling us to appreciate specific characteristics. Some of the spaces contain buildings but are important because they are designed spaces around buildings.

A. Greta Hall, its landscaped garden and designed setting and the early designed 18th century alignment / avenue providing a linear vista towards Derwentwater.

B. The formal circuit / coach-drive approach to Greta Hall and open space, which was established by at least as early as 1852 as part of the wider landscaped setting of the hall.

C. The designed space around Greta Hamlet, including formal green, allotments and gardens, part of its special social interest.

D. Lower Fitz Park – public open space laid out from 1884 for the enjoyment of the local populace. From here there are continuous long views across the river to the developed edge of former industrial buildings, running along the southern riverbank. The long kinetic views into the conservation area from Lower Fitz Park contribute to how we appreciate the industrial history of Keswick and are the best place to appreciate this character and its relationship with the river. The open space continues as far as the Mary Hewetson Hospital.

E. Upper Fitz Park – designed and landscaped as public open space in 1884.

F. Designed shared setting of both the Station Hotel and the forecourt to Keswick Station, developed ca. 1865-1899. The lawns and landscaped grounds to the hotel form a series of tiered platforms, planted with shrubs and trees, which provide important social space and lawns from where there were designed outward views of the celebrated scenic fells. The lawns and terraces are typical of the mid to late 19th century fashion associated with railway hotels and grand Italianate villas.

G. War Memorial Gardens – formal extension to Upper Fitz Park, established by 1899 as a formal garden and later in association with the war memorial.

H. The Market Place and Market Square – public open space laid out in the medieval period when the town received its market charter.

I. Central Car Park – this open space was part of the extended burgage plots or crofts lying behind the main frontages to Main Street / Market Place and still retains to this day the open aspect and the views of the developed backs of the burgage plots, even though the narrow boundaries and land divisions within the crofts have been removed. Although this open space has no intrinsic architectural or historic interest, it is important for the views it enables through the car park across to the medieval settlement pattern, and how we appreciate the historic settlement. The occasional large mature trees reflect its historic origins as undeveloped crofts.

J. Hope Park - Used as a golf course in the early 20th century, and donated by Lt. Colonel Sir Percy Hope in 1974 to the town as public open space combining both 'pitch-and-putt' and more formal gardens.

K. Crow Park - Celebrated as an open space and major vantage point and viewing station and gifted to the National Trust in 1925.

L. Churchyard and parsonage garden, laid out as the designed setting for the church and parsonage by the Marshall family 1838-1864.

M. Landscaped garden to The Hollies, laid out at around the same time as the Churchyard and parsonage garden and unified in planting.

## Important Trees

Keswick has abundant trees around the edge of the settlement. Many of these trees follow the riparian vegetation along the winding River Greta, but since the closure of the railway, a long linear strip of trees which follows the line of the old railway has created a second linear tree belt around the northern edge of the town. A large number of trees were also planted deliberately when the railway was constructed to screen views from the town and these lie on the northern side of Lower Fitz Park and form a backdrop to views from the River Greta and Station Road.

To the south of the town, the land owned by the Marshall family in the mid 19th century was replenished with considerable tree planting to enhance the picturesque qualities of the landscape. We can still see evidence for this at Cockshut Wood, Castlehead Wood, Isthmus Wood and Town Cass (all outside the conservation area but an important part of its setting). Within the immediate boundary of Crow Park there are substantial limes and sycamore and along the east side of the drive to the landing stages and shoreline there are a number of large oaks lining the route. The Marshall family also extended this principle to other parts of their landholding, including the landscape around the church and parsonage, for which they were patrons, and at Castlerigg Manor, their new family 'seat'. Additional trees were planted for their picturesque effects along the southern slopes of Latrigg at Whinny Brow and Ewe How, which create great contrast and add drama to the roofscape of the town, as seen from high vantage points such as St. John's churchyard, and around the villas which skirt the hill (outside the conservation area): Greta Bank, Underscar and Ormathwaite.



10.3 Araucaria along The Heads - an exotic character



10.4 London Plane tree in the Market Place - poor condition, badly pruned and poorly placed, blocking views of the Moot Hall.

A number of the larger villas and houses within the town were also landscaped to enhance their setting, and there are specimen trees in their gardens which create a more lush and exotic character, with a variety of colours and textures. These include: a large copper beech in the garden of Millfield House (TPO), beech, yew, pine, oak, sitka spruce, and Douglas fir in the Parsonage gardens (TPO), yew in the garden of The Hollies, mature deciduous trees and copper beech at Greta Hall, yew at The Water's Edge and "Town Head", 25 St. John's Street.



*10.5 Yew trees in the garden at The Water's Edge, probably planted by the Marshall family.*

Public gardens (Upper Fitz Park and Hope Park) and Keswick Hotel also hold large areas of mature specimen trees and a number of large exotic specimens (see list of trees described in the Character Areas). There are places where there are large double-rows of deciduous trees, such as in Lower Fitz Park, split by the conservation area boundary, and horse chestnut and lime lining Station Road.

The effect of having so much dense tree-cover around the periphery of the settlement, is that it enhances the presence of landmarks, which stand out in highlight against a dark tree canopy, in particular from Latrigg: fastigate (Irish) yew and European yew (*taxus baccata*) highlight St. John's Church spire, and this and other conifers highlight Keswick Hotel and the Moot Hall; and in the view from Castlehead the density of tree planting around Greta Hall enhances its landmark character.

Dotted around the town are occasional large and mature trees which have an ornamental character: there are a number of large Copper beech, such as those at Stanger Street and that close to the war memorial garden, and within a private garden along The Heads a tall araucaria, providing an exotic character.

The trees illustrated schematically on Figure 7 are those that we consider are important to the character and setting of the conservation area, which is why a number lies outside the conservation area boundary. The plan does not include all trees that have been served with a TPO (see Figure 1).

## 11. GENERAL CONDITION OF THE AREA

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### Buildings

Keswick is fortunate in having had considerable private investment over many generations and the condition of the built fabric is overall good. The majority of domestic buildings within the conservation area are in good condition and well-maintained with few signs of unoccupied buildings. There is evidence of some poor or misguided maintenance or repair, rather than general neglect. Informative leaflets providing details of traditional repair techniques could help to prevent further damage.

The commercial buildings along Main Street and the connected streets, which formerly contained flats over the shops are in general better occupied than many high streets in England and few signs of vacancy over shops. However, the back yards, including private spaces, where there are many services and some apparent conflict between residential and commercial uses (e.g. means of escape, commercial wheelie bins, air conditioning plant and extraction and loss of private amenity) is a particular threat to the character of the conservation area.



*11.1 Re-pointing is seldom necessary with Lakeland slate, which is laid deliberately to shed rainwater.*

The Town Centre Health Check of 2017 stated that “There is a strong café culture and several eating and drinking establishments, couple these with the Hotels in the centre and you have a vibrant evening economy beyond retail hours. Overall, Keswick gives the impression of a thriving rural service centre with a good mix of shops and services meeting the requirements of both residents and visitors”. There were no vacant units reported in 2016 but in 2019 there have been a few vacant ‘independent’ units and the former Lloyds Bank building.

### Buildings at Risk

The former County Hotel (on the corner of Penrith Road and Southey Street) is vacant and is a prominent and large listed building on the Penrith Road, approaching the town centre and a focal point along the A5271. A former public house and hotel, whilst it sits empty, it appears neglected without any signs of activity and affects the impression of the town and its economic vitality. It is a priority for attention, working with the owner in the first instance to identify concerns and options, including potential alternative uses.

Keswick Industrial School of Arts (LB grade II) has been vacant for several years, following extensive flood damage, but opened in August 2019 as a restaurant.

The former Keswick Station (grade II listed and now part of the Keswick Hotel) with its former platform is part of a quite backwater, but the platform, the former platform public toilets, which are in poor condition, and the car parking and connected area along the old railway track-bed would benefit from a focused scheme of enhancement.

The former Cumberland Pencil Factory (vacant and redundant and outside the conservation area) is due to undergo a programme of investment and change as part of the redevelopment of the Keswick

Convention Centre for Keswick Ministries.

Non-listed vacant or under-used properties, such as the building on the corner of Otley Rad and Bank Street, also affect the impression of the town centre and the general sense of well-being and some are identified in the management plan as opportunity sites.

## **Flooding**

Flood damage has been a significant threat to buildings near Keswick Bridge and along sections of Penrith Road for many years. The floods of 2015 caused damaged to 515 properties in Keswick, compared with 320 in the 2009 floods, including properties leading off Penrith Road from Greta Street through Eskin Street and Manor Park to Ambleside Road within the proposed conservation area, Upper and Lower Fitz Park, and the northern part of Main Street, and as a result the agencies and local organisations (Cumbria County Council, along with the Environment Agency and Keswick Flood Action Group) are making significant in-roads into increasing the flood defences within the town to protect property. This also includes addressing surface-water flooding in a flood alleviation scheme along Penrith Road in 2019.

Railings along the length of Penrith Road were replaced in 2011-2012 with Lakeland stone-faced reinforced concrete walls and although it limits views of the river this is a sensitive response to flood alleviation and over-topping and is a positive enhancement. Where the flood protection has needed to be higher, it has incorporated 2.5 metre-wide glass flood 'window panels' to prevent a 'canyon' effect (scheme of 2011-2012 at Keswick Bridge and High Hill).

## **Landscape**

Pressure from a high footfall and high concentrations of vehicular movements in small areas of the town is a particular threat to the historic environment, with pavement parking, problems of servicing and over-running of pavements having the greatest impact on the public realm. Wear-and-tear is the biggest threat to the hard-landscaped historic environment, and lack of continuity between the different ownerships and agencies, with the need for regular on-going maintenance and control.

This contrasts with the local efforts being made to enhance the town, with many schemes of planted beds; for example, summer bedding within highways central reservations and the war memorial gardens.

Flooding has also had a significant effect on areas of landscaping, in particular Upper Fitz Park, which has undergone a comprehensive programme of restoration since Storm Desmond in 2015. Occasional losses of specimen trees are being replaced by the Town Council for future generations to enjoy.

## 12. NEGATIVE FACTORS

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As part of the assessment of character, a considerable number of negative factors have been identified; many are related to development pressures, which are addressed under the following section, but the single, stand-out issue is the public realm and this includes the pedestrian linkages with the car parks as well as the infrastructure, materials and condition of the public realm.

The conservation area designation has been put in place to safeguard against further harmful development, so far as this can be achieved by the need for planning permission. Agencies and organisations with an interest or statutory duty to undertake work within the historic environment, can work together to preserve and enhance the character of the conservation area but many of these aspects of the public realm lie outside the control of the planning authority. The Management Plan can bring together different organisations with a common purpose, in the interests of protecting the World Heritage Site. By highlighting these issues, we can identify priorities for future enhancement.

Each of the following negative factors is discussed under Problems, Pressures and Capacity for Change, with recommendations to be taken forward into the Management Plan:

- Impact of Bellclose Car Park and views of the backs of flat-roofed and over-sized extensions to the rear of Burgage plots, as seen from the main public car parks and main approaches into the town
- Clutter of street furniture, with a legacy of a large number of phases and an 'ad-hoc' approach;
- Proliferation of signs and advertisements;
- Lack of consistency over public realm works and degraded and deteriorating condition;
- Loss of building details, particularly windows and original forms of render;
- Flat-roofed extensions and flat-roofed, bulky dormer windows;
- Painting of previously unpainted masonry;
- Loss of traditional fascias and hanging signs and bulky modern fascia signs.

## 13. PROBLEMS, PRESSURES AND CAPACITY FOR CHANGE

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### 13.1 Control of Development and Alterations

Since 1st November 1991 Keswick has had an Article 4 Direction and this is the only such planning mechanism for a conservation area in the Lake District National Park. This has been a broad blanket of control, covering a large part of the historic town, and extending much wider than the conservation area boundary (see Figure 1). An 'Article 4' removes certain permitted development rights, meaning that householders have to apply for planning permission for works which ordinarily would be permitted. This is in recognition of the very special character of Keswick and its concentration of historic buildings and large numbers of terraced dwellings. The Article 4 Direction applies to all elevations of the properties affected, in recognition of their importance and their visibility within the hilly terrain. The success of the Article 4 Direction can be seen by the quality of the townscape and the numbers of well-preserved historic buildings outside the conservation area. However, harm to the visual amenity of the area remains a realistic threat to the special character and appearance of Keswick Conservation Area and there are specific examples within this report where a lack of control, whether it is permitted development or beaches of planning control, has had a harmful impact on the character of the conservation area, as described in the following section.

The current provisions are contained within the Town and Country Planning (General Permitted Development Order) (2015), as amended:

Schedule 2

Part 1 Class A –

The enlargement improvement or other alteration of a dwelling house

Part 2 Class A –

The erection, construction, maintenance, improvement or alteration of a gate, fence, wall or other means of enclosure

A number of alterations, however, are currently permitted development under the following provisions:

Roofs (Part 1 – Class C)

Porches (Part 1 – Class D)

Painting (Part 2 – Class C)

Hard surfaces / hardstandings (Part 1 - Class F)

Buildings incidental to a dwelling house, with specific limits in a conservation area (Part 1 – Class E)

Chimney, flues, pipes (Part 1 – Class G and Part 1 Class C)

Microwave antenna (Part 1 – Class H)

Renewable energy, microgeneration solar PV or solar thermal equipment and wind turbines (Part 14)

## Roofs

The roofscape of Keswick is an intrinsic part of its morphology and its character. Many buildings can be seen from a number of aspects including long views from the high ground and vantage points outside the conservation area, where the views can take in both the settlement and the wider landscape including Derwentwater Lake. Here, where the setting of the conservation area can be understood as contributing to its character and its significance, there are aspects of the views over the roofs of the town that make a strong contribution to the Outstanding Universal Value of the World Heritage Site, whether this is by association with artistic works of the same view or by views being appreciated from strategic, historic Viewing Stations.

In practice, the lack of control over roofs means that existing graduated Westmorland slate roofs could be stripped and replaced in concrete tiles. Fortunately, there has been very little alteration to roofs in Keswick and they have survived remarkably well, largely on account of the natural durability of the slate, but this potential for change does exist. The local Borrowdale Group and small dolerite slates are, however, becoming quite rare and they are very vulnerable to being altered, as they are more difficult and time-consuming to re-lay. There is also the potential for unregulated alterations to roofs by adding solar equipment; e.g. solar PV panels, which can be highly reflective and distracting from a distance.

## Renewables

The government has required strong justification for the removal of permitted development rights relating to the installation of microgeneration equipment. The potential impact and threat of microgeneration in relation to Part 14 of the 2015 GPDO means that the roofscape of a large part of the town is vulnerable to changes. Within a conservation area or WHS there is no control over either front or rear roof slopes of domestic premises for 'renewables', Keswick is visible from above where both front and rear roof slopes are visible and prominent. Where we have identified that the roofscape makes an important contribution to the character of Keswick and its importance within the WHS, we consider that there is considerable justification to introduce control and that this should include stand-alone solar for microgeneration and wind turbines, and stand-alone solar for non-domestic buildings, as the assessment we have made of the setting of the conservation area demonstrates that unusual colours and reflective materials on the ground are highly distracting in the views. It is also recommended that clear guidance be produced to address where microgeneration may be acceptable > **key recommendation**.



13.1 Solar Photovoltaics on the front of houses are currently permitted development (18 Greta Street).



13.2 Solar Photovoltaics on the back of properties are currently permitted development.

The addition of dormer windows to roofs, however, is already controlled through the planning process both inside conservation areas and in the National Park. The character of the terraced streets is dominated by a regular rhythm of either seamless graduated slate roofs or small pitched roofed dormers. There are a number of instances where properties have added attic extensions with bulky flat-roofed dormers, and although this has affected the character of the streets, these dormer windows were largely added prior to the 1991 Article 4 Direction. It is desirable that this is reversed although it is likely that this can only be 'unlocked' through a grant scheme. Some of the small hotels and guest houses may have added dormers without applying for planning permission and further investigation will be needed to determine the response in each separate case.



13.3 Flat-roofed dormers at 7 St. John's Terrace were installed before 1991 but are particularly distracting and out-of-place, one of a number of negative dormers.



13.4 The dormers at Lake Road (right) were not recorded in the 1991 photographic survey, which covered only residential properties.

Although there is a photographic record of all properties included within the Article 4 Direction, there was no survey undertaken of the non-residential properties within the conservation area. This needs to be remedied so that a full photographic survey is undertaken of all properties in the conservation area to help with enforcement, development control and monitoring of the condition of the conservation area > **key recommendation.**

It is considered that the control of works to roofs within the town needs further special consideration and control by removing all permitted development rights for works to roofs, including chimneys, flues, and renewables > **key recommendation.** In this way, the planning authority can consider the impact of proposed development on the wider character of the conservation area, both from within its network of streets and in long distance views and its setting, as seen from the surrounding vantage points, for which the roofscape is such an important part of the character and an intrinsic part of the Outstanding Universal Value of the views.

## Porches

Overall there are very few cases where adding a porch has affected the special interest of the conservation area. Most of the Victorian terraces have either integral lobby / porches or verandah-type porches. Existing design guidance published in 1991 has been followed in most instances and the adoption of small pitched roof porches has preserved the character of the conservation area, with a few exceptions.

## Painting

There is currently no provision to control the painting of buildings, including painting stonework and this applies to both residential and commercial properties. An example where this lack of regulation has had a negative effect is the painting of the rear elevation of the sweet shop – “Sweet Temptations”, which has been painted ‘hot pink’ over the original slop-moulded red brick and Castlehead stone. This elevation is important as it faces one of the narrow burgage plot footpaths classed as ‘adopted highway’ leading from the Bellclose Car Park. The occasional exception really stands out. Another example where the colour of the masonry is particularly strident is the bright blue painted render of ‘Orchid House’, Lake Road. This alteration is not controlled on commercial properties, which in general have much tighter restrictions and require planning permission for many more alterations than dwellings, but painting is not one of them. However, some of the more interesting shopfronts are the ones which are painted in unusual colours, such as the two-storey shopfronts Mayson’s and the former Soap Company, and Relish on the Market Place, so we consider that it is primarily masonry which needs control > **key recommendation**.

Further advice on controls should be sought along with design guidance on a recommended palette of colours for render. It is recommended that the painting or re-painting of external joinery should not be included in a revised Article 4 Direction.

*13.5 Before it was painted pink, the rear elevation of this shop at Henderson’s Yard retained its original brick and stone finish. The public yard is being used increasingly for private car parking which is taking its toll on the traditional paving, which was grant-aided in the 2005 CAP scheme, and obstructing the pedestrian right of way (see 13.2 Public Realm).*



*13.6 and 13.7 - The King’s Arms before and after a colour change. Although the change from black and white to several shades of blue could be considered a matter of personal taste, the dividing up of the frontage by painting a strip of dark blue over the yard entrance is a very odd detail, carving up the frontage, and the loss of traditional hanging sign and signwriting is regrettable.*



13.8 and 13.9 Removal of boundary walls and the creation of off-road parking has had a harmful effect on the conservation area, although it is limited in impact by lack of opportunity with few front gardens.

### Hard Surfaces

The provision of hardstanding is currently permitted development but not the demolition of boundary walls. The construction of hardstanding, in conjunction with the partial demolition of boundary walls, can have a harmful effect on the character of the conservation area and there are examples where the creation of parking lay-bys has removed the original local boundary treatment. The character of the conservation area is dominated by tight-knit, enclosed frontages, so where there are large gaps and hardstandings these can appear quite out-of-place. It is considered that greater control is needed to ensure that hardstandings reflect local character and avoid the demolition of local walls and the addition of dropped concrete kerbs > **key recommendation**.

### Buildings incidental to a Dwelling House

There are a few instances where ancillary domestic buildings have been erected which have affected the character of the streets. Small, single-storey, ancillary garages which are located along the highway frontage, or within the rear yards accessed from back-lanes, are a mixed plethora of styles and materials. The nature of the piecemeal development of the terraced streets to the east of the town is that pockets of space have been left over and it is natural that with a shortage of parking space that these will be used for garaging. Small buildings were traditionally found within the conservation area and where they survive, as with the buildings lining the north-east side of Myers Street, or the ancillary buildings on George Street, with decorative beaver-tail slate roofs, and the combined privies and outhouses behind St. John's Street, as seen from High Street, they are a very interesting survival of the small-scale vernacular buildings. However, often there has been little attention paid to the detail or design of new garages whether this is permitted development or requires planning permission. In many instances the lack of control within the wider Article 4 Direction area has meant that flat-roofed garages are permitted development, but that provision will change once they are included within the extended conservation



13.10 and 13.11 - Alterations to garages are permitted development outside the present conservation area. These garages sit opposite each other - one pair retains its Westmorland slate pitched roof, while the other pair has a less attractive flat roof.



13.12 Traditional row of vernacular domestic outhouses behind St. John's Street



13.13 Modern commercial garages facing the central car park

area. Commercial garages, however, are much larger and make a greater negative impact. The garages and workshop at Ratcliffe Place are a positive exception, but there are a number of garages which have a negative impact on the conservation area; e.g. garages south-west of Wickham Court and Keswick Motors, Lake Road. It is therefore recommended that addition planning controls are needed to control works to buildings incidental to dwelling houses and that clear guidance on appropriate materials and roof coverings is needed > **key recommendation.**

### Chimney, flues, pipes

Within certain height limits, chimneys, flues or soil and vent pipes are permitted on rear elevations within conservation areas, but as the roofscape of Keswick is so important we consider it advisable to control the addition or alterations of these by extending the provisions of the Article 4 Direction to include rear elevations / rear roof slopes.

Commercial properties require planning permission for all new flues, ducts and methods of extraction and externally-mounted services. Rear yards, in particular those off Main Street and the Market Place are prone to be used as service areas, with flue pipes and air conditioning plant being common. The external clutter created by air conditioning plant, external services and flues, all of which need planning permission, and some of which have proliferated unchecked, is a cause for concern and will require a concerted effort in collaboration with retailers and local businesses to remove surplus and redundant plant to improve and enhance the 'yards', and to consider alternative strategies.



13.14 and 13.15 The regular cycle of upgrading and servicing commercial and retail premises has led to high levels of clutter with redundant extraction and air conditioning plant, pipes and flues, which gives an ugly first impression to the town centre.

## Microwave Antennae

It is considered that the provision under the current Class H (H.1, e) is adequate to control the placing of such equipment on properties within the National Park.

## Development in Yards

A high proportion of the intimate historic character of the rear medieval yards has been affected by redevelopment. Rear elevations have been given less weight and importance in visual terms, with the result that there are some relatively large and blocky rear extensions, straddling several of the historic burgage plots. The use of flat roofs unfortunately reinforces the inappropriate massing, whereas double pitched roofs could have provided the same footprint and size, without sacrificing the character of the burgage plots.

The grain of the streetscape, with its historically narrow plots, separated by yards, and with its small terraced rows of artisan and workers cottages, has been harmed by merging plots and by lack of design thought in considering how this part of the town centre can be seen from the surrounding road network. Although much of this 'grain' was historically not visible from public viewpoints, the demolition of buildings and the creation of car parks has introduced a new dynamic public relationship with former semi-private back yards. Now that the rear yards are a prominent feature of the main approach into town, particularly from the Bellclose car park, consideration needs to be given to a long-term strategy for improving these back views > **key recommendation**.



13.16 *Inappropriate and unauthorised development within the curtilage of a listed building within a yard running from the central car park to the market place.*



13.17 *The backs of residential properties with flat-roofed extensions are prominent from the central car park.*



13.18 *Historic planning permissions paid little attention to the design of rear extensions but since these were permitted these large flat roofs are now visible on the main public route into the market place and Main Street from Bellclose Car Park.*



13.19 Inappropriate development which has historically been permitted should be targetted with a development brief.



13.20 Inappropriate massing and flat-roofed development at Lake Road.



13.21 Inappropriate development within the Victorian terraces. Redevelopment is desirable.



13.22 This pivotal site of Keswick Motors would benefit from a development brief. Although clearly a successful business, the Management Plan should be forward thinking to 20 years ahead and seeking enhancement / redevelopment.

Further afield, the views from the wider landscape, from important vantage points and historic 'viewing stations' are framed by later Victorian development, prominent steep-pitched roofs and a consistent use of local graduated slate for roofs, which creates a harmonious character.

In a few instances the massing of the building frontage to the Main Street or market place has introduced a building form which is quite alien. There are a number of these but the use of a mansard roof to Skiddaw Hotel, in order to introduce a fourth storey, is particularly noteworthy as being out of place.

### Back Elevations

Over recent decades the back elevations of houses within the Article 4 Direction area have undergone a large number of incremental changes and significantly less weight has been given to the detail of boundaries and extensions, when these have needed planning permission. Even where these elevations are publicly visible from the shared back yards, there are numerous breaches in the walls, new gates and fences. In many places the changes have so significantly altered the character of the back streets that there is probably little benefit to be gained by an over-zealous approach to enforcement or adherence to design guidance. As a priority, within the back streets roofscapes are important and flat-roofed dormers should not be permitted. Flat roofed extensions should also be actively discouraged, even where there are precedents > **key recommendation.**



13.23 - 13.25 *Rear yards and elevations within the mainly residential streets to the east of the town are publicly visible but have a long history of incremental change. A strategy for development control in these areas needs to consider priorities for preserving character.*

### Render – use of Tyrolean or peddledash

Many of the rear elevations of the stone-fronted houses along the wide Victorian streets to the east of the town are rendered. This pattern was an economic choice based on a traditional practice in Keswick of wet-dash or ‘roughcast’, which is where a mixture of stone and mortar is hurled at the building, gives a non-uniform texture. The use of render was firmly established in the Georgian period, as the medieval town centre, Main Street, Borrowdale Road and St. John’s Street contain many of the stucco-fronted buildings that were in-vogue. A number of these are listed. Stucco is a traditional form of render, but a formal one, but this is giving way in places to peddledash or Tyrolean, which has a much more uniform finish, with ‘spar’ chippings fixed to the surface of the render, rather than aggregate embedded within it. The traditional skills of apply wet-dash and wood-floated stucco are at risk of being lost.



13.26 *Textured render effects and the use of spar chippings stand out as oddities among the many traditional forms of render.*

On occasion the use of swirly render to create the impression of a quaint ‘olde worlde’ finish has been adopted, a practice which is entirely out-of-place.

Guidance on the traditional use of local materials is recommended as part of a wider strategy of guidance leaflets on traditional building details. > **key recommendation.**

### Cladding

A number of commercial buildings have been ‘clad’ in odd finishes, including timber ‘ship-lap’ boarding, which has no historic precedent in Keswick (e.g Beatrix Potter shop - Lake Road, and Jan’s Lakeland Sandwich shop – Grandy Nook). These have been in-situ since at least 1958. The removal of cladding which has been in place since at least 1958 is a major commitment on the part of the owner.



13.27 *Shiplap boarding has been evident since 1958. A grant scheme could investigate a more appropriate finish.*

### Market Place frontages

The loss of the massive timber first floor 'oriel' windows and pitched roofs at Nos. 26-28 Main Street has had a significant effect on the character of the market place as their replacement with flat windows, expanses of slate and a flat roof is a poor quality frontage. It is a very large frontage with a prominent position overlooking the Market Place.



13.28 The cost of restoring timber oriel windows and pitched slate roofs to this property within the market place (Nos. 26-28) would probably be prohibitive without grant assistance.



13.29 A view of the same building in 1958.

### Loss of Shopfronts and clerestorey glazing

Many of the Edwardian redevelopments in the town adopted heightened shopfronts, with clerestorey glazing, often designed to provide ventilation and leaded or decorated with coloured or rippled glass. The use of suspended ceilings for servicing and shopfittings has often led to the lowering of ceilings within ground floor shops and the obscuring of the traditional shopfronts, but these are often easily rectified by raked ceilings and minor re-ordering of services.

Grandy Nook – loss of the traditional shopfronts and a mixed pattern of surviving and modified shopfronts has affected the character of this street frontage, which was designed as a unified elevation. Likewise, the loss of the gables to the row at Nos. 3-19 Bank Street and the alterations to the fascia panels and blind boxes has affected the quality of the street. Both of these rows are easily rectified and enhanced and a 'face-lift' scheme may be all that is required. 1-5 St. John's Street (the shopfronts to the former KCS Ltd.) is an example where the original bronze shopfronts survive but have been obscured by later alterations and large fascias. In their day these bronze shopfronts were of the highest quality, exemplifying the desire to present a special treatment in the heart of the tourist area.



13.30 View of Bank Street in 2019 with its purpose-built row of identical shops. The minor incremental alterations have affected the historic character.

13.31 1958 view of the same building with its matching blind boxes, fascias and pilasters.



13.32 Original bronze shopfront with clerestory glazing to Premier at 5 St. John's Street.



13.33 The row of shopfronts at 1-5 St. John's Street now incorporates excessively large fascias



13.34 An example of a contemporary but sympathetic treatment of the fascia.



13.35 A traditional shopfront with lettered fascia and lively window display which draws in and entices customers.



13.36 A fascia which is out of scale and disproportionately large for the small host building.



13.37 Contrasting fascias, that to the right an unsympathetic planted panel overlapping the frame.

It is notable that some of the more interesting shopfronts, paint schemes and fascia signs are from independent retailers, and this need not be the case. In Keswick the large retailers have sufficient presence and prestige to be able to command high footfall even if their house style and shop frontages are enhanced and improved. Good examples where this would be beneficial include the 'Costa' fascias, which dominate the corner of Station Street, and Boots on the Market Place.

### Fascias and Advertising

The size of shop fascias varies considerably within the town, with some retailers being particularly conscious about the attractiveness of their building, and introducing a fascia sign which is proportionate to the shopfront. However, there are some large and overblown fascias. Many of these appear to be of long-standing and are evident in a photographic survey undertaken in 1958.

A shopfront design guide would do much to provide guidance on the sympathetic treatment of shopfronts, whether this is by adopting traditional proportions and characteristics or contemporary examples. However, it is likely that only a financial inducement / grant scheme will be able to make the difference. Clear guidance on the use of lighting for fascias, sympathetic materials for fascias and considerations for signage and lettering would help with promoting positive change > **key recommendation**.

### Loss of Architectural Detail - Windows and Doors

In view of the Article 4 Direction, many historic windows and doors survive and where they have been replaced this has been in general sympathetic. There are a few exceptions where the recent loss of historic window patterns has had a significant impact on the character of an important building, such as the old Keswick library, where diamond lattice leaded lights have been replaced with a mixture of heavy framed sashes and casements as part of the conversion to residential use. In this instance, a one-off grant to enable lattice casement windows would have enabled a more appropriate response to keep the unity of character between the Library and the Battersby lecture hall.



13.38 Keswick old Library, photographed in 2010 with its picturesque lattice leaded light windows.



13.39 Keswick old Library in 2019 with modern replacement heavy-duty fixed timber windows and obscure glazing.

### Recommendations

It is recommended that further consideration be given to strengthening the Article 4 Direction and that this be incorporated into the Management Plan.

It is recommended that further consideration be given to the removal of the additional permitted development rights from residential properties, as follows:

- Any alterations to the roof, including rooflights and changes to roofing materials
- The provision of any building / structure / enclosure within the domestic curtilage
- The formation or alteration of a hardstanding
- The installation, alteration or replacement of a chimney, flue or soil & vent pipe
- The installation, alteration or replacement of solar photo-voltaic or solar thermal equipment and wind turbines
- The painting or repainting of any previously unpainted stone, brick or render

It is recommended that further consideration be given to the removal of the additional permitted development rights from non-residential properties:

- The erection of, or alteration to any wall, gate, fence or other means of enclosure
- The installation, alteration or replacement of solar photo-voltaic or solar thermal equipment and wind turbines
- The painting of any previously unpainted masonry (stone, brickwork or render)

The Article 4 Direction was accompanied by a photographic survey and there was a subsequent survey in 2012. A full, up-to-date and accessible digital photographic survey will be needed to monitor any changes at the time of introducing any additional controls.

It is recommended that an up-to-date advisory leaflet/s be produced on appropriate details, including: how to upgrade and draught-proof sash windows, secondary glazing and what details for double glazing will be accepted; porch details that are sympathetic; design of ancillary buildings; retrofitting for sustainability; the traditional use of local materials; sources for replacement and local materials.

### **New Development**

A review of buildings and structures which have been erected in the town centre over the decades and the overall condition of the built fabric concludes that there are some very poor quality buildings with flat roofs which do not preserve or enhance the character of the town. These, many of which are single-storey or a low two storeys, should be included within a list of priority sites for redevelopment to an agreed development brief (see the Management Plan).

Recommendations for a checklist for new development should be included in the Management Plan. Given the sensitivity of the setting of the conservation area and the roofscape in wider views from historic Viewing Stations and from the main approaches into the town, it is advisable that a series of monitoring views are included within the Management Plan for any new development over a certain height and that applicants may be asked to provide fully verified photomontages from specific locations determined by the planning authority, in consultation with the developer. These may include Monitoring Views or additional views determined by the planning authority.

## 13.2 Public Realm

Since 1983 Keswick town centre has undergone a large number of public realm improvements. The paving and floorscape of the town reflects a large number of piecemeal developments and a patchwork of different phases of fashion and inconsistency in public realm works. Seen as positive works in their day, many of these phases of re-paving have adopted artificial and non-authentic materials.

There are only a few places where there is evidence for the authentic, local, native materials, such as local slate edging (fissile slate kerbs, laid on-edge), along Borrowdale Road, and the washed boulder or river bed 'cobbles' laid on edge, e.g. Sim's Yard, and the Threlkeld granite setts, e.g. King's Arms Yard. Expansion to the east of the town during the late 19th century led to the construction of pavements using imported red sandstone. The records of the Local Board of Health reveal that the whole of the this eastern part of the town had wide pavements laid in stone paving flags, and that these were being re-laid on a regular cycle, but there are none left. Many of the pavements have been replaced in concrete but red sandstone kerbs with red sandstone drainage channels survive along Blencathra Street and Eskin Street whilst long sections of Southey Street retain grey granite kerbs. These are authentic, in that they are of their time, consistent, and exemplify the introduction of materials from further afield within Cumbria, which were available as a result of the construction of the Cockermouth, Keswick and Penrith Railway.

Previous schemes of highways works and re-paving of footways undertaken between the 1930s and 1970s were generally sensitive to the area and large areas of the town have pavements laid in concrete with exposed aggregate finishes, in combination with exposed aggregate kerbs. These were known as "Threlkeld flags" although they are no longer made locally. Rather than smooth concrete kerbs, blacktop, and smooth paving slabs these earlier paving schemes were historically sensitive to the environment. It is noticeable that along Station Road approaching Fitz Park and around Brundholme new, charcoal grey, composite, recycled plastic kerbs have recently been introduced by the highway authority. These are (in 2019) located outside the conservation area, but are entirely out-of-place and the practice should be halted within the revised conservation area boundary.

New schemes need to provide authentic and durable materials and provide a much higher degree of consistency, using locally-sourced materials wherever possible.



13.40 Threlkeld granite setts and flush kerbs - King's Arms Yard.



13.41 Blue brick paviours and Threlkeld granite kerbs, Southey Street



13.42 Threlkeld 'concrete' flags and red sandstone kerbs, Eskin Street



13.43 'Borrowdale' washed river cobbles, laid pitched, in a private entrance yard of St. John's Street.



13.44 'Threlkeld' concrete flags and kerbs on Derwent Street.

## Floorscape

### Pedestrianisation of Main Street and Market Place

The centre of the town, running along Main Street, through the Market Place and along Upper Lake Road, comprises a pedestrianisation scheme with differences in materials to reflect historic changes in level, although these are all now flush. Small-sized, honed granite paving flags in pink and yellow granite, are separated from the 'highway' by flush kerbs in grey granite, with the 'highway' in buff sandstone setts and bands of small granite blocks laid in a fan-shape for the central areas within the market place, more continental in influence than native to the Lake District. The Market Place was historically a large area of 'stoned' roadway surface, with road surface separated from footways with late 19th century drainage channels of Threlkeld granite setts and Threlkeld flush granite kerbs, with large areas of washed river pebbles laid as 'cobbles'. There is a historic precedent for granite kerbs within the conservation area, although evidence is now limited to some of the burgage plot courts and along Southey Street. There is no historic precedent for the pink or buff granite paving flags. The high quality of the workmanship and the durability of the granite and sandstones setts means that the pedestrianisation scheme has a long life and future and it is overall in very good condition. The scheme has been designed with durability in mind and most of the Market Place / Main Street frontage is serviced from this pedestrianised zone and it appears to be holding up well to the pressures of heavy vehicular movement.



13.45 The Main Street and Market Place pedestrianisation scheme - very high quality granite and flush surfaces.

## Lower Lake Road

The Rural Regeneration scheme of lower Lake Road carried out in 1997 / 1998 adopted red sandstone paving for the footways (from the St Bees Quarry), in combination with 'tegula' blocks for the roadway. The red sandstone can also be found within the Victorian part of the settlement, where it is predominantly used for the wide kerbs. There are signs of wear and tear along Lower Lake Road, where vehicle over-run has broken paving flags, where the sub-base may not have been adequately prepared for vehicle movements. These have patch repairs in blacktop and should be restored before they deteriorate further.



13.46 The Lake Road pedestrianisation scheme - traditional use of red sandstone, with 'tegula' block roadway.



13.47 Publicly funded restoration scheme with patch repair and broken flags. Vehicle over-run has caused this problem.



13.48 Publicly funded pedestrianisation scheme with patch repairs in blacktop. Trench works to repair a service have caused this problem.

## Yards

Between 1983 and 1994 a number of the yards running between the main car parks and Main Street were resurfaced using a variety of artificial materials.

## North Side of the Market Place

Oddfellows Yard had a scheme of re-paving in 1983, but although this incorporated reclaimed Threlkeld setts, this retained the use of concrete paving slabs and large areas of blacktop and this yard, as the primary entrance into the town centre from the Main Car Park, should be treated as a priority for future schemes of enhancement. Lupton's Court (formerly Powley's Yard) was re-paved in 1987 using concrete

blockwork laid in a brick bond. Golden Lion Yard retains a patchwork of cobbles, stone setts and stone and concrete paving flags, undertaken in 1988.

The re-paving of Woolpack Yard in 1989 using concrete blocks (Marshall's Rialta) laid in a brick bond was an improvement on the later paving scheme using herringbone pattern blockwork (e.g. Packhorse Yard of 1991), which has no historic precedent. The nature of the block paving here is that it is very durable but monotonous, particularly when the colour fades.

### South Side of the Market Place

On the south side of the Market Place, the wide access path which leads from Lake Road to the Central Car Park, running between the Dog and Gun, Lake Road Inn and Treeby and Bolton, is finished in blacktop. This is unadopted and is gated, indicating a private street. It would still benefit from re-paving in traditional materials as it is a major thoroughfare for tourists. The pathway leading through Oddfellows Yard (Smithy Yard) is also part paved in concrete flags, with pockets of small setts to either side, paved between 1983-1985 by the LDNPA. This right of way is also unadopted.

Elsewhere along the south side of the Market Place frontage one of the property owners has blocked off the former "Walker's Yard" from public access by inserting a boarded gate, and another yard, the former Wesleyan Chapel Yard, has been gated. This is to discourage visitors from trying to get to the car park through their private 'yard', but the effect is harmful as it removes the visual connection between the Market Place and the wider glimpsed views through to the sky and hills, one of the positive characteristics of the conservation area. This is most clearly evident looking through Poplar Street, where there is a glimpsed view of Robinson. Sympathetic metal gates would be preferable to boarded gates.



13.49 to 13.52 A mixture of old enhancement schemes using artificial materials, poor surfacing along St. John's Street and a visual conflict between public and private space, with multiple surfaces, bollards and signs.

## Adopted highways through yards

A large part of the 1995 Conservation Area Partnership Scheme was devoted to promoting re-surfacing the many yards lying between the burgage plots in traditional materials and linking the town centre car parks with the main shopping street. In the event only a couple of these schemes were implemented:

1) The entrance to the George Hotel car park – undertaken in 1999 using red sandstone paving and small square granite setts. The junction with the highway has deteriorated and requires minor patch repairs in Skiddaw granite setts.

2) Henderson's Yard (formerly Bank's Yard) – this was re-paved as part of the 'CAP' scheme using reclaimed paving flags in an 'informal way' and unfortunately it is in a very poor condition; the County Council is replacing damaged stone paving flags with bitumen repairs and the result is a patchwork eyesore. The yard is being used for private car parking and it is likely that the paving scheme was not engineered to withstand the impact of vehicle movements. The 'higgledy piggledy' character of reclaimed stone may not have been the most appropriate and durable choice. As this area, like most of the Yards, is the responsibility of the highway authority (Cumbria County Council), and as these yards are adopted, it is their responsibility to repair the surfaces. Grant-aided restoration of historic paved surfaces (funded using public money by the Conservation Area Partnership Scheme) is being piecemeal damaged by servicing vehicles being allowed to run up to service the Main Street frontages, and by vehicles parking behind the Main Street frontage, and the subsequent combination of patch repairs. There is reputedly damage to drains as a result of impact and there have been a number of cases of members of the public having tripped and fallen and the highway authority will be concerned about their liability;



13.53 Henderson's Yard. The publicly funded traditional paved surfaces in 1995 are now in such poor condition, cracked and with bitumen repairs, that patch repair of stone is unlikely to be viable.

a long-term solution is needed to address the patchwork quilt of repairs, which is threatening to undermine the character of this part of the conservation area and the publicly-funded scheme. We are aware of a number of complaints from local businesses about the loss of historic paving in this yard. The painting of the rear elevation of the stone and brickwork to No. 22 Main Street in 'hot pink' has further detracted from the authentic character of the yard.

Projects which were not undertaken, which are a greater priority for restoration of paved surfaces because of their prominence and width are: King's Head Court and Richardson's Yard. Richardson's Yard contains very unsightly air conditioning plant, much of it redundant, and clutter serving Bryson's Bakery. Access along the narrow Greenhow's Court (Wren's Yard) is occasionally blocked with parked vehicles and waste bins, and it is narrow and poorly lit, creating a dark and uninviting approach into the town centre.

The junction of private and public space is frequently one of tension, particularly where there are no visible boundaries. The conservation area has a mixture of surfaces and a large number of private frontages, where historic paving schemes have been excluded. Some private frontages have either not 'bought into' the wider schemes of enhancement or have not been party to the re-paving schemes.



13.54 Richardson's Yard - a main public access route but the drab appearance suggests a forgotten space



13.55 Private Yard off Paraffin Alley - original cobbled surfaces, and a largely forgotten space

These are often constructed with economic concrete block work, sometimes laid in a herringbone or interlocking pattern or exposed aggregate poured concrete, or concrete paving slabs; a mixture of surfaces is evident along upper Lake Road and lower St. John's Street, for example, where private frontages have retained their own paved surface, and have not adopted traditional materials. Where private frontages and public highway meet there is often a visual tension, with plaques or signs saying 'private' and occasional street bollards, which have no particular function in a pedestrianised zone other than to demarcate private space; these introduce visual clutter and obstructions to those who are visually impaired and reduce accessibility. Private frontages are often jealously guarded and used for parking, and this can be harmful to the character of the town and accessibility as a whole. In particular, within the back yards, the impact of servicing and parking is having a harmful impact on the character of the conservation area and damage from vehicle over-running is threatening to undermine the character of the conservation area. Large numbers of commercial-sized wheelie bins are also a major impediment to positive enhancement works.



13.56 and 13.57 Wheelie bins and cars can block passageways, impede access for pedestrians, and are an unsightly introduction to the market place.

The problems are primarily resolved by:

- laying stone paving flags onto a properly prepared sub-structure, designed to accommodate occasional traffic / vehicle over-run,
- agreement with the frontages for a scheme which services buildings from Main Street, and / or a traffic order or bye-law to prevent parking on pavements or within the rear yards accessed off the main car parks.

Where land may be privately owned, parking cars over pedestrian walkways creates conflict with pedestrians. Many owners of private frontages do not adopt this approach and there is inconsistency over the conservation area.

In some more remote and private areas of the town centre, including yards and ginnels, there have been efforts to restore historic surfaces, and these are often proudly maintained and valued, but there are few of these. The traditional techniques of stone pitching and laying river pebbles as cobbles is an expensive and labour-intensive way of restoring historic paved surfaces. It is also problematic for public areas where there are large numbers of visitors and accessibility is a consideration.

Elsewhere along Lake Road and the Market Place patch repairs of the newly paved highway surfaces have 'temporary' bitumen repairs, but it is noticeable that some of these 'temporary' repairs have been in place for several years. Good management practices in carrying out repairs to the historic paved areas should require the highway authority to reinstate historic paving, or if the patch repair is by a utility company the obligation is on the utility company to execute the repair. Alternatively, if the damage is from wear-and-tear and is impact damage then Cumbria County Council is the body responsible for restoring the historic material. This is a matter of enforcement and will, as there are sufficient safeguards within the legislation for this to happen as a matter of course.

### **Street Furniture, Street Lighting and Signage**

There are a particularly wide variety of street lighting columns throughout Keswick, both inside and outside the conservation area. There are occasional historic cast-iron lighting columns, which were painted a blue-grey but these are so faded with UV that it is now difficult to determine the original colour. It is possible to have historic lighting columns sampled using APA to determine the original colours. The recent use of the colour 'black' as a painted finish is urban and wholly out-of-place in this setting, particularly when seen against the sky. There are a wide variety of materials throughout the historic town, with examples as follows:

- Occasional and intermittent blue-grey cast-iron lighting columns
- Spun or brushed stainless steel lighting columns along Station Road
- Galvanized lighting columns along Brundholme and Central Car Park
- Concrete columns along Borrowdale Road
- Concrete columns with galvanized steel 'sleeve' repairs on Wordsworth Street and Bank Street
- Buff-painted galvanised steel columns along Main Street
- Stainless steel columns along Main Street
- Black-painted street lighting columns along Bank Street and the central section of Main Street – a harsh, urban colour in this environment and against the sky
- 'Station-lamp' style fittings along Lake Road, mounted on buildings
- Cast iron traditional painted columns (off-white and green) with station lamps or swan-neck fittings alongside Crow Park
- Bulk-head lighting within the Market Place

A scheme of introducing blue fingerpost signs within the town centre has created a common bright blue colour scheme but these are not related to any other street furniture. However, there are some odd exceptions to this strategy and certain black fingerpost signs have appeared. The signpost at the entrance to the Market Place is a particularly good example of where this is causing a problem as it has been adopted by various people wanting to add their own signs and attached sandwich boards. Signposts are important for visitors but this increase in visual clutter is having an effect on the quality of the historic environment, as each business vies for visibility.

The conservation area and wider area has a number of redundant signs and signposts, and spare posts are often seen as an opportunity to add advertisements; if there is a spare post, someone has usually added a small sign to it.

This variety of colours, patterns and finishes and the many different types of street furniture and signage introduced by different schemes and organisations has introduced visual clutter which is undermining the character of the conservation area and certain aspects of the WHS.

Within other counties and National Parks the adoption of a unified BS / RAL colour for street lighting columns is common best practice. Common colours, a painted (not galvanized) finish to street lighting columns, and standards for columns and light fittings should be adopted, including for example the removal and phasing-out of low pressure sodium, which gives an orange 'urban' light, and phasing-in of LED.



13.58 Visual clutter from excessive street signs

A campaign to reduce visual clutter would be very beneficial, working with the Highway Authority and their Traffic Management team to identify all redundant galvanized steel posts and traffic signs, and working with the Town Council to remove redundant signs.

The following actions should be considered within the Management Plan:

- An agreed approach between the National Park, the Town Council and the highway authority (Cumbria County council) to the maintenance of historic paved surfaces and street lighting;
- A 'bust the clutter' campaign to remove excessive signage, including both traffic management signage and independent advertising, and redundant steel posts, working with the Town Council, local shops and the Highway Authority;
- A collaborative approach to working on agreed styles and colours and unified standards with the Highway Authority to address: street lighting, repairs to historic paved surfaces, kerbs, maintenance, enforcement of utility company works, adopting a 'can-do' attitude;
- A full audit of all street lighting columns and a list of priorities for replacements;
- A detailed record of all historic paving materials, with schedules and descriptions and photographs of all materials, including lengths of kerb and paving and setts both on private land and adopted highway, to be undertaken by volunteers or the Town Council. This schedule and an accompanying map to be used by the highway authority to identify constraints and to be used as a trigger in the event that items are removed as part of repairs by contractors or utility companies.

### 13.3 Lack of Recognition of Important Historic Buildings

Although there are a number of listed buildings within Keswick, the list is quite short and there is a strong bias towards the pre 1840 buildings, mid-late Georgian, with little recognition of the historic or architectural value of early Victorian (late Gothick), High Victorian Gothic Revival buildings and the Arts and Crafts movement (buildings from 1880-1910), many of which were designed by architects with a high awareness of the sensitivity of the environment. The list is under-represented, compared with the national list, and we consider that a review of the whole town is needed, rather than simple one-off requests for 'spot-listing', for several reasons: there are many errors in the existing list descriptions and names potentially leading to confusion, there is lack of recognition of the importance of certain buildings, as many architects are not attributed, and there is evidence of a high degree of architectural cohesiveness and the use of the same architects for a number of the buildings. In view of the international recognition of the significance of the cultural landscape, with its embedded literary and artistic associations, the list should be reviewed as a priority.

The following buildings are recommended for putting forward to Historic England for 'spot-listing' as part of a comprehensive review:

Greta Hamlet – 1909-1911, architect A.N.W. Hodgson

#### Penrith Road

Nos. 2-10 Greta Street – ca. 1840

5 Hill Top, and 6 Park View Penrith Road – pair of mid 18th century houses

Shu-le-Crow Cottage, 7 Penrith Road – early 19th century house

#### Main Street

Parish Rooms – architect Charles J. Ferguson, 1879

Former School House and Hostel – 1898 - architects Austin and Paley

#### Main Street

John Young Furnishings Nos. 12-14 (18th century with earlier cruck frame)

No. 16 Main Street (Cotswold) - Jonathan Otley's House

#### Southey Street

Keswick Methodist Church, architect John Ross of Darlington, 1863.

#### St. John's Street

The Alhambra, built 1913-1914, opened officially on 22nd January 1914. Keswick Alhambra Theatre Company, (est. May 1913)

Keswick Library and Verger's Cottage (27 St. John's Street and Battersby Hall) – 1849 and 1855

St. John's School – 1840

St. John's School Cottages (Nos. 52 to 56 St. John's Street) – ca. 1840

Derwentwater Place – ca. 1850

Churchyard – gravestone to Hugh Walpole

The Parsonage, ca. 1838-40, architect Anthony Salvin

#### Station Road

Keswick Museum and Art Gallery – two phases, the Museum and gate lodge in 1898 (W H Fletcher & Thomas Hodgson) and the Art Gallery in 1905, designed by Thomas Hodgson

27 Station Street – d.1880, of particular interest for the front garden grotto, boundary walls and gatepiers

Crow Park - The Water's Edge, the Bailiff's House, ca. 1846, with boundary wall and ornamental gate

132 It is also recommended that existing list descriptions be updated to reflect new-found information, including named architects.

## 14. FURTHER ADVICE AND INFORMATION

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### Contact Details

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#### **Historic England**

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## Appendix 1 - Tours of the Lakes – literary sources (in chronological order)

Thomas Gray's Journal, 1769 (in print 2019)

Joseph Farington RA followed in his footsteps and painted the scenes described by Gray. These are relatively accurate topographical views. A selection provide views of Keswick (see appendix 2)

Thomas West "A Guide to the Lakes - dedicated to the lovers of landscape studies, and to all who have visited, or intend to visit, the lakes in Cumberland, Westmorland, and Lancashire / by the author of The antiquities of Furness.", pub. 1778

Gilpin, W, 1808 Observations on Several Parts of England Particularly the Mountains and Lakes of Cumberland and Westmorland Relative Chiefly to Picturesque Beauty, Made in the Year 1772, 1, 3rd edn, London

Clarke, J, 1787 A Survey of the Lakes of Cumberland, Westmorland, and Lancashire: Together with an Account, Historical, Topographical, and Descriptive of the Adjacent Country, London

Clarke, J, 1793 Plans of the Lakes in Cumberland, Westmorland, and Lancashire, With an Accurate Survey of the Roads Leading to them from Penrith, Keswick &c, London

Warner, R, 1802 A Tour Through the Northern Counties of England and the Borders of Scotland, Bath

Lyson, D, and Lyson, S, 1816 Magna Britannia Volume 4: Topographical and Historical Account of the County of Cumberland, London

William A.B. Green, 1819

'The tourist's new guide, containing a description of the lakes, mountains, and scenery, in Cumberland, Westmorland, and Lancashire, with some account of their bordering towns and villages. Being the result of observations made during a residence of eighteen years in Ambleside and Keswick.'

'Views of the lake and vale of Keswick, drawn and engraved by William Westall, with text by Robert Southey', pub. 1820

Jonathan Otley, 1823 and later editions. 'A concise description of the English lakes, and adjacent mountains : with general directions to tourists : and observations on the mineralogy and geology of the district : on meteorology, the floating island in Derwent Lake : and the black-lead mine in Borrowdale / by Jonathan Otley.' Keswick : Published by the author ; 1825 (Otley's work was first published in 1823 and was designed as a factual record with clearly arranged information for tourists, rather than as picturesque description of the scenery).

Baines, E, 1830 A Companion to the Lakes of Cumberland, Westmorland, and Lancashire, 2nd edn, London

Leigh, S, 1835 Leigh's Guide to the Lakes and Mountains of Cumberland, Westmorland and Lancashire, 3rd edn, London

Harwood's views of the Lakes. 1846 includes 'Derwentwater & Keswick from Skiddaw -- Skiddaw & Bassenthwaite Water '

Anon, '1852 Keswick and its Neighbourhood: A Hand-Book', Windermere

Black's Picturesque Guide to the English Lakes, 1858, (Whitehaven Archives)

Harriet Martineau, 1855 'Martineau's Complete Guide to the English Lakes' (Whitehaven Archives)

Jenkinson's practical guide to the English Lake District : Keswick section. 1891

## Appendix 2 - Works of Art, Studies, Watercolours and Engravings incorporating Keswick

'A VIEW of the Town and Vale of KESWICK, in Cumberland, from the Side of Castle-head Cragge. : To Captain William Crosby of Carlisle, this Plate is inscribed by his most obliged humble Servt. Willm. Bellers / Painted after Nature by Willm. Bellers 1758'. Published 17 Jany. 1774. by John Boydell, Engraver, (British Museum 1869,0612.527)

'A View of Darwentwater &c. from Crow-Park / Painted and Engraved by Thos. Smith, artist, printmaker, publisher. pub. 1761, British Library

North Entrance to Keswick & Bridge, Joseph Farington, drawing, Yale Center for British Art, Paul Mellon Collection (B1977.14.1868)

'North Entrance to Keswick & Bridge', pen and ink and watercolor over graphite, Joseph Farington  
Yale Center for British Art, Paul Mellon Collection (B1977.14.1878)

'View from Skiddaw Over Derwentwater'  
Thomas Hearne, between 1772 and 1782  
Yale Center for British Art, Paul Mellon Collection (B1977.14.4685)

'General view of Keswick, Latrigg, Saddleback, part of Skiddaw from Crow Park', Oct 17th 1778,  
Joseph Farington, Wordsworth Trust (1994.134)

'View of Skiddaw and Derwentwater from Brandelow Woods', Joseph Farington, c.1780 (Yale Center for British Art, Paul Mellon Collection B1975.4.2012)

'Regatta at Keswick in Cumberland; mock battle with gang of men storming a house on the banks of a river', hand-coloured etching by J Harris after Robert Smirke, 1788, (British Museum 1895,1214.127)

'View across Derwentwater towards Skiddaw from Grange Fell', JMW Turner, 1797, (Tate Gallery, D01079 Turner Bequest XXXV 77 Folio 26 Recto)

'Derwentwater: Looking North towards Skiddaw from Brandelhow', pencil sketch, JMW Turner, 1797, Tweed and Lakes Sketchbook [Finberg XXXV], (Tate Gallery D01026)

'Distant view of Derwentwater, from Newlands Road, with Skiddaw and Keswick', pencil sketch  
JMW Turner, Tweed and Lakes Sketchbook [Finberg XXXV], (Tate Gallery D01028)

'Distant View of Keswick' 1803, Amos Green, Yale Center for British Art, Paul Mellon Collection (B1981.25.2102)

Keswick from the Greta, 1809, William Green pub. (Armitt Library : A6637.68)

'Skiddaw - Views of the Lake and of the Vale of Keswick (Views of the Lakes of Cumberland and Westmorland), drawn and engraved by William Westall, A.R.A., pub. 1820 British Museum 1977,0611.28

'Derwentwater, from above Keswick; a view looking towards the head of the lake, with Keswick at a little distance beyond the trees at left', drawing by Sir George Beaumont, c. 1820 (British Museum 1877,1013.932)

Lady Beresford, 'Keswick and Moot Hall' AB  
Undated drawing (watercolour painting), c. 1820, The Wordsworth Trust 2000.22.6

'Keswick & Grisedale Pike', William Westall, 1820 (British Museum 1872,1012.4896)

'Keswick Main Street, bridge and fells', Caroline Bowles Southey, 1823, The Wordsworth Trust 2003.79.61. This

is the view from Greta Hall

'View from Mr Southey's House', Thomas Creswick, ca. 1838, oil on panel  
Yale Center for British Art, Paul Mellon Collection (B1981.25.174)

'Keswick from Castlerigg', pub. 1855 Martineau's guide, Wordsworth Trust (1989.105.25)

'Keswick from Castle Hill', c1900 chromolithograph, T. Neslon and Sons, (Wordsworth Trust  
2008.107.165)

'The Vale of Keswick, from a watercolour by Arthur Tucker, published by Chatto and Windus, London, 1911.  
(Jean and Martin Northgate 197\_13)

# Keswick Conservation Area Management Plan

Final Draft September 2022



prepared by Mel Morris Conservation  
on behalf of the  
Lake District National Park Authority



# MANAGEMENT PLAN

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# 1. BACKGROUND

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## 1.1 Aims of the Management Plan

1.1.1 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.

1.1.2 The local community has a vital role to play. We appreciate that the special character of an area is often the reason why people choose to live in or visit Keswick. The area cannot be managed without a shared understanding of what is important and what needs to be done. 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 Borough Council, the Town Council, local businesses and residents.

1.1.3 The appraisal has identified a need to promote positive works of enhancement and positive design. There are a number of negative factors and areas where there are opportunities for enhancement, which are each discussed in this management plan, under separate headings. These include:

- The impact of Bellclose Car Park and views of the backs of flat-roofed and over-sized extensions to the rear of burgage plots, as seen from the main public car parks and main approaches into the town (see Appraisal page 117 and MP pages 146 and 149);
- The proliferation of signs and advertisements (see MP pages 144-145);
- The lack of consistency over public realm works and degraded and deteriorating condition of surfaces (see Appraisal pages 126-129 and MP page 146-149);
- The loss of building details, particularly windows and original forms of render (see Appraisal pages 119 and 122);
- The presence of flat-roofed extensions and flat-roofed bulky dormer windows (see Appraisal page 113 and MP page 140);
- The presence of a few developments which are out-of-place / negative (see Figure 8 and Appraisal page 118 and MP pages 139-140);
- The painting of previously unpainted masonry (see Appraisal page 114 and MP pages 143-144, 150);
- The loss of traditional fascias, blind boxes and hanging signs and the introduction of bulky modern fascia signs (see Appraisal page 121 and MP page 150).

## 1.2 Public Consultation

1.2.1 Initial consultation has taken place between the National Park and Keswick Town Council to introduce the consultant, to highlight the scope of the appraisal, to provide an explanation of the proposed extended boundary areas, and to introduce the aspects of the management plan which could potentially have an impact on the Town Council.

1.2.2 The draft recommendations have been taken to the Park Strategy and Vision Committee and the appraisal and management plan was consulted on publicly in early 2020. The National Trust has been consulted on the inclusion of Crow Park in the conservation area and has made representations.

1.2.3 Our approach to public consultation is set out in our Statement of Community Involvement which can be found here: [https://www.lakedistrict.gov.uk/\\_\\_data/assets/pdf\\_file/0007/765817/Statement-of-Community-Involvement-FINAL-ADOPTED.pdf](https://www.lakedistrict.gov.uk/__data/assets/pdf_file/0007/765817/Statement-of-Community-Involvement-FINAL-ADOPTED.pdf)

Please refer to Table 2 in this website link for a detailed list of the process and timescales.

### 1.3 History of Initiatives and Grant Schemes

1.3.1 Keswick has had a few grant schemes and initiatives over the years. Partnership funding between English Heritage and the National Park Authority between 1995 and 1997 under a scheme called ‘Keswick Conservation Area Partnership Scheme’ enabled the repair of a number of historic buildings, as well as public realm works. The pedestrianisation scheme funded by Cumbria County Council started in 2001.

1.3.2 North West Development Agency set up the Market Towns Initiative (2002-2007) of which Keswick was one. Rural Regeneration Cumbria was the first rural regeneration company in the UK and was created by the NWDA and Cumbria County Council in response to structural weaknesses in the rural economy highlighted by the foot and mouth crisis. It funded the repaving of Lake Road.

1.3.3 There have been other initiatives such as the ‘Keswick Area Partnership Ltd’ Masterplan and Greenspace Strategy of November 2006, which repeated a number of the observations and concerns identified in the 2019 conservation area character appraisal.



*Lake Road, with its re-paved surfaces*

## 2. ISSUES AND RESOLUTIONS

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### 2.1 New Development

*Aim: To ensure that only applications for development which conserve and enhance the historic context of the conservation area are approved, and to encourage the redevelopment of negative sites within the conservation area.*

#### New Design in Context

2.1.1 On 1st October 2019 the government (Ministry of Housing, Communities and Local Government) produced a National Design Guide.

[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/835212/National\\_Design\\_Guide.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/835212/National_Design_Guide.pdf)

This is the first design guide to follow on from 'Building in Context', guidance produced by CABE and English Heritage in 2001 and made available through the Design Council website.

2.1.2 The National Design Guide addresses the question of how we recognise well- designed places, by outlining and illustrating the Government's priorities for well-designed places in the form of ten characteristics:

1. Context
2. Identity
3. Built Form
4. Movement
5. Nature
6. Public Spaces
7. Uses – mixed and integrated
8. Homes and Buildings – functional, healthy and sustainable
9. Resources – efficient and resilient
10. Lifespan – made to last

This is presented as a series of good practice examples in order to draw out the issues in a visual and informative way.

2.1.3 The following specific 'Keswick', locally identified, priorities should also be considered in developing any design and should be addressed in Design and Access Statements:

- Enclosure – boundary treatments and continuity of urban grain whether medieval, Georgian or Victorian, and the importance of historic tree planting as a means of containment, highlighting landmarks, shaping the settlement, and defining the extent of development;
- Grain – historic settlement pattern; respecting boundary divisions and burgage plot alignments, preserving yards and historic property divisions, as well as alignments of ancillary rear spaces, or reinstating these where lost;
- Building Heights – both the immediate context of prevailing eaves and roof heights and the impact on long views of any landmarks or on the overall townscape;
- Roof materials and massing – both the roofscape as seen from above (from the long distance views) and roofs as seen from street level;
- Important Open Space – taking into account the important open space identified in the appraisal;
- Views identified in the appraisal – taking into account the different types of view and any associations in the views, including natural landmarks.

2.1.4 All new development will need to consider these principles. Development which does not follow these principles, which is designed to stand out or create a new landmark, will be treated as wholly exceptional as it may affect the integrity or authenticity of the WHS.

2.1.5 Where new development would or could have an impact on the World Heritage Site, whether inside the conservation area or within its setting, all applicants will be expected to undertake an impact assessment that follows the ICOMOS methodology – Guidance on Heritage Impact Assessments for Cultural World Heritage Properties (ICOMOS, January 2011). The HIA is undertaken in order to evaluate effectively the impact of potential development on the Outstanding Universal Value (OUV) of the property. [https://www.icomos.org/world\\_heritage/HIA\\_20110201.pdf](https://www.icomos.org/world_heritage/HIA_20110201.pdf)

Where this differs from other national guidelines on impact assessments is that it considers concepts such as ‘Intangible Cultural Heritage Attributes’ and the ‘Cultural Landscape’, both of which are an intrinsic part of the significance of Keswick and the English Lake District WHS.

2.1.6 While the Statement of OUV is an essential starting point, sometimes it is not detailed enough in terms of attributes to be directly useful to impact assessment work, particularly where there are cultural associations. The attributes may need to be more specifically defined during the HIA process, and the associations explored, and this conservation area appraisal is designed to assist with that process but does not include every attribute, building, space or feature. Many of the features described in the appraisal are not designated in their own right, but are nevertheless important attributes. The impact assessment should, therefore, not be restricted or limited to designated heritage assets.

2.1.7 We may require survey-verified photomontages in order to determine impact. Monitoring views (see section 3) or other views defined by the planning authority may be selected to assess impacts.

2.1.8 Where new development does not have a potential effect on OUV, a Heritage Design and Access Statement will still be required for applications inside the Conservation Area, and for some applications that affect the setting. This will need to consider impact on the character and appearance of the conservation area and, where appropriate follow the Historic England Guidance – GPA3 (second edition) “The Setting of Heritage Assets”.

## Negative Buildings

2.1.9 The appraisal identifies a number of negative buildings which are harmful to the character of the conservation area. These are illustrated on Figure 8. A negative building could be the result of its scale, such as large bulk and flat roof, or simply because the building has an unusual form and that, together with its materials, is considered to be particularly out-of-place. Some of the negative buildings are quite small, but because of their location and strong features, are particularly prominent in the streetscene, whilst others may be less prominent in street views but have such a large mass that they have an impact from long distances on views and the morphology of the town.

2.1.10 Some negative buildings are either outside the conservation area or straddle the boundary but may still affect the setting of the conservation area and the way that we appreciate it, so have been included on the map where this is the case.

2.1.11 The appraisal identifies a number of flat-roofed, two-storey rear extensions to domestic buildings and flat-roofed dormer windows. Many of these are visible from the myriad of public and private yards and the central car park. These are numerous and not shown on the maps, but wherever an opportunity arises, we will encourage their replacement with more sympathetic extensions.



*The harmful effect of flat-roofed rear extensions on prominent public views*

2.1.12 The appraisal does not identify all of the positive or neutral buildings, as they are simply too numerous to mention, but aims to identify negative buildings so that these can be prioritised in the management plan; many buildings which we might define as neutral because they have lost traditional features, and otherwise hold historic interest, could, with some restoration or positive contemporary enhancement, be re-categorized as positive buildings. It is, therefore, considered advisable to maintain this fluid overlap, and any applications for development or for alterations will be considered on a case-by-case basis, taking into account the contribution that the building makes, as set out in the appraisal or as identified by the planning authority.

Large target buildings are:

- 1-10 Museum Square
- Blacks (53-57 Main Street)
- Bryson's, 42 Main Street (rear extension)
- 26-28 Main Street
- Former Motor Museum, Standish / Victoria Street

Small target buildings are:

- Former Keswick Mountain Rescue base (garage) at Lake Road Court / Central Car Park
- Extension to Skiddaw Hotel
- Keswick Motors (Lake Road)
- Otley House, Otley Road
- 32 St. John's Street
- 31 Lake Road
- 35 Main Street
- 15 Market Square (Mountain Warehouse)
- Keswick Library and Keswick Drop-in Centre (Hall), Heads Road (setting of CA)
- 21 Station Street, Keswick
- Dunkley Court, 25 Helvellyn Street and The Garage, Greta Street
- Helvellyn Street Garage

## Negative Spaces

2.1.13 The Appraisal identifies a number of negative spaces which are harmful to the character of the conservation area. These are illustrated on Figure 8. Negative spaces included those frontages which have lost boundaries and front gardens to car parking, which now dominates the street, and where there has been a loss of enclosure or definition within an otherwise built-up frontage.

2.1.14 Negative spaces also include spaces, in particular the historic yards that have either lost the traditional floorscape, or where this is in very poor condition. They may be dominated by street furniture clutter, wheelie bins or parked cars, but may be nevertheless surrounded by important historic buildings. These spaces, with positive work of restoration of historic paved surfaces and enhancement of buildings, could easily become positive spaces, celebrating the burgage plots, medieval settlement form and glimpsed views.

2.1.15 Some negative spaces may be suitable for new development to redefine the space or reintroduce enclosure where it has been lost; e.g. Bank Street / Bell Close Car Park / Otley Road Car Park.

## Development Briefs

2.1.16 The appraisal has identified the need for Development Briefs in certain circumstances. We have called these Target Sites. Development Briefs could be produced for all major target sites where there is a negative building or a negative space.

2.1.17 The purpose of a Development Brief is for the local planning authority to identify parameters, such as appropriate building heights, contextual heights, materials and building patterns / grain, any special considerations for roofs, boundary treatments or surface finishes, urban design considerations, including access, legibility, movement of people, and connectivity with important views / landmarks.

Major sites include:

- Bellclose Car Park / Otley Road Car Park / Brewery Lane
- 1-10 Museum Square and 53/57 Main Street



*Museum Square - part of a target site for future redevelopment*

2.1.18 Development Briefs may also be required for opportunity sites, where there are currently not negative buildings or spaces, but which may be identified as having potential for redevelopment at some point in the future and which may have an impact on the character or setting of the conservation area and the WHS.

Opportunity sites include:

- Swimming Pool, Fitness Centre, and former Station, Station Road (setting of CA and WHS)
- Southey Hill Trading Park (setting of CA, setting of LB, WHS)

## 2.2 Planning Control

*Aim: We seek to make best use of the powers available to us to secure the amenity, character, conservation and enhancement of the conservation area and its contribution to the special qualities of the National Park and World Heritage Site.*

### Article 4 Direction

2.2.1 The appraisal has identified the need to provide additional control, to boost and strengthen the existing Article 4 Direction and to extend this to all residential properties in the Conservation Area, including any revised boundary. This will include on residential properties:

- Roofs (Part 1 – Class C)
- Chimney, flues, pipes (Part 1 – Class G and Part 1 Class C)
- Buildings incidental to a dwelling house (Part 1 – Class E)
- Hard surfaces / hardstandings (Part 1 - Class F)
- Painting (Part 2 Minor Operations – Class C)
- Renewable energy, microgeneration solar PV or solar thermal equipment and wind turbines (Part 14)

2.2.2 Commercial properties currently hold a number of permitted development rights and the conservation area appraisal has identified examples of where this has caused harm to the character of the conservation area and where consequently removal of PD rights should be considered:

- The erection of, or alteration to any wall, gate, fence or other means of enclosure (Part 2, Class A)
- The installation, alteration or replacement of solar photo-voltaic or solar thermal equipment and wind turbines (Part 14, J and K)
- The painting or repainting of any exterior stone, brickwork or render (Part 2 Class C)

2.2.3 It is recommended that the control of painting should be applied to previously unpainted surfaces (render, stone or brick) and should be supported by a broad recommended colour palette for currently rendered properties. For this and other instances where we will be producing guidance, such as microgeneration or retrofitting renewables, we will look at the option to use Local Development Orders, where permitted development rights are removed.

## ARTICLE 4 - GPDO 2015

Part 1- Development within the curtilage of a dwelling house	
Class A	The enlargement, improvement and other alteration of a dwelling houses (currently included)
Class C	Any addition or alteration to its roof
Class E	The provision within its curtilage of a building, enclosure or swimming pool
Class G	Installation, alteration or replacement of a chimney on a dwelling house
Class F	The provision of a hard surface
Part 2 - Minor Operations	
Class A	The erection, construction, maintenance, improvement or alteration of a gate, fence, wall or other means of enclosure
Class C	The painting of the exterior of any part of any building, where this is currently unpainted
Part 14 – Renewable Energy	
A	The installation, alteration or replacement of microgeneration solar PV or solar thermal equipment on (a) a dwellinghouse or a block of flats; or (b) a building situated within the curtilage of a dwellinghouse or a block of flats.
B	The installation, alteration or replacement of stand-alone solar for microgeneration within the curtilage of a dwellinghouse or a block of flats.
H	The installation, alteration or replacement of a microgeneration wind turbine on: (a) a detached dwellinghouse; or (b) a detached building situated within the curtilage of a dwellinghouse or a block of flats.
J	The installation or alteration etc of solar equipment on non-domestic premises
K	The installation, alteration or replacement of stand-alone solar for microgeneration within the curtilage of a building other than a dwellinghouse or a block of flats.

All proposals relating to the Article 4 direction will be subject to a six week period of consultation following the adoption of this management plan.

### Advice to Occupiers

2.2.4 The following areas have been identified in the appraisal where additional guidance is needed to identify the following:

- Examples of where microgeneration may be acceptable;
- Examples of appropriate materials and roof coverings for ancillary buildings;
- Advice on the authentic finishes for render and stone;
- Paint colour palette for render in both BS and non-standard colours.

## Advertisements and Sandwich Boards

2.2.5 A wide range of advertisements can be displayed without requiring express consent from the Authority.

2.2.6 Guidelines have also been agreed between the Authority, Cumbria County Council, Keswick Town Council, Allerdale Borough Council, Cumbria Constabulary, Keswick Retailers Association, Keswick Tourism Association, and the Federation of Small Businesses for the positioning of A-boards on the highway (including pavements) in Keswick. Where A-boards comply with the guidelines, no action will normally be taken against them.

2.2.7 Advertisements displayed in breach of advertisement control and in contravention of the jointly agreed guidelines for A-boards in Keswick, are at risk of formal action. There is evidence of unregulated advertisements, particularly along Main Street and Lake Road, which contravene these guidelines. Keswick Town Council have been successful in monitoring and reducing the number of advertisements, clipped ad-hoc to street furniture, and sandwich boards in particular, needs review and resourcing.

2.2.8 Whether it is expedient and in the public interest to take enforcement or court action against an unauthorised advert will depend on amenity and public safety impacts. Signs and advertisements are controlled by The Town and Country Planning (Control of Advertisements) (England) Regulations 2007 (as amended).

For more information see:

<https://www.gov.uk/guidance/advertisements#definition-of-an-advertisement>



*This fingerpost sign has been inundated with signs and A-board adverts obstructing the pavement*

## Protection of Trees

2.2.9 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 amenity, character or appearance of the conservation area, in which case we may decide to serve a Tree Preservation Order.



2.2.10 The appraisal identifies a large number of significant trees and groups of trees both in areas of public open space and within private gardens (see Figure 7). These are numerous and have been surveyed and described in general terms but not all individually assessed. They are an important part of the way that we appreciate Keswick, its landmark buildings, its changing character through appreciation of picturesque landscape, and its setting. In general, it is anticipated that by identifying trees and groups of trees there will be widespread recognition of the value of trees in and around Keswick. In certain circumstances, however, we will use Tree Preservation Orders where a tree or a group of trees has significant amenity and / or landscape value and is considered to be under threat.

## 2.3 Enhancement Strategies

### Grants

*Aim: To reverse the cumulative impact of negative factors within the conservation area and encourage repairs, alterations and initiatives that will enhance the character of the conservation area.*

2.3.1 We will explore the potential for new grant initiatives to tackle specific issues in Keswick. Areas that would benefit from focused grant are:

#### Shopfront restoration:

- removal of 'cladding' and restoration of oriel windows to upper floors,
- reinstatement of original fascias and clerestorey glazing

Restoration of pitched roofs – a number of buildings have 'lost' their pitched roofs, which have been replaced with flat roofs. These are a priority for grant assistance. A list of priority buildings will be developed to address the 'back views' from the two main car parks.

Public Realm: the myriad public footpaths, yards and paths connecting the town have been neglected and require significant investment to restore and enhance their character. Schemes should consider both public areas and private yards or frontages, where these are particularly prominent, to unify surfaces and street furniture and de-clutter pavements and paths.

'Facelift' of shopfronts where there are existing traditional details in place: good quality lighting, high quality signage and lettering, re-painting of joinery, reinstatement of blind boxes.

## The Public Realm

*Aims: To improve the human experience of the conservation area at ground level and enable the enhancement of its character and appearance. To create a place that people find welcoming and which contributes to their sense of identity, local pride and well-being.*

2.3.2 The appraisal identifies a number of areas where public realm works are currently detractors from the character of the conservation area and with a co-ordinated effort could considerably enhance the character of the conservation area. These include: highways works (including the repair or replacement of kerbs and pavements), street lighting, traffic management measures (including bollards and signage), and street furniture.

2.3.3 These are the collective responsibility of different organisations including Cumbria County Council, Allerdale Borough Council, Keswick Town Council, all of whom are partners in the World Heritage Site. A forum and mechanism for agreeing a strategy for Public Realm issues is needed and should be explored with a Historic Environment sub-group of the WHS Steering Group or Lake District National Park Partnership.

2.3.4 The following will be addressed (see Action Plan):

An agreed approach between the National Park, Allerdale Borough Council, the Town Council and the highway authority (Cumbria County council) to the maintenance of historic paved surfaces and street lighting;

- A 'bust the clutter' campaign to remove excessive signage, including both traffic management signage and independent advertising, and redundant steel posts. This will also need to include consideration of waste and recycling. The campaign will need to work with the Town Council, Allerdale Borough Council, local shops and the Highway Authority;
- A collaborative approach to working on agreed styles and colours and unified standards with the Highway Authority to address: street lighting, repairs to historic paved surfaces, kerbs, maintenance, enforcement of utility company works, adopting a 'can-do' attitude;
- A full audit of all street lighting columns and a list of priorities for replacements (Cumbria County Council);
- A detailed record of all historic and important new paving materials, with schedules and descriptions and photographs of all materials, including lengths of kerb and paving and setts both on private land and adopted highway, to be undertaken by volunteers or the Town Council. This schedule and an accompanying map to be used by the highway authority to identify constraints and to be used as a trigger in the event that items are removed as part of repairs by contractors or utility companies.

## Access, Transport and Traffic Management

*Aim: To improve wayfinding into and around the town and better define the conservation area; enhancing the historic yards and back lanes to benefit the historic environment and permeability of the town centre.*

2.3.5 Consultation on a draft Keswick Transport Improvements Study (WSP) took place in 2019 and some of the draft outcomes (August 2019) are considered in this management plan, and may be subject to change, as follows:

*OP1 - Create a one-way system through the town, with northbound travel along Borrowdale Road, Derwent Street, St John's Street and Station Street.*

Comment: narrowing of roadways and widening of pavements provides an opportunity for enhancement. Without appropriate materials this would increase the amount of 'blacktop' or concrete paving. Co-ordinate this with new durable stone paving and kerbs, avoiding granite paving unless this is a local example. Borrowdale Road and Derwent Street are very quiet and sensitive to upgrading and the impact of additional pavements on the setting of listed buildings - avoid narrowing these roads or consider upgrading one pavement with appropriate local materials. An audit of existing surfaces and historic materials should be the starting point.

*OP2 - Construct a raised pedestrian crossing / table or shared surface on the corner of St John's Street and Station Street to reduce vehicular speeds and provide greater priority for pedestrians.*

Comment: co-ordinate by looking at the historic and potential future use of natural materials for St. John's Street, to ensure continuity and potential future enhancement, not necessarily adopting the use of granite.



*Borrowdale Road - a quiet and sensitive historic approach route into the conservation area*

*OP3 - Pedestrianise or restrict access to St John's Street and Station Street.*

Comment: query whether this needs uniform flat surfaces or whether a surface dressing and traffic management can achieve similar outcomes and maintain or improve drainage without massive physical alterations.

*OP4 - Full review of Traffic Regulation Orders in Keswick.*

Comment: an opportunity to look at the whole signage strategy and tidy up the town, rather than just add new signs. Prioritise Bellclose Car Park.

*OP9 - Signage strategy with real-time information provided by Variable Message Signs to direct traffic approaching Keswick to available car parking in the town.*

Comment: potential high impacts of large new signs on the quality of the environment. The location of signs needs further thought, avoiding repeater signs within the historic core.

*OP16 - Relocate the leisure centre and redevelop the land for car parking.*

Comment: consideration of the setting of the CA and impact on the WHS values will be fundamental for a new building of this size and roof span.

*OP31 - Programme of improvements to install dropped kerbs in order to enhance accessibility.*

Comment: co-ordinated approach required to address suitable materials, continuity of design, and surface textures.

## **Traffic Regulation Order review of Bellclose Car Park**

2.3.6 Allerdale Borough Council own the main town centre car parks and are responsible for parking control. The highway authority may make Traffic Regulation Orders ("TROs") for specific purposes set out in the Road Traffic Regulation Act 1984, including, in the context of parking control:

- Avoiding danger to persons or traffic;
- Preventing damage to the road or to buildings nearby;
- Facilitating the passage of traffic, including pedestrians;
- Preventing use by unsuitable traffic;
- Preserving the character of a road especially suitable for walking or horse riding;
- Preserving or improving amenities of the area through which the road runs;
- For any of the purpose specified in paragraphs (a) to (c) of the Environment Act 1995 in relation to air quality.

2.3.7 This should be part of a review of any existing order or control under the Traffic Management Act 2004 or Road Traffic Regulation Act 1984 as modified by regulation 25 of the Civil Enforcement of Parking Contraventions (England) General Regulations 2007. This applies specifically to Bellclose Car Park and its linkages with the Main Street via the 'adopted' yards. This will require, in conjunction with a suite of enhancements, including the restoration of paved surfaces and removal of clutter, a thorough exploration of agreements and options with the business frontages, consideration of a revised traffic regulation order to prevent parking on pavements or within the rear yards accessed off the main car parks, and investigation of options for dedicated bin storage provision for local businesses (with Allerdale Borough Council), to off-set the impact of parked cars and wheelie bins within yards.

## Interpretation

*Aim: To give the conservation area a clear identity, engage the public and celebrate the heritage of Keswick and the wider World Heritage Site, whilst incentivising the care and conservation of its buildings and character and appearance overall.*

2.3.8 The UNESCO Operational Guidelines for the implementation of the World Heritage Convention encourage States Parties to make resources available to undertake and encourage research into the Sites. The Convention recognises that knowledge and understanding are fundamental to the identification, management and monitoring of World Heritage properties.

2.3.9 Work is being led by the WHS Partnership (through a marketing sub-group) to develop an interpretation strategy at the landscape level which communicates the different strands of OUV. The result will be a guide for the English Lake District World Heritage Site that can be used by partners to enable their own story telling, provide a framework for communicating the OUV to local communities and visitors.

2.3.10 As part of the preparation of the Keswick Conservation Area Appraisal, we have discovered many new associations, including famous architects who were not generally acknowledged, and have confirmed existing and forgotten associations. We have also found a large body of research that has already been undertaken within a broad spectrum of interests, many published online. These are disparate and there is no central resource for information.

2.3.11 The marketing sub-group of the Partnership will lead on and coordinate any new interpretation strategy along with key local partners such as the Keswick Museum, National Trust and Town Council.

2.3.12 We will consider opportunities to interpret the special characteristics and associations within Keswick, such as the existing, high-quality, 'carved slate' information panels and repair of the historic blue enamel yard and court signs. We will consider 'The Keswick' story and its contribution to OUV. This could follow on from dedicated research projects that are ongoing; e.g. the National Trust investigation of the Marshall archive.

## Awards

2.3.13 An award scheme should be established for the best restoration project / best shopfront design to encourage best practice.

## Guides

*Aim: To reverse the cumulative negative impact that the poor upkeep and maintenance of buildings and inappropriate alterations have on the appearance of individual buildings and the overall character of the conservation area.*

2.3.14 We will publish advice on how to conserve the character of the conservation area, including considerations for rear extensions and alterations to the back of properties within the conservation area, the traditional use of render and Lakeland slate walling, re-pointing, upgrading sash windows, retrofitting for sustainability, and where to find sources of local materials.

2.3.15 We will publish advice on examples of exemplary shopfront schemes, including examples of good and bad practice.

## 2.4 Enforcement Strategies

*Aim: To ensure that the conservation area is correctly managed and the tools available to us are used effectively to enforce the conservation area status.*

2.4.1 The appraisal (and baseline assessment) has identified a number of unreported incidents where planning permission has not been sought for works. Some of these are a number of years old. Breaches of planning control can be tackled in a number of ways. Often breaches of planning control are resolved without formal enforcement action - for example, the owner or occupier may voluntarily remedy the breach. Sometimes it may be appropriate to regularise the breach with a retrospective permission. We can take enforcement action, when it is expedient to do so having regard to the development plan (our policies) and any other material considerations.

2.4.2 In deciding whether it is expedient and in the public interest to take action against breaches of planning control the Authority will (amongst other things) pay special attention to the desirability of preserving or enhancing the character and appearance of the conservation area, taking into account evidence in this appraisal as appropriate.

Priorities for enforcement are:

- listed buildings;
- high-profile key buildings in the conservation area, as defined in Figure 4;
- the use of unregulated advertisements and sandwich boards.



*Sir Hugh Walpole's gravestone and Greta Hamlet, both important to the Keswick 'story' but unlisted*

### 3. MONITORING THE CONSERVATION AREA

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*Aim: To protect the established and valued views of the surrounding area which contribute to the historic context and setting of Keswick Conservation Area, as well as local views within the conservation area.*

#### Monitoring Views

3.1 A series of monitoring views are recommended to consider the effects of development on the character of Keswick and its setting, as part of the wider WHS, and in particular the long views from the historic viewing stations.

3.2 The three main monitoring viewpoints which take in the various aspects of the conservation area and its setting are: Castlehead, Latrigg and Nichol End.



*Nichol End viewpoint and the National Park photographic survey of 1958*

#### Photographic Survey

3.3 A full photographic survey will be undertaken of the whole conservation area, including residential properties in the Article 4 Direction, and all other non-residential buildings. This should include all front, rear and side elevations of all buildings, and boundaries where they face a public highway / public open space / public waterway. This will then enable the management plan to be effective. The survey should be updated on a cyclical basis, every 4 years.

#### Historic Environment Record

3.4 Details of all key buildings identified in the conservation area appraisal shall be included in the Historic Environment Record and shall be treated as non-designated heritage assets and part of the designated heritage asset (Keswick Conservation Area), until such time as they may be reviewed for listing.

## **Review of the Conservation Area Appraisal and Boundary**

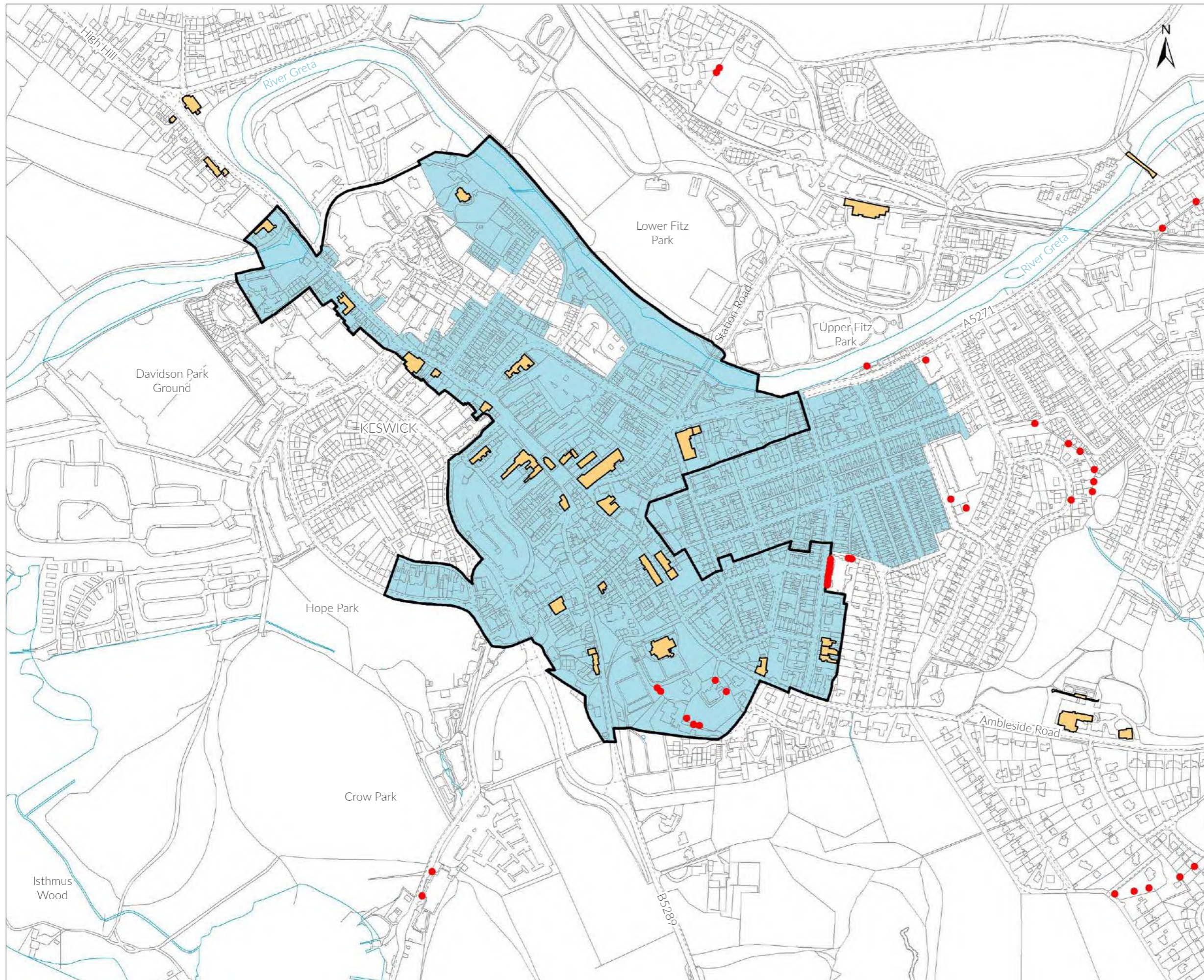
3.5 The appraisal and management plan will be reviewed every ten years. A review should include the following:

- A survey of the conservation area and boundaries;
- An assessment of whether the various detailed proposals in the management plan have been acted upon, including proposed enhancements;
- Public consultation on the review findings, any proposed changes and input into the final review.




## 4. ACTION PLAN

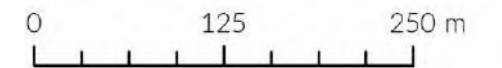
Action	Timescale	Responsibility
<b>Conservation Area (sec. 69 1990 Act)</b>		
Conservation Area Appraisal and Management Plan 1. Public consultation 2. Adoption	1. January–March 2020 2. September 2022	Lake District National Park Authority
Article 4 Direction Expansion and Amendment	2023– committee cycle	Lake District National Park Authority
Historic Environment Record (add identified buildings / structures)	Jan-April 2023	Lake District National Park Authority
<b>Monitoring and Enforcement</b>		
Photographic survey - whole conservation area	Summer / Autumn 2023	Lake District National Park Authority
Survey-verified photography of WHS monitoring views	Ongoing	Lake District National Park Authority
Enforcement of Planning & Advertisement Regulations	Ongoing	Lake District National Park Authority with support from Keswick Town Council
<b>Public Realm</b>		
Establish a Sub-group of the WHS Steering Group/LDNP Partnership for public realm	2023/2024	Cumbria County Council / Lake District National Park Authority / Allerdale Borough Council and Keswick Town Council for Keswick issues
Develop an agreed Strategy for the Public Realm	2024	Cumbria County Council / Lake District National Park Authority WHS Marketing Group / Keswick Town Council / Keswick Museum / The National Trust/ Allerdale Borough Council / Keswick Town Council
Survey and audit: 1. Lighting columns 2. Street furniture and signs 3. Traditional surfaces	1. 2023 2. 2023 3. 2023	Lake District National Park Authority / Cumbria County Council / Keswick Town Council
Enhancement scheme: 1. 'Bust-the-clutter' campaign 2. Yards and Bellclose Car Park	1. 1-2 years 2. 3-5 years	Lake District National Park Authority / Cumbria County Council / Allerdale Borough Council / Keswick Town Council
Supplementary Planning Guidance 1. Shopfronts 2. Domestic extensions 3. Paint colour palette	2023	Lake District National Park Authority
Interpretation	TBC	WHS Marketing Group / Keswick Town Council / Keswick Museum / The National Trust

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Legend

-  Existing conservation area boundary (2019)
-  Listed building
-  Article 4 direction
-  Tree Preservation Order (TPO)



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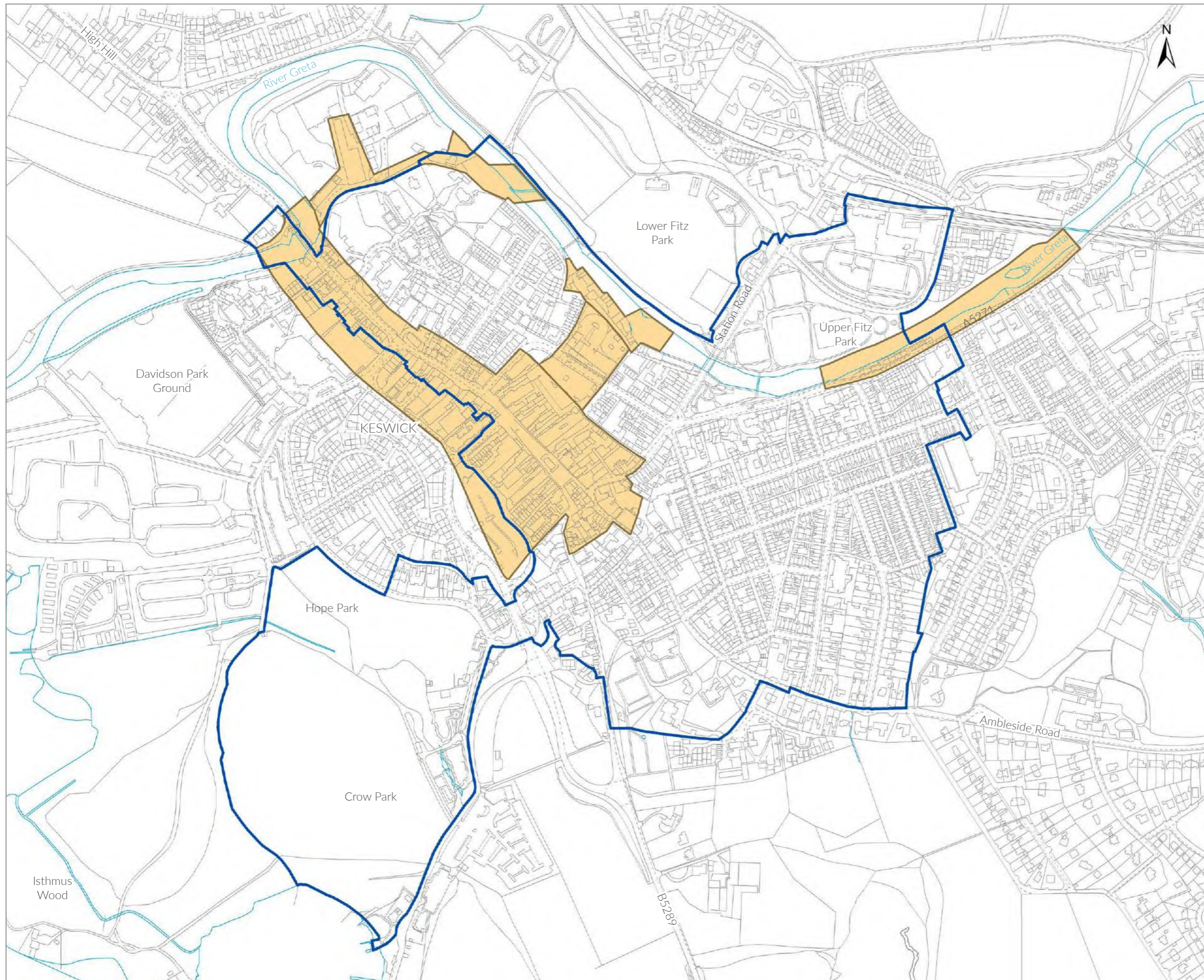
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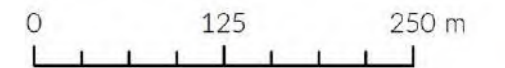
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Legend

- Proposed conservation area boundary
- Archaeological potential



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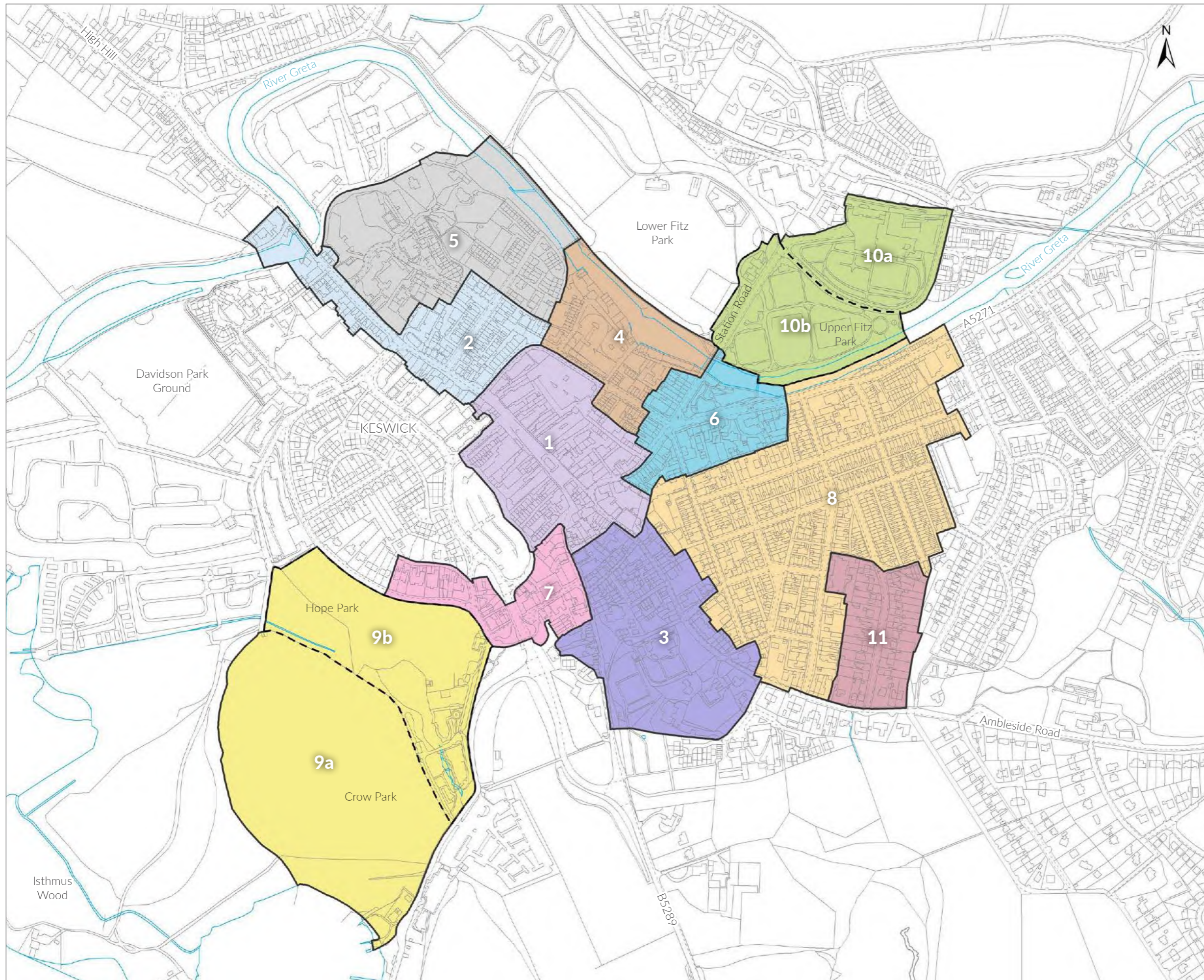
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Legend

Local character area boundary

Local character area:

- 1 The Town Burgages
- 2 Main Street frontages
- 3 The Upper Town
- 4 Industrial Core and housing
- 5 Greta Hall and Greta Hamlet
- 6 Grandy Nook and Linnet Hill
- 7 Lake Road and The Heads
- 8 The Terraces
- 9a Crow Park
- 9b Hope Park
- 10a Keswick Station and Hotel
- 10b Upper Fitz Park
- 11 Manor Park

0 125 250 m

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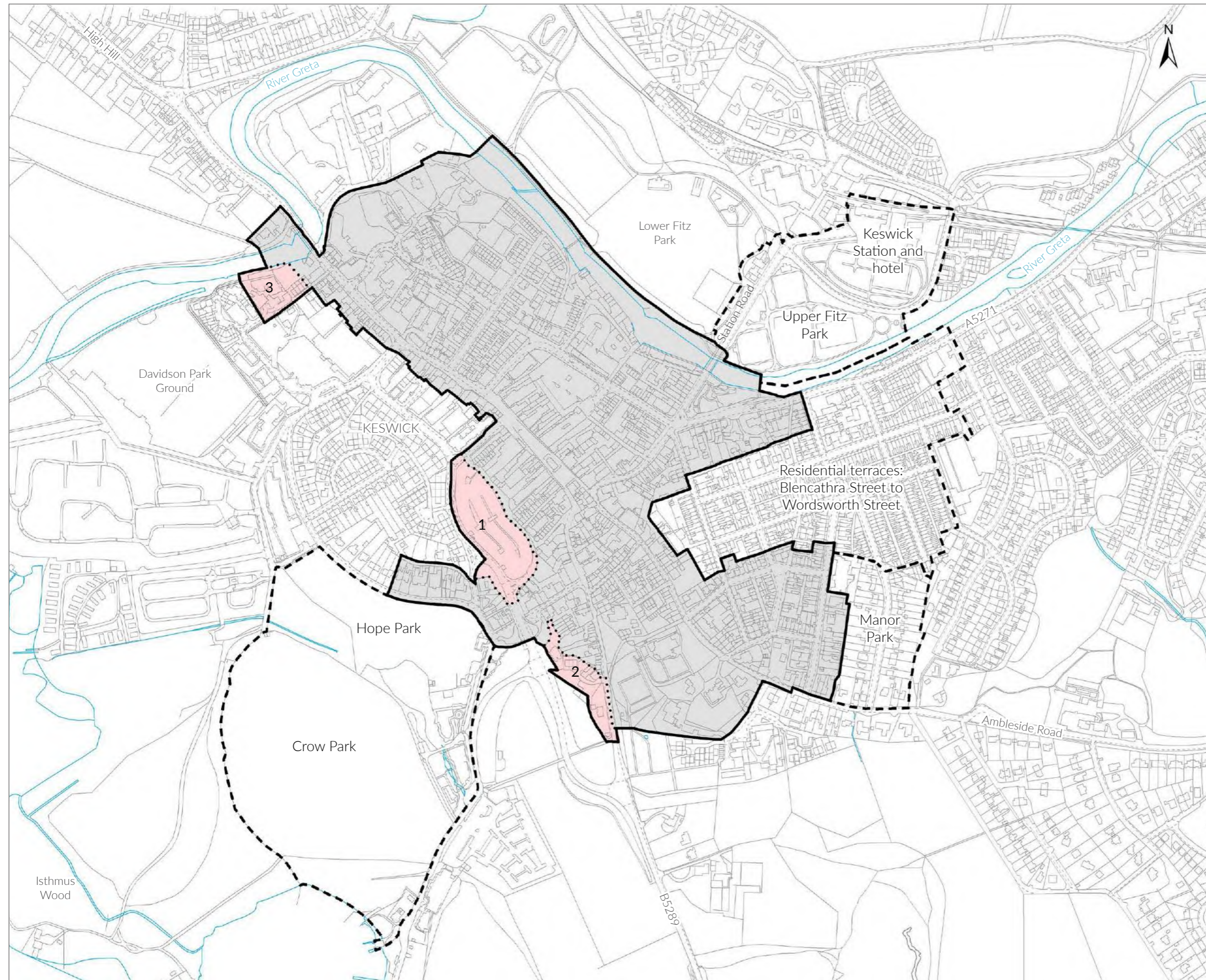


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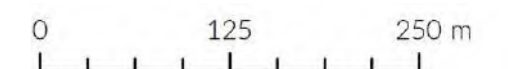
Keswick | Figure 4 Proposed Extensions and Deletions

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Legend

- Existing conservation area boundary (2019)
- Proposed deletion
- Proposed extension



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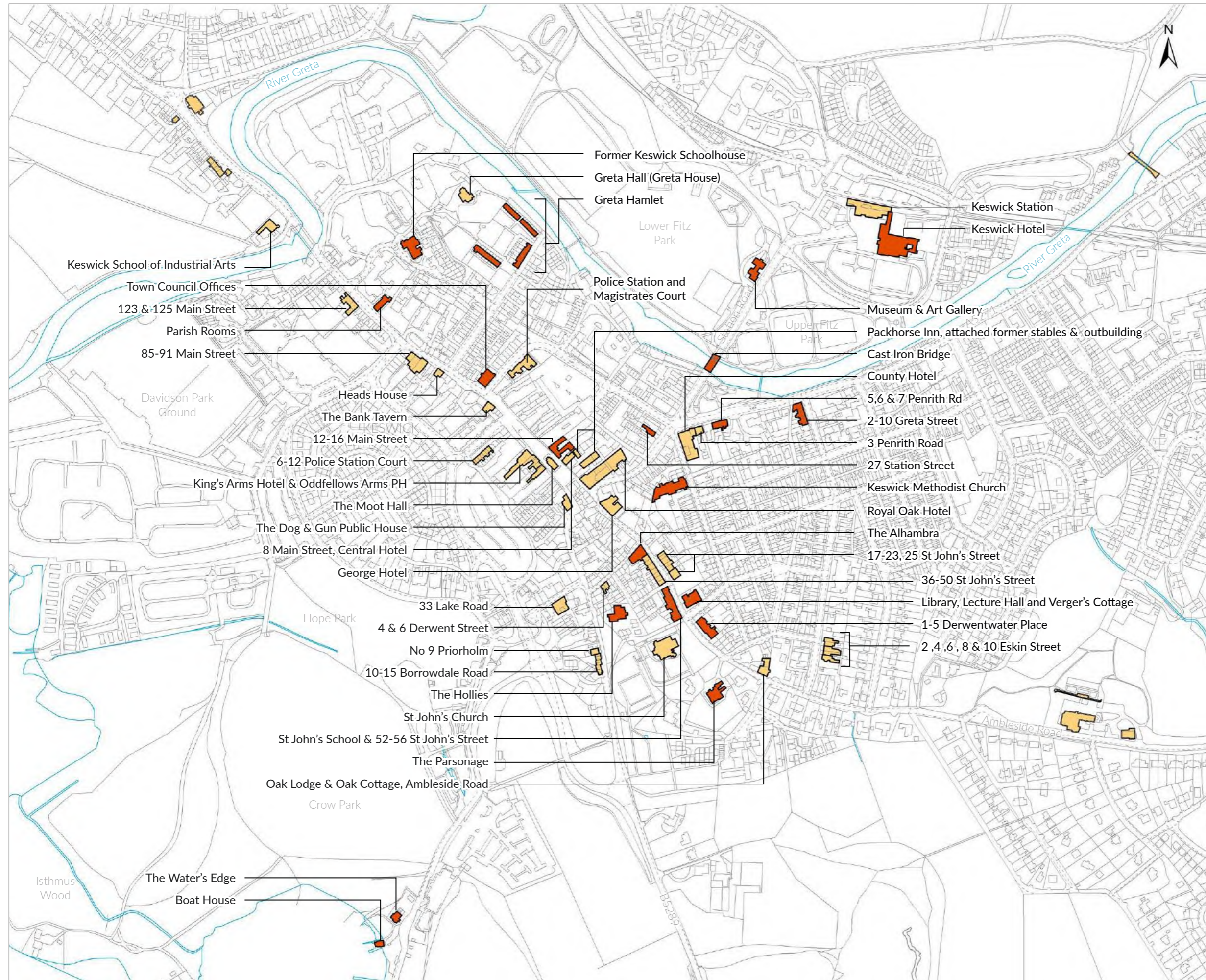
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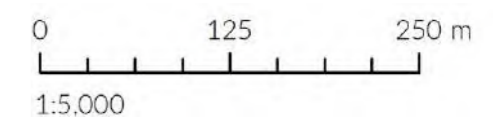
Keswick | Figure 5 Listed and Key Buildings

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Legend

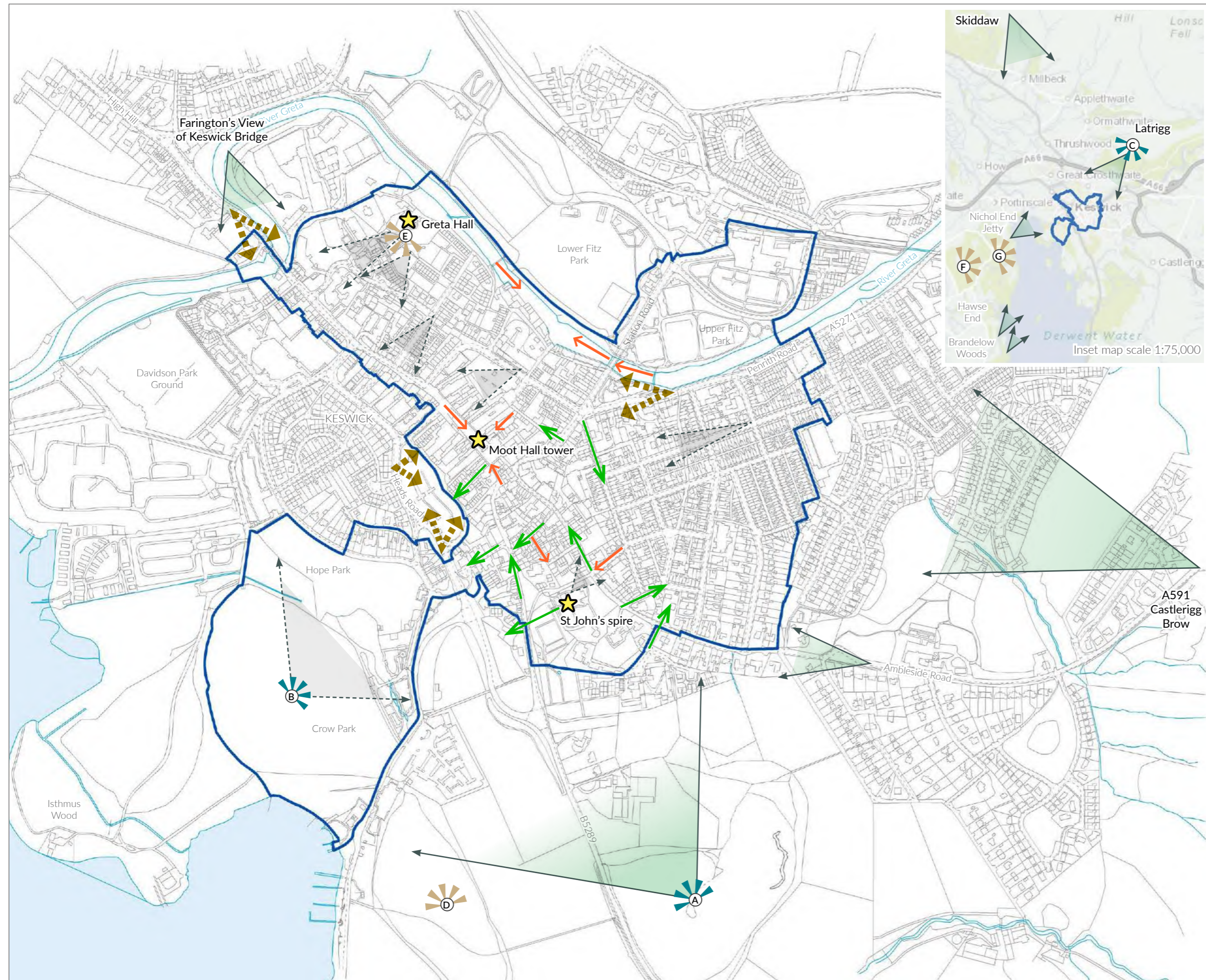
- Listed buildings
- Key buildings



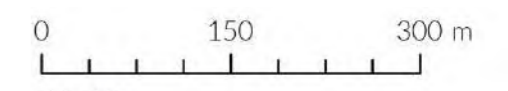
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- Legend**
- Proposed conservation area boundary
  - Landmark
  - Long linear views
  - Short range linear views
  - Panoramic views (inside the conservation area)
  - Panoramic views to Keswick
  - Key approach views
  - Viewing stations (public access):
    - (A) Castlehead (also known as Castle Hill) Otley's Viewing Station
    - (B) Crow Park - West's 2nd Viewing Station
    - (C) Latrigg - West's 7th Viewing Station
  - Historic Viewing stations (not public access):
    - (D) Cockshot Hill - West's 1st Viewing Station
    - (E) Observatory - Crosthwaite's 2nd Viewing Station
    - (F) Swinside Hill - West's 5th Station
    - (G) Fawe Park - West's 6th Station



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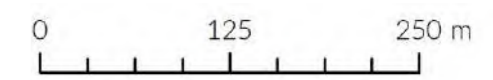
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**Legend**

- Proposed conservation area boundary
- Important trees
- Important spaces



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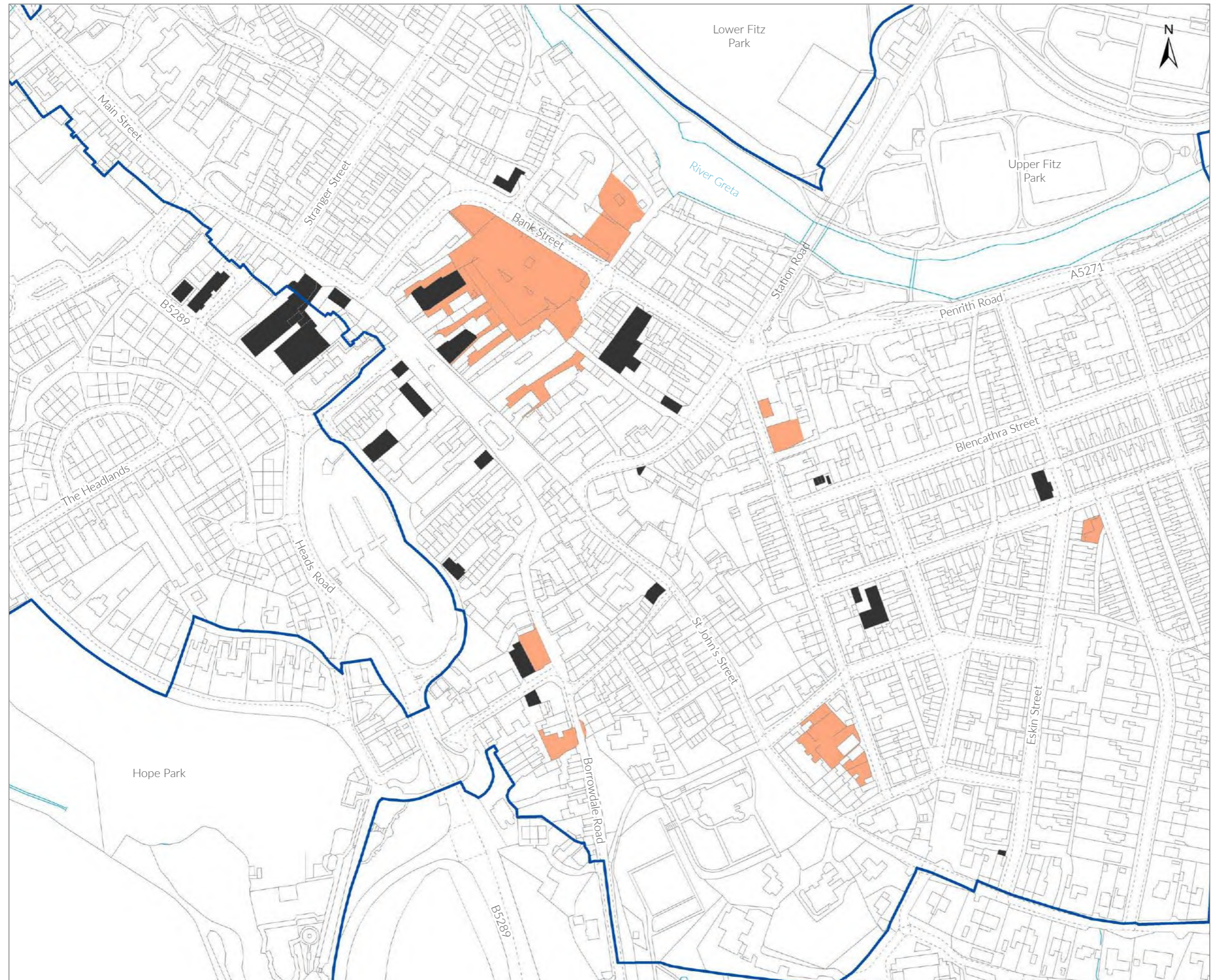
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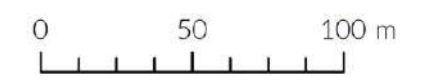
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**Legend**

- Proposed conservation area boundary
- Negative buildings
- Negative spaces



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Grid reference : NY 26630 23435

**mel morris**  
conservation



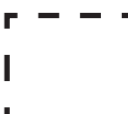
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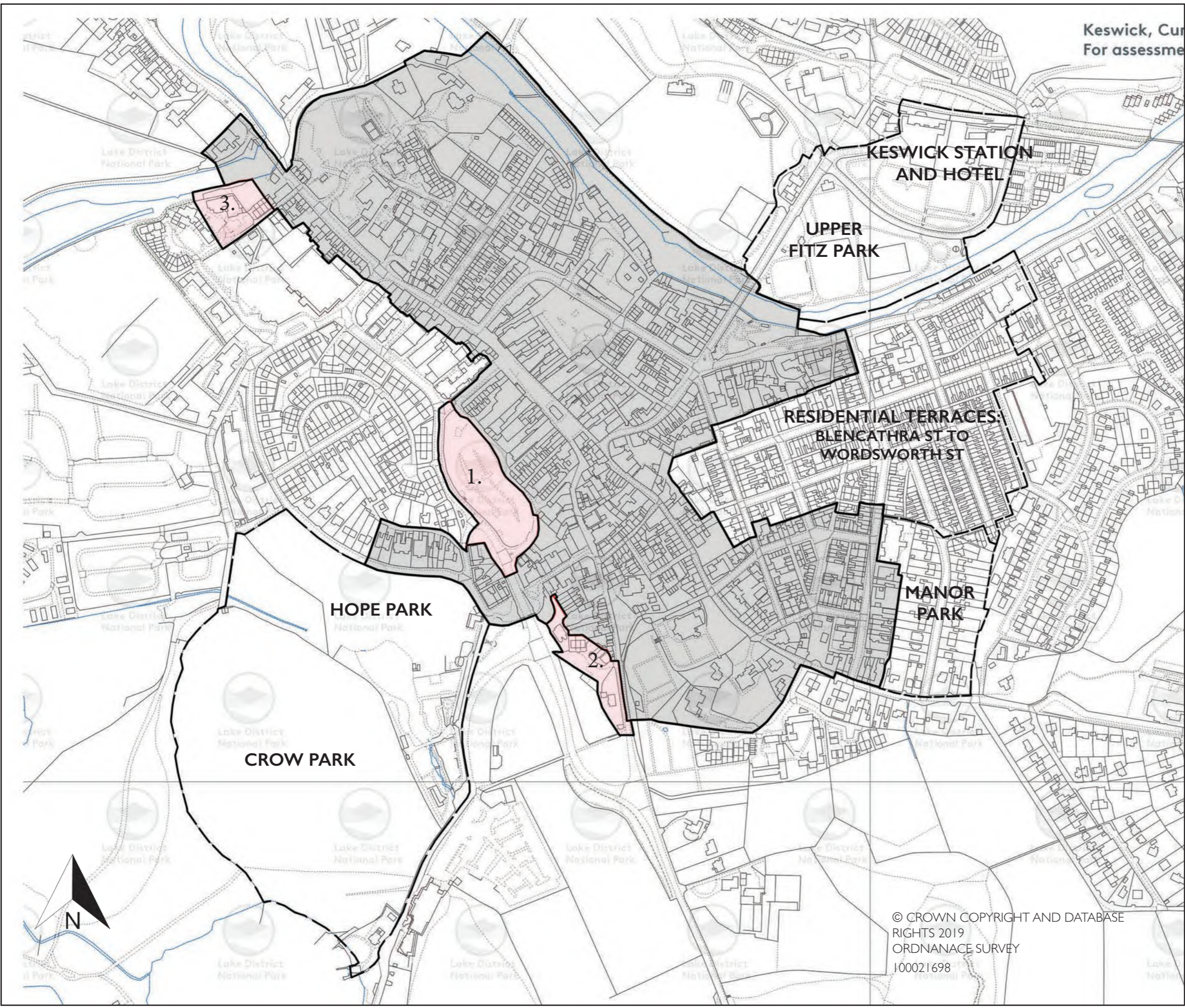
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Keswick, Cumbria  
For assessment

# KESWICK CONSERVATION AREA PROPOSED EXTENSIONS & DELETIONS

## KEY

-  EXISTING BOUNDARY
-  PROPOSED DELETION
-  PROPOSED EXTENSION



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