

## Historical Views and Places of Interest around Bath

As with the section on Historical Routes into Bath, the following is mainly based around the period when the resort was at the height of its popularity, from the beginning of the 18th century until the mid-19th century. The aesthetic appeal of the city and its hinterland was already well established by this time, and an important part of the social ritual for visitors to Bath were excursions on horseback, in carriages, or on foot, into the surrounding countryside - considered not only beneficial to physical health but also to cultural and spiritual well-being. The experience of William Jones, mentioned in his letter to Viscount Althorp in 1777, would have been familiar to many:

*'During a month's residence at Bath I pursued my own inclination so entirely and joined so little in the follies of the place (well knowing that one ball or assembly is as like another, as a fig is like a fig) that I was unable to answer fifty questions which were put to me to-day about Mr. Wade and his ball, and the concerts, and the breakfasts, and the Duke of Cumberland, and the gambling, and the dresses... but I could pass a strict examination about the walks and rides, the hills and valleys, and Lansdown, and Granville's Monument, and the Rocks, and a number of pleasant scenes unknown to those who amuse themselves with walking backwards and forwards on the parades.'*

For this reason, descriptions and illustrations of historical views around the city occur most frequently during this period, not only to publicise the attractions of Bath, but to provide a guide to the stranger.

### HISTORICAL VIEWING PLACES FROM INSIDE BATH (Up to 1770)

Until the building of the Royal Crescent in the 1770s, developments outside the city walls were based mainly around enclosed streets and squares, although a vista might be incorporated into the design, such as the Circus (looking out through Gay Street to Beechen Cliff) or, later, Pulteney Street (which appears to have been purposely aligned on Twerton Round Hill). A prospect view was of course still regarded as an advantage, but otherwise accidental to the overall plan. In the case of Queen Square, for example, built initially in open fields, John Wood was quick to point out that one of his buildings on the south-west corner (presumably the present no.13) had a commanding view

*'.. of the rich Vale of [Avon] to the Westward, wherein the Village of Twiverton, immersed as it were in a Forest of Trees, is always conspicuous by the Morning Sun, and becomes a Beauty beyond the Power of Words to express; the Object being vastly enriched on one Side by Barrow Hill [Twerton Round Hill] rising up on a declining Branch of [Odd Down], and on the other Side by Henstridge Hill [Kelston Round Hill] rising up on a declining Branch of [Lansdown], like immense Tumuli.'*

This house was occupied later by Jane Austen, who was pleased with the view northward towards Brock Street, but made no mention of one to the west, which suggests that it had become obstructed by then. However, development plans after 1770 tended to take greater advantage of the fine views readily available on the northern slopes above the town. For this reason the upper part of the city, built after this date, is dealt with in the section below on Historic Viewing Places and Sights *Outside Bath*.

In the meantime, the city's medieval wall remained the main viewing point, providing an ideal platform standing about 20 feet above the surrounding fields, obstructed only by a few houses in the suburban streets outside the North and South Gates. For reasons connected with the medieval administration of the city, the rampart walks on the eastern and south-eastern sector (formerly

belonging to Bath monastery) were held in private ownership, whilst the rest (called 'Rampires') were publicly maintained by the Corporation. By the early 17th century the Rampires were already being improved with pavements, railings and 'whirligigs' (turnstiles), like the continental *boulevard*, as an amenity for visitors to view the surrounding landscape, and by the end of the century the private sections were also being opened up as fashionable promenades. In the early 18th century each sector of the city wall had its own identity and prospect view, i.e:

**St.James's Rampire** (from the South Gate to the West Gate, now Lower Borough Walls and Westgate Buildings). This offered fine views of the Avon Valley and Beechen Cliff to the south, and would not have been completely obstructed until the development of Westgate Buildings and St.James's Parade in the 1760s. The view from the west end of Abbey Church House, one of the original houses that overlooked the wall, was partly restored in the 1930s when Westgate Buildings was cut through for the present roundabout and junction with James Street.

**Gascoyn's Rampire** (from the West Gate to 'Gascoyn's Tower', now the Seven Dials and Saw Close)

This short section was named after a raised bastion which stood on the corner of the city wall on the north-west side of the Saw Close. For defensive purposes this had a good view to the north and west, and during the Civil War was mounted with artillery. Above the medieval West Gate itself there were some fine apartments known as Westgate House which had a good view to the west, and where both Queen Elizabeth and Ann of Denmark were said to have stayed. Although the tower, gate, and ramparts on this section were not removed until the 1770s, the views were already being obstructed in the 1720s by the building of Beaufort Square, St.John's Court, Kingsmead Square and Monmouth Street.

**St.Mary's Rampire** (from the Saw Close to the North Gate, the 'Upper Borough Walls')

Described as a 'noble walk' by Wood, this would have provided a clear view to the summit of Lansdown, with an open prospect which may well have influenced the siting of the General Hospital there. However, much to Wood's disgust, obstructions along this walk progressively accumulated after the building of Trim Street in 1707, the first development outside the city wall since the middle ages.

**Counter's Tower and Collibee's Court** (The north-east corner of the city wall, now the north side of Bridge Street, adjoining Slippery Lane) These stood in a private area situated behind the church of St.Mary by Northgate. Little is known about the tower or its military significance (if any), but in reference to the character of the owner of the court, Wood remarked that *'the Beauties of [the Avon Valley], to the North Eastward of the Body of the City, are so conspicuous, that they render that Court superior to all the rest: The Landskip commanded by the high situation of this Court may be very justly said to have Charms sufficient to invert the Principles of a Miser; and to infuse a Spirit of Liberality into him to enjoy them to all the Advantage that Art is capable of Contributing....* Although this sector was entirely demolished for the building of Bridge Street, early prints of the Pulteney Bridge suggest that Newmarket Row and the platform on the north side of the bridge (now the rear entrance to the Podium) were intended initially to take advantage of this view. The view on the north side was temporarily opened up in the 1960s when the east side of Northgate Street was demolished for the multi-storey car park. This left a flat platform, slightly raised above street level and with a fine view overlooking the river, which became known locally as 'The Podium' - the name adopted for the shopping precinct subsequently built on top of it.

**The Orange Grove**

Until the dissolution of Bath Monastery in 1539, this area had been an open green overlooking the city wall used by the monks as their 'Litton' or graveyard, but in 1572 it was donated to the city together with the Abbey Church. By the early 17th century the Litton had become a bowling-green, and in 1674 was laid out as a promenade with gravelled walks, gift shops, and lines of trees,

henceforth known as the 'Grove'. The Grove soon became a fashionable parade for visitors, one of its attractions, noted by the antiquary Samuel Gale in 1705, being the '*pleasant prospect of the river and adjacent hills*'. Indeed, it became so popular that in the 1720s various fine houses began to be built on the east side, against the outer face of the city wall, and by the 1740s the Grove had effectively been turned into an enclosed square. Many of these new houses, having fine views at the rear and being close to the Baths and Pump Room, were naturally in high demand as lodgings for the visitors. Spencer Cowper, brother of the 2nd Earl Cowper, referred to his view over the weir several times in his letters – '*The River is generally intolerably foul and yellow, but is a great addition to the prospect ... The house, where I lodged looked full upon it, and if you saw it you w<sup>d</sup> think it the prettiest scituated of any in the whole place*'. However by the end of the 19th century the status of the Grove had declined considerably, leading to the progressive demolition of all these houses for the development of the Empire Hotel and Grand Parade, thereby restoring the original view towards Bathampton Down.

### **Terrace Walk**

Like the Litton, the adjoining sector of wall to the south, occupied by a private orchard (formerly the site of the old Abbey cloister), was also opened up to the public as a bowling green by the 1640s. This too became a fashionable parade in the early 1700s when a properly paved Terrace Walk was built along the top of the wall, together with a line of shops on the site of the bowling-green. Below the wall was a riverside walk and pleasure ground (formerly an old Abbey orchard) called Harrison's Walk, today the site of the Parade Gardens. Although the Terrace was partly obscured by the building of Bath's first Assembly Room on the outer face of the wall in 1709, the view from the walk remained an important feature, and legend has it that Ralph Allen built his Sham Castle on Bathampton Down to be seen from the new wing of his house behind the Terrace, a vista which is still (just) possible today. The Assembly Room (converted to a museum in the early 19th century) was eventually demolished in 1933 for the construction of the present roadway and balustrade between Pierrepont Street and the Orange Grove, thereby reducing the size of the Parade Gardens but restoring the original view.

### **The Parades** (the North and South Parades)

The Parades, built on high arches over part of the old Abbey orchard by the river, were started by John Wood in 1740 as part of a larger development on the Ham. Although this scheme was not continued, the paved areas along the north and south sides (now roadways) which linked up with the Terrace Walk nevertheless became fashionable promenades. Thanks to their elevated position the Parades provided a 'pier' or platform overlooking the river from which views could be taken of the surrounding countryside; to the north, Lansdown and Beacon Hill (and later, the Pulteney Bridge); to the south, Claverton Down and Beechen Cliff, with Ralph Allen's mansion between. Both prospects were frequently depicted in 18th century prints and drawings, such as Elizabeth Crossley (*View from North Parade*, Illus.) and Thomas Robins (*From the South Parade*, Illus.), and are included among the few landscape paintings taken from the city - by Thomas Ross (*View Towards Prior Park from the Avon, Bath*, Illus.) and Copplestone Warre Bampfylde (*View of Bath looking east*, Illus.). However, J.C.Bourne's print of the St.James's Railway Bridge [Illus.] taken from the South Parade in the 1840s, shows how this view was already drastically altered even before the building of St.John's Church some 20 years later. The view from the North Parade has been less affected, although the Sports Centre and other buildings in North Parade Road now occupy much of the foreground.

### **The former Prior's House** (now North Parade Buildings, formerly Gallaway's Buildings)

A house known in the late 17th century as 'Mrs.East's Garden House' which stood on the city wall on the east side of the Abbey Green appears to have been part of the former Prior's House which overlooked the Abbey orchard by the river. The full significance of this building in the middle ages awaits further investigation, but a legal witness in c.1620 testified that '*the Prior did use to sit there and view all the orchard*', which suggests that the house was sited specifically for its fine prospect

across the river. By the 1740s however, this whole section of the city wall became completely hidden behind John Wood's Parades, and Gallaway's Buildings were eventually built on the site in 1749.

### **The Shury Garden**

For some reason there is no mention of a rampart along the rest of the wall (still partly visible today behind Marks and Spencer's) towards St. James's Church and the South Gate. Inside the wall there was a priory garden and stable area (later known as the Shury or 'Shoe-ery' Garden), with access through a gate in the wall into the Ham Meadow. However 17th century maps also show an ornamental garden outside the gate, just below the wall, which appears to have been laid out to enjoy the view looking south across the site of the present Ham Gardens. Although this garden was replaced by houses in 1709, a summer-house or refreshment room, called 'Marchant's Folly' after its owner, appeared about the same time in the middle of the Ham, near the site of Bayntun's bookshop. Having a wide south-east prospect across the river, this was ideally situated (the meadows were popular walks for visitors), and was not removed until the development of the Ham in the early 19th century.

## **HISTORICAL VIEWING PLACES AND SIGHTS OUTSIDE BATH**

### **Artistic representation**

Few painters recorded the scenery around Bath until the later part of the 18th century, when Gainsborough and his successors such as Thomas Barker found great inspiration in this landscape - particularly in its 'wilder' aspects amongst the wooded cliffs and quarries. Though this had a profound effect on the development of the Picturesque ideal, few topographically recognisable views were produced. However, some notable engraved panoramas had already been published, and in the 1750s Thomas Robins produced many remarkably authentic topographical drawings and prints of the scenery around Bath, perhaps aided by a *camera obscura* or other optical device. During the latter half of the 18th century, skilled engravers and printmakers began to settle in the city, and printed topographical views of Bath became widely available. Indeed, by the early 19th century published prints became so numerous that only a general indication has been given here of the most popular view-points. For similar reasons, early landscape photographs of Bath are rare until the publication of mass-produced picture postcards and photo-litho illustrations at the very end of the 19th century.

### **Literary representation**

The frequent literary references to the scenery and sights around Bath correspond well with the descriptions included in the published Guidebooks which begin to appear from the 1760s onward. These were based on John Wood's original descriptions in his *Essay*, which were merely brought up to date as the city developed. [The relevant extract from Wood is included below in the Appendix, together with the description from the 1763 guide for comparison. Also included is a typical account by an anonymous author describing a variety of walks that were available in the early part of the 18th century]

Also available to the visitor was Thomas Thorpe's unique map of the Bath neighbourhood, *An Actual Survey of the City of Bath, in the County of Somerset, and of Five Miles Round*, first published in 1742 but reprinted and revised well into the early 19th century. Described as '*a very useful airing companion and director*' it was evidently designed to be folded and used as a guide to the surrounding sights and scenery. After the mid-19th century however, the character of the

guidebooks began to change, placing more emphasis on the outlying villages which could, by then, be easily reached by local railway passenger services, or eventually by tram and char-à-banc.

## THE VIEWS

The following prospects are marked with their respective numbers on the accompanying map, together with an arrow indicating direction of view. Also shown on the map:

<i>Red lines:</i>	Ralph Allen's carriage drives around the skyline – taken from his estate map.
<i>Green lines:</i>	Popular walks identified from literary descriptions and guidebooks
<i>Blue lines:</i>	Sites of ferries over the river Avon used by walkers and riders
<i>Purple outlines:</i>	Pleasure gardens and other places of interest

### 1. Beechen Cliff

This has always been the main viewing point from which the city can be seen in detail, as recommended by John Wood; ‘.. *for the Eye to distinguish the particular Buildings of the City ... such as would View them more distinctly must ascend to the Summit of Beaching Cliff,*’ However, different parts of the Cliff offered different angles of view, i.e:

a. From the eastern end, around Lyncombe Hill and Jacob's Ladder.

The earliest primitive illustrations of the city [illus.1a], by Wenceslas Hollar and Jacob Millerd in the 17th century, look north-west from this point - a view which continued to be popular with later illustrators [Illus.1a; Hollar, Millerd, Grimm, Clark]. However, as the city expanded, there was a tendency to look northward, to take in the Pulteney Estate, or even eastward, towards Bathwick Hill and Widcombe. A particularly fine oil painting entitled *Panorama of Bath* [illus.1a] was taken from this point by J.W.Allen in 1833, showing the SE part of the town in great detail – not long before the view was considerably altered by the building of the Great Western Railway in 1840. From hereon, the Railway Viaduct and Station provided a new and interesting subject for printmakers and early photographers. Despite the development of the Lyncombe Hill area throughout the 19th century, good views can still be obtained between Calton Road and the top of Jacob's Ladder.

b. From the crest.

What appears to be the earliest oil painting of Bath, *Bath from the south east* was taken from the brow here, probably by a Dutch artist such as Van Diest in the mid 17th century [Illus.1b]. In the 1750s a summer-house or refreshment room [Illus.1b, Cozens] was built at this point by the then owner of the Cliff, Edward Bushell Collibee, an apothecary and shrewd property owner in the neighbourhood who became twice Mayor. Although there is little information about this structure, it remained a prominent land-mark for many years, and was evidently a useful observatory, as indicated by the report of the theft of a spy-glass from the building in 1763. Later in the century it was visited by Robert Southey, and was presumably the point at which Jane Austen's Catherine Morland passed critical comment on the city landscape in *Northanger Abbey*. The summer-house appears to have been demolished in the early 19th century, and all that remains is its platform, later used as a triangulation point and today occupied by a park seat.

c. From the summit.

Some time later, in 1824, a 360-degree *Panoramic View of Bath* (BRL) was taken by Harvey Wood from a point further back towards the summit [Illus.1c]. This large lithograph, 13ft long by 1ft high and in seven sections, includes the whole southern prospect between Prior Park and Twerton Round Hill, and is annotated to show key sites in the town and surrounding landscape. Such an undertaking would have represented a considerable achievement for its time, and is the nearest thing to a photograph of the countryside around Bath at the end of the Georgian period. A more restricted view was taken not long after the arrival of the railway by J.Syer [Illus.1c]. Since the creation of Alexandria Park in the early 20th century, practically all these views have become

obscured, either by the growth of trees on the cliff and around the Park, or by the building of Beechen Cliff School on the south side. Indeed, when a similar panorama was produced in the 1980s, it was necessary for the artist to ascend above the trees in a balloon. This project, by the Twerton artist Roger Hallet, resulted in a 360-degree panoramic canvas painting, 200ft long by 20ft high (said to be the largest painting in the country), which was exhibited at the abandoned Fuller's Earth Works on Odd Down. However, despite the formation of a consortium of shareholders (Bath Panorama Ltd.) to raise the £50,000 capital for its housing (perhaps in an inflatable tent), it only appears to have been otherwise exhibited in London and its present whereabouts is unclear.

d. From the western end, around Magdalen Gardens and the 'Dolly Steps'

For illustrators, this was aesthetically the best view from Beechen Cliff, as it was possible (looking north-east) to include the picturesque details of Magdalen Chapel and the roofs of the buildings in Holloway for foreground composition. The earliest example appears in 1723, as an illustration in William Stukeley's *Itinerarium Curiosum* [Illus.1d.], but in 1757 a much larger and more detailed panoramic view was engraved by Thomas Robins entitled *A Southwest Prospect of the City of Bath*. Dedicated to the Mayor and members of the Corporation, it was among the first illustrations of Bath to include a numbered key, indicating 53 notable features in and around the city [Illus.1d]. A similar view with a key indicating 18 sites was produced as a lithograph in 1860, but by this time prints and photographs from this point tended to look north-west as the city spread out towards Norfolk Crescent. The practice of identifying landmarks from this location was continued into the 20th century when the illustrative plaque in front of the path above Magdalen Garden was installed in the 1920s at the instigation of the then Mayor, Cedric Chivers. The plaque, which shows in outline key features of the city between Kelston Round Hill on the west and Sham Castle to the east, now has antique value itself, as practically the whole of the lower city has subsequently been re-developed since it was made [Illus.1d]. Magdalen Garden, formerly part of the city water-works, remains a public park and still provides a fair vantage point. Various houses which surrounded the Garden were demolished after WWII ('Prospect Buildings' on the west side, and 'Beautiful View' and 'Bath View' on the east side of the Dolly steps), their sites now occupied by vegetation and trees.

## **2. Oldfield Park and the new Wells Road**

a. Oldfield Park, which occupies the promontory at the western end of Beechen cliff, formerly provided a fine prospect towards Lansdown, A rare 17th century panorama of Bath by W.Schellinks (*The town from the heights*) is taken from this angle [Illus.2a], and a Mr.Mullins had a summer-house there in the early 18th century. From the 1780s the view was used by artists such as J.C.Nattes and T.Clark [Illus.2a] to show the new developments in Green Park and Norfolk Crescent.

b. Some views were taken from the new Wells Road which was opened through Hayesfield at about the same time, and in the early 19th century others were produced looking towards Twerton and Kelston (from the top of King Edward Road and the Bear Flat) [Illus.2b]. However, most of these views progressively disappeared with the development of Oldfield Park and Hayesfield in the late 19th century.

## **3. High Barrow Hill (Twerton Round Hill)**

Although this provides a fine view of Bath even today, it was too distant from the city to portray any identifiable features and was only occasionally used by printmakers and photographers. In earlier times it would have had quite different associations. Being a prominent local landmark, it served as the meeting-place for the Sheriff's Tourn of the Hundred of Wellow, although this had fallen out of use by the early 18th century.

## **4. The Avon Valley (West)**

The path along the northern bank of the river downstream from Bath was one of the most popular walks for visitors from the time of Celia Fiennes in the 17th century through to Jane Austen in the 19th. The main objective on this route was 'Twerton Lock' (strictly speaking in the parish of Weston) and the adjoining Brass Mill.

a. From here one could continue to the vineyard in Old Newbridge Hill on the Upper Bristol Road and admire the view towards Kelston and Newton St.Loe [Illus.4a, Bonner]. Although John Wood mentions the views in the region of Henstridge Hill (Kelston Roundhill) and Prospect Stile, only the most determined walkers would have ventured this far.

b. An alternative was to cross the river by ferry to the picturesque village of Twerton which still remained in a separate rural parish - not yet covered with suburban overspill from Bath until after the mid-19th century. Indeed, in 1801 the Woollen Mill there was singled out by the Rev.Richard Warner as an object of curiosity, being one of the earliest examples of a mechanised factory in this region. Even after the building of the GWR, the prospect from the wood above Twerton tunnel still provided J.C.Bourne with an attractive rural view for his lithograph of the western approach of the railway towards Bath [Illus.4b].

c. Although the riverside below the city provided few opportunities for artistic representation of Bath, there were several notable exceptions. An aquatint view from the Twerton Ferry near Henry Fielding's Lodge (a few yards from the present Locksbrook Footbridge) was included by J.C.Nattes in his *Bath, Illustrated by a Series of Views ...*, 1806, to which he added '*After passing [the Ferry] a short distance, the view towards Bath becomes so pleasing, & affords so good a mixture of the picturesque & beautiful, that it was determined to make drawing of it, although it does not comprise much of the town itself*' [Illus.4c]. This view is barely recognisable today, the foreground along the riverside being filled in recent times with industrial units.

d. Nearer to the town, an unusual late 18th century oil-painting by Joseph Farington (1747-1821) entitled *The Royal Crescent from the Avon* [Illus.4d] depicts the view from the riverside near the present Windsor Bridge [Illus.]. It also includes in the foreground what appears to be Westhall, a house associated with the Limekiln Spa in Park Lane, although the spa itself had closed by this time. Today the scene is virtually unrecognisable. In 1817 the whole of the foreground became the site of the Bath Gas Light and Coke works (recently replaced by the Bath Refuse Amenity Centre), and the Crescent in the background is now hidden behind the trees of Victoria Park.

e. By the end of the 18th century, a good view of Green Park and Norfolk Crescent was possible from the Lower Bristol Road near Brougham Hayes, as depicted by Spornberg in Warner's *History of Bath* [Illus.4e]. This view survived until c.1870 when the Midland Railway yards were constructed in the meadow shown in the foreground of Spornberg's print, now occupied by Sainsbury's Petrol Station and Home Base. Similarly, the familiar view from the area around the Old Bridge still provided a rural setting before the coming of the railway viaduct in 1840, as depicted by Benjamin Barker [Illus.4e].

## 5. Crescent Fields

Unlike the earlier Georgian developments, designed to form enclosed squares or circuses, the Royal Crescent, completed in the 1770s, was the first that looked outwards and could itself be viewed from a distance. For this reason, the fields just below the Crescent soon became the most fashionable promenade in Bath, accessed by the Gravel Walk, as described by Betsy Sheridan in 1786,

*'.. went to the Crescent fields which is the present Mall of Bath and I think the pleasantest I ever was in as one is literally walking in the fields with a most beautiful prospect all around at the same time that you meet all the company that is now here. There is something whimsical yet pleasing in*

*seeing a number of well-dressed people walking in the same fields where Cows and Horses are grazing as quietly as if no such intruders came among them ...'.*

Naturally a large number of printed views of the Crescent were produced, generally taken from various points along the Gravel Walk. Until the construction of the Royal Avenue for the Victoria Park in 1830, the Crescent Fields remained completely open as far as the Lower Bristol Road, and some views were taken from the road or from the opposite side of the river. The view from the Crescent itself seems to have been avoided by artists, although a public *Camera Obscura* was available in the early 1800s just below the Crescent near the present Brock Street entrance to the Park. During the 1840s this became the site of Bath's first photographic studio, though only for portraits. An early 19th century scheme to improve the view from the Crescent by masking the irregular old buildings along the Upper Bristol Road with an 'handsome' terrace [Illus.5] was not adopted.

## **6. The Common**

a. The Middle Common (now Victoria Park) was already a familiar venue for visitors by the late 17th century. For walkers it provided a popular route to Sion Hill via Cow Lane and the High Common, and for equestrians there was a circular area for fashionable rides on the high ground behind Marlborough Lane known as the Ring Common or 'Hyde Park'. Nearby there were several Riding Schools (one on the site of the present Bath at Work Museum and another in Monmouth Place) where horses could be hired for airings on the Common or, further afield, on Lansdown or along the London and Bristol Roads. After the Ring was superseded by the Victoria Park circuit drive, it remained in use for open-air events such as Circuses and Tattoos, and today is the site of a seasonal Funfair and hot-air balloon events. For printmakers, the Middle Common was also the best site to view the Royal Crescent [Illus.6a, Cozens], until obstructed by Marlborough Buildings in the 1790s. No buildings were allowed on the Common itself except, temporarily in the 1790s, for a small Public Cold Bath next to the stream just below Marlborough Buildings.

b. As today, the High Common (now the Approach Golf Course) provided spectacular views across the valley, but for printmakers it was valued for the view eastward, initially to show Lansdown Crescent and All Saints Chapel (destroyed in the 1942 'blitz') [Illus.6b, Robertson], and later, Cavendish Place and Cavendish Crescent.

## **7. Sion Hill**

For walkers, this was a popular route, either to Lansdown (via St.Winifred's well - valued for its curative properties), or as a circular walk across the fields beyond Primrose Hill to Weston village. It was this route that was taken by Jane Austen and her companion Mrs.Chamberlayne in 1801, and by Katherine Plymly, who in October 1794, '*.. accompanied Miss C.Isted to Weston a very pretty village about a mile from Bath. We took a round in going to it & from Sion Hill above Bath we had a fine view of this singular city*'. For illustrators however it appears to have been too distant to portray recognisable details of the city, a notable exception being Thomas Robins who produced a drawing in the late 1750s from a high point looking south from the fields near St.Winifred's Well [Illus.7]. Besides showing the new developments extending up the hill (the Circus is visible, half built), it is remarkable for the great accuracy of the southern skyline which can be seen extending far into Somerset and Wiltshire.

## **8. Lansdown**

Lansdown was one of the most popular of the Downs around Bath for riding out and airing. From the late 18th century there was also the attraction of the races and, for artists such as Thomas Barker, the old fair, which was still a notable event until the early 20th century. Beyond Lansdown, Wick Rocks also attracted the artists, as well as those with an interest in geology. It is unfortunate that the gorge was subsequently turned from a picturesque landscape into an industrial one. For visitors such as John Penrose and William Jones, a visit to the Granville Monument (erected c.1720

on the Civil War battlefield at the northern edge of the Down) was obligatory. From here a fine view could be obtained looking westward towards Bristol, as shown in an engraving of the Monument by T.Cadell in 1793 [Illus.8], before it disappeared behind the screen of trees.

In 1826 Beckford built his Tower on Lansdown to take advantage of what he proclaimed '*The finest prospect in Europe*', and which he likened to the paintings of Claude or to the Roman Campagna; '*I shall never forget how I first passed over that land of the Dead, strewn with ruins and covered with green turf ... This scene [Lansdown] recalls to me my dreams and meditations there. The surface is smoother, but it has the same dun colour, the same "death-like stillness" and "dread repose"*'. His mile-long ride laid out between the Tower and his house in No.20 Lansdown Crescent, consisting of gardens, plantations, and rustic seats with views over the Avon Valley, was all to be seen as a sequence of linked landscape episodes which culminated at the summit. It is hardly surprising that when this well-known landmark was sold after Beckford's death, it was intended to be converted to a Public Tea-gardens - a fate only averted by the intervention of Beckford's daughter the Duchess of Hamilton.

## 9. Belvidere

a. As its name implies, the area around Belvidere was noted for its fine view across the city to Beechen Cliff and the adjoining Downs, and individual houses were already being built there by the early 18th century. Betsy Sheridan, writing in 1786 recorded that '*.. in the Evening I walk'd with Mrs Paterson to a new Walk which has been made by Belvidere, Shelter'd to the North by an immense Hill where they purpose building the New Crescent [Camden Crescent], and on the other side commands the most beautiful prospect imaginable...*'. Prints and drawings of this view, some taken from lower down in what later became Hedgemoor Park [Illus.9, Watts, Wallis, and postcard], were frequently produced in 19th century, and even in the 20th century was a subject for the post-impressionist painter, Walter Sickert (1860-1942), in his *Beechen Cliff from Belvedere, Lansdown, Bath* [Illus.9]. John Wood, whilst speculating on the course of the Roman road through Bath to Sea Mills (outlined in the *Itinerary* of Antoninus - the so-called 'Julian Road'), identified what he supposed to be a land-mark on its route; '*.. At the North West Corner of the Win Yards [Vineyards] there is a large Mount of Earth, by the side of the Fosse Road [Guinea Lane] ... It is a spot of ground so conspicuous to the whole Country, for many Miles, that from it there are some of the most delightful Views I have ever seen; and they are such as had once like to have seduced me into a very great Expense, by erecting a House, in a military Taste, upon it*'. A rank of houses appropriately named Belmont Row was eventually built on this site at the corner of Guinea Lane and Lansdown Road by John Wood the Younger in 1769.

b. Below Belvidere, Walcot Street and Walcot village still gave good rural views over the river in the early 18th century (John Wood describes it as a 'noble strand') - Thomas Robins' drawing of Bathwick in 1765 [Illus.9b] was probably taken from the garden of Cornwell House (now Ladymead House). The views from both sides of the river near the Walcot/Bathwick Ferry [Illus.9b, West, Nattes] remained popular until the ferry was replaced by Cleveland Bridge.

## 10. Beacon Hill

The new Prospect Walk along the front of Camden Crescent, mentioned above by Betsy Sheridan, opened up a new route for ramblers below the face of Beacon Hill. Following what is now Camden Road towards Fairfield, one could continue around the side of the hill through the fields to Charlcombe. Soon after this date a small Public Cold Bath was erected on the site of the present Belgrave Terrace at the top of Gay's Hill, and a little further on a Public Botanic Garden was opened up in 1793 by local lawyer John Jelly on what is now Prospect Place. Although these ventures were only temporary, for painters, printmakers and photographers the route provided one of the most popular viewing points of the city from the north throughout the 19th century [Illus.10, Cox, Syer]. Although the view from the summit itself seems to have been avoided by artists, this route would have been suitable for the more energetic Rambler such as Jane Austen, who in 1799 '*.. took a very*

*charming walk from 6 and 8 up Beacon Hill, & across some fields to the Village of Charlcombe, which is sweetly situated in a little green Valley, as a village with such a name ought to be'. Charlcombe today can still be recognised in Collinson's description; '.. the views round this rural spot are confined, but very pleasing; it being almost surrounded with hills, which rise nobly on every side, and are fringed with fine hanging woods and coppices ...'.*

## **11. Grosvenor**

Accessible from the London Road was the Grosvenor Pleasure Gardens, opened in 1791, which provided a more rural atmosphere than its rival, the Sydney Gardens. Though designed on an ambitious scale, its distance from the city proved to be a disadvantage, and by the 1820s had been converted to domestic gardens at the rear of Grosvenor Place. However, in 1830 one of the owners there, the local artist Thomas Shew, built a footbridge (Bath's first suspension bridge) over the river from the end of his property. Built as a private enterprise, this bridge gave improved access to the scenery around Bathwick and Bathampton (described below), already popular with rambles, and was greeted with fulsome praise by local commentator Captain R.Mainwaring, in his *Annals of Bath, 1800-1830*:

*'.. The delightful walks which this bridge enables the pedestrian to accomplish are, indeed, infinite and unbounded. The beautiful scenery which unfolds itself in every direction, is enchanting to the eye of a picturesque traveller, and affords a rich display of subjects for his prolific pencil, particularly as the stranger turns towards the village of Bathampton, whose cultivated valley, in contrast with the sterile hills which encompass it (bearing evident remains of Roman encampments), present the varied effects of light and shade, in endless succession.'*

In 1925 the bridge was acquired by the Corporation who replaced it in 1929 with the present toll-free ferro-concrete structure which still continues to fulfil its original purpose.

## **12. Batheaston**

a. For the literary visitor in the 1770s, the most famous attraction outside Bath was Batheaston Villa, where poetic competitions were held by the hostess, Mrs.Miller. Many prominent authors of the day attended the meetings there, including Garrick, Anstey, and Graves, or, like Fanny Burney, visited out of curiosity.

b. However, the landscape around Batheaston and St.Catherine's valley was already attracting visitors, and by the 1740s a Public Cold Bath had been established on the site of the present Elmshurst House. The Rocks, a castle-like house belonging to the Jacobs family on the edge of a cliff at northern end of Bannerdown, was of particular interest, having been celebrated in a collection of poems by Mrs.Mary Chandler of Bath, dedicated to Princess Amelia in 1738;

To Mrs.Jacob, On her Seat call'd The Rocks, in Gloucestershire.

Romantic Views these Prospects yield,  
That feed poetic Fire;  
Each broken Rock, and Cave, and Field,  
And Hill, and Vale inspire.

These various, gay, delightful Scenes  
Like Paradise appear;  
Serene as ev'ning Sky my Soul,  
And hush'd is ev'ry Care.

Gainsborough produced several pictures for the Jacob family in the 1760s, and would certainly have been familiar with this landscape.

c. Another prospect nearby, recorded in a drawing by Thomas Robins, was from Nicholas Farm (the present Charmy Down Farm) which at that time had a curious gothic summer-house above the farm with an unusual view looking south towards the Limpley Stoke valley [Illus.12c].

d. The plateau of Little Solsbury Hill however does not seem to have attracted much attention in the past, despite its spectacular views, although the Iron Age Camp was of some antiquarian interest. Like the surrounding Downs it was an open common, but formed part of the manorial field system of Batheaston and was therefore kept under cultivation until well into the 19th century. Now used for open grazing, it remains the best example of how the other Downs would have appeared in previous ages and still retains an atmosphere of its own. For this reason it has attracted wider (if not international) attention in more recent times as the subject of Peter Gabriel's song 'Solsbury Hill'.

### 13. Shockerwick and Warleigh

Another friend of Gainsborough in the 1770s was the influential Bath carrier and banker Walter Wiltshire, who lived nearby at Shockerwick House and Park [Illus.13]. The artist evidently found inspiration here; one of the trees in the park was traditionally known as 'Gainsborough's Elm', and one of his landscapes, owned by Wiltshire, is almost certainly derived from the quarry scenery on Kingsdown Hill overlooking the House. Indeed, artists in general seem to have been familiar with the cliffs and quarries of the Limpley Stoke valley, particularly around Warleigh Woods, home of Louisa Skrine who also sat for Gainsborough. However, views of Bath taken from this angle do not occur until after the 1840s - about the same time that Mr. Wade Browne, a local quarry owner, built the tower known as Brown's Folly on the crest of the cliff.

### 14. Hampton Rocks

The old quarry workings on Bathampton Down was another favourite haunt for artists in the late 18th century [Illus.14, Hassell]. A rock in this area known as 'Gainsborough's Palette' is presumably the same as the one mentioned in 1840 by Henry Lansdown in his *Recollections of the Late William Beckford* in which he describes 'the hills above Warleigh, with Hampton cliffs and the neighbouring woods, where Gainsborough, Wilson and Barker studied Nature so well, and where is shown the flat rock called Gainsborough's table, on which the first of this picturesque triumvirate so often ate his rustic meal'. The allusion here to Thomas Barker refers to his landscape, *Hampton Rocks, morning*, painted in the 1790s [Illus.14].

### 15. Bathampton

a. The Avon valley around Bathampton [Illus.15a, Bonner] was renowned in the 18th century for its beauty (often referred to as Arno's Vale, from its resemblance to Tuscany), but was relatively inaccessible from the city, as noted by Philip Thicknesse in his *New Prose Bath Guide*, 1778;

'.. some of the Bridle-Roads being known to but few, should be pointed out ... The pleasantest of which is, from BATH to *Claverton*, the lower Way; passing ... from *Bath Wick* to *Bath Hampton* ... After entering that Village, a broad, handsome Road offers itself on the right Hand [later Bathwick Hill], which leads up to the Race-Ground, on *Claverton*; but instead of ascending the Hill, take the first left-hand Lane [Bathampton Lane], which leads through a Variety of beautiful Meadows, not far from the Margin of the River, and afford[s] also many picturesque Objects. This Road leads into the Village of *Claverton*, where stands a goodly-looking Mansion-House, and one of the prettiest Parsonage-Houses in *England*, now inhabited by the Ingenious and Reverend Mr. GRAVES, the well-known poetic Friend of SHENSTONE ... And if you are not tempted by the retired, and beautiful Scenes, which this Ride has afforded, to return the same Way, you may pass over *Claverton Down*, and enter BATH by the *Old Bridge*. Just below the Church at *Bath Hampton*, there is a Ferry-Boat, which conveys Horses and Carriages ... and

lands you near *Bath Easton*: but it is not always passable; and indeed it is necessary to smooth the Brow of the *Jezabel* who is the *Bateliere*, as well as the Face of the Waters, to pass over it *calmly*.

b. Except for a drawing of the ferry-crossing in the 1750s by Thomas Robins, including Bathampton Manor, Mill and village in the view [Illus.15b], few illustrations of the area were produced until the building of the Kennet & Avon Canal at the end of the century. From hereon the canal towing-path became a popular route for walkers (one of the first being Jane Austen) between Bath and the Limpley Stoke valley - which it remains to this day.

c. The canal was not only seen as a picturesque object in itself, but also provided many new views, frequently illustrated, of the city from the east [Illus.15c]. Walkers could obtain refreshment in the village at Bathampton Lodge with its rustic bath-house, or at the Folly tea-gardens (later the Cremorne Pleasure Gardens) near the Grosvenor Bridge.

d. Bathampton became even more accessible with the building of the new Warminster Road in 1834, and by the GWR in 1840, the latter being commemorated in J.C.Bourne's lithographs which includes a picturesque view of the line where it crossed the meadows near the Grosvenor Bridge [Illus.15d]. Indeed, the railway and canal were not seen as eyesores, both being conspicuous in Dicksee's Bath from Bathampton [Illus.15d].

## 16. Bathwick

a. Until the development of the Pulteney Estate in the late 18th century, the parish of Bathwick on the east side of the river was still entirely rural, and for those such as John Penrose who wished for outdoor entertainment, there was a ferry above the town weir which led over to the Spring Gardens Pleasure Ground in Bathwick Meadow. An unusual painting [Illus.16a] by Thomas Robins entitled *Prospect of Bath c.1750*, is taken from this direction, providing a panorama of the city between the ferry and the South Parade from an imaginary high angle.

b. An alternative attraction, described by Fanny Burney, was the Bathwick Villa Gardens in a field on the east side of the village, but both pleasure grounds were eventually superseded after the completion of Pulteney Street with the opening of Sydney Gardens Vauxhall in the 1790s. This had the effect of opening up new walks and rides to the east of the city, and for fashionable riding, a circular drive was laid out around the perimeter of the Gardens. Many illustrations of the city taken from the slopes below Bathampton Down were published in the early 19th century showing the new developments in Bathwick and along Beacon Hill on the opposite side of the river [Illus.16b, Bartlett]. It was also about this time that Bathwick Hill (formerly a field-way leading to Claverton Down) became available for its views; either from the lower end, as in Bourne's drawing of the approach of the GWR to the city [Illus.16b], or for the beauty spot near the summit, overlooking Smallcombe Wood and the view of the city in the distance.

## 17. Sham Castle and the Fir Forest

In the early 18th century the west side of Bathampton Down overlooking the city was called Bathampton Warren, having been a rabbit warren since the middle ages. On acquiring Bathampton Manor in 1742, Ralph Allen immediately covered this area of open grassland with a large plantation of scots and spruce firs known as the 'Fir Forest', together with others at the top of Widcombe Hill and across the top of Combe Down. These '*extensive and noble plantations*', which required some 55,146 trees according to Allen's clerk of works Richard Jones, had a considerable impact on the bare skyline on the eastern and southern side of Bath and were universally acclaimed (in Collinson's words) as '*the pride and ornament of the surrounding country*'.

The site of Sham Castle was then occupied by a building (possibly also of medieval origin) called Warren House or Anstey's Lodge - presumably a summer-house occupied by Francis Anstey, the

wealthy distiller and spirit merchant of Stall Street. In 1762 Allen demolished the lodge for the 'castle in the warren' with the intention of building a larger house on the extreme north-west peak of the Down. This house would have become a prominent landmark, visible from the London Road as well as from the city, but Richard Jones talked him out of it on the grounds of cost. Collinson, writing in 1791, noted that the castle and plantation together '*..appear pleasing objects, not only from almost every part of the city, but through a great extent of the country westward to the other side of the Severn; the light colour of the stone forming a conspicuous contrast with the deep mass of shade thrown from the grove close behind it*'. The Castle is less visible today, being shrouded in deciduous trees, and is best seen when illuminated at night. Illustrations of the Sham Castle itself have always been popular, but printed views of the city from this point were also produced, such as W.H. Bartlett [as in Illus.16b, above].

### **18. Claverton Down.**

The open grassland on the northern side of Claverton Down was one of the most popular areas around Bath for its views or for riding out, and there are frequent literary references to it, including Spencer Cowper, William Pitt and Jane Austen. From 1722 the Corporation leased Claverton Down at £30 per annum for public use, particularly for the horse-races which were held over a two-mile course around the perimeter of the Down, and could be attended by as many as 800 carriages and at least 20,000 spectators. Even a grandstand and stables were erected for this purpose, probably near Claverton Down House (now Rainbow Woods Farm). However, under Ralph Allen's ownership of Claverton, these events were discouraged, and 20 years after his death were eventually moved to the present site on Lansdown.

A large part of the Down on the south side was occupied by private grounds, enclosed with a wall, known as the Bishop's Park. Even in Saxon times there was a 'riding wood' in this area, but the Great Park as it was sometimes called was laid out by the Norman bishop of Bath, John of Tours, after being granted the City for his see in 1091 by William Rufus. This was evidently the scene of King John's hunting expeditions during his visits to Bath between 1212-1216, although the park was divided soon after this time, the western end being given to the Prior of Bath Monastery, described below.

### **19. Widcombe Hill**

a. Widcombe Hill and its neighbourhood offered the best views of the city from the east, and numerous prints were produced from the summit above Smallcombe Wood [Illus.19a].

b. However, to see the outlines of the city in detail, the lower slopes between McCaulay Buildings and Widcombe Crescent were preferred. Probably the best-known image of the city and its setting in the 18th century was *The South East Prospect of the City of Bath*, drawn and engraved by Samuel and Nathaniel Buck in 1734 [Illus.19b]. Taken from an imaginary high angle, somewhere above of the present Abbey View or Tynning, this was not only the earliest panoramic view Bath, but also the first to include a numbered key indicating the surrounding villages and landmarks as well as the principal buildings inside the city.

### **20. Lyncombe Vale and Widcombe Village**

a. A visit to Lyncombe Vale was an essential part of the Bath experience in the 18th century, and for that reason the route from the city was well documented, being recorded among others by John Penrose, Betsy Sheridan and Jane Austen. At the end of South Parade there are still some steps, formerly known as Whitehall Stairs, where one could cross by a ferry to the riverside path in the Dolemead (Spring Gardens Road) to view Ralph Allen's stone wharf and novel crane near the site of the present entrance lock of the K&A Canal. The usual route then continued from Claverton Street over Lyncombe Hill into Lyncombe Vale where visitors could drink the waters in Lyncombe Spa (now the Paragon School), or view the flower gardens in the Pleasure Ground known as King James's Palace (now 'The Court'). The latter title seems to have been adopted because of a

tradition that King James II stayed with his consort Mary of Modena at Lyncombe Vale during her treatment at Bath. Following the Lyn Brook, one could then continue down to 'Wicksteed's Machine', a cameo-engraving studio next to Ralph Allen's carriage drive and railway which later became the site of another pleasure ground called the Bagatelle (now the site of Bagatelle House and Ashley Lodge).

b. From here one could return to Claverton Street via the railway, or continue to Widcombe Hill past the grounds of Mr. Bennet's House (now called, wrongly, Widcombe Manor) and Thomas à Becket Church. Many illustrations of the surroundings (particularly of Prior Park) were produced from here, including an unusual drawing by Thomas Robins of the view of towards Lyncombe Vale from the steps of the House. [Illus.20b] Shown in the foreground is the garden mount, with spiral path leading up to a Chinese pavilion on the summit, which was evidently built as a viewing point of the city and the neighbouring landscape until it was planted with trees in the mid-19th century. All the routes mentioned above met in Claverton Street where, instead of using the ferry, one could return to the city via the Old Bridge, perhaps stopping at Thomas Greenway's Cold Bath on the way.

## 21. Prior Park

a. Prior Park, formerly part of the Norman deer park granted to the Priors of Bath (mentioned above) which had been reinstated by Ralph Allen, was also an essential part of the visitors' itinerary, not only to view his mansion, but also the gardens. Many famous guests were invited here, but the grounds were also accessible to the general public - although this was restricted to certain days of the week. The route from Bath was, as today, along what was then Ralph Allen's private drive and railway, the latter being itself an object of curiosity, as can be seen in Anthony Walker's engraving, *Prior Park the Seat of Ralph Allen Esqr near Bath, Drawn from Mr. Allen's Road in the Year 1750* [Illus.21a].

b. Naturally many printed views have been produced since then, not only of Prior Park, but also towards the city, taken either from the Mansion itself [Illus.21b] or from the adjoining grounds around Perrymead and Blind Lane.

## 22. The Lodge

When Ralph Allen acquired the Park Lawns to the east of the mansion in 1750, he also obtained a substantial gothic building already standing there called The Lodge. Possibly based on a medieval hunting lodge, the most striking feature of this house was a tower at the front of the building which stood as a prominent landmark for many miles around, visible in many of Thomas Robins' drawings [e.g. Illus.22]. Ralph Allen evidently took great pride in this, as noted by Richard Jones in his Memoirs:

*'.. she [Mrs. Warburton] caused to be pulled down one of the neatest gothic piles of buildings which stood in the Lodge field which Mr. Allen took a great deal of notice of to all gentlemen that came, - to shew it - from it was an exceedingly fine prospect into Wales and Wiltshire and Somersetshire; then I could have £30 a year for that house if she would have granted a coach road from Claverton down, but her answer to me was she would not be overlooked by any person: poor Mrs. Allen cried when she came to hear she had ordered it to be pulled down'.*

It was not in fact entirely pulled down, as the tower was retained as a monument to Ralph Allen by Bishop Warburton [Illus.22], but by the late 19th century even this had fallen into a dangerous condition. It was finally demolished in 1953 and today only the foundations can be seen showing through the turf. Lodge Field, now known locally as 'Monny' [Monument] Field, is now used as a school sports ground and the view largely obscured by trees.

## 23. The Southern Skyline

The Dry Arch or Rustic Bridge which still stands over Hanginglands Lane (now known, wrongly, as Pope's Walk) was built to carry one of the many driveways which Allen laid out around his estate, reaching as far as Bathampton Down to the east, and beyond Fox Hill to the west. These drives generally followed the edge of the Downs and were evidently designed to take advantage of the fine views. In total, Jones estimated that these drives (or 'coach roads' as he called them) measured at least ten miles in length, but only a few survive today around Bathampton and Claverton Down. In a letter of 1763, Samuel Derrick, a Master of Ceremonies in Bath, wrote, '*The ride bordering the grounds is miles in extent in which the views of the city, river and adjacent country are every minute so varied that to me it wears the appearance of a fairy ground, nothing can be more enchanting*'. A view of the city from just below Monument field appears to have been taken from one of these drives [Illus.23].

#### **24. Combe Down**

Ralph Allen's Stone Mines on the summit of Combe Down, behind Prior Park mansion, were also much visited, as can be seen on a lady's fan illustrating the rock face and crane in front of the miners' cottages (now De Montalt Place) [Illus.24]. At that time most of the Down around the mines was covered with Ralph Allen's fir plantations which later in the century were discovered to be a healthy summer retreat for invalids. As a result the Down soon became the site of convalescent dwellings, where the air was said to be '*.. very fine ... probably rendered more salubrious by the plantation of firs ... which throw a solemn gloominess of shade, impervious to the sun and winds, over a fine soft turf free from underwood*'. However, the trees were already reaching maturity by this time, and by the mid-19th century had almost all been block felled.

Some walkers and riders such as Dr. Pococke continued beyond the southern edge of the Down into Horsecombe Vale and the Midford Valley. William Smith, whilst building the new Somersetshire Coal Canal through Tucking Mill, was so impressed by its beauty that he bought an estate there for his own home. There were also various fine houses of interest in the neighbourhood, such as Combe Grove in Monkton Combe, Midford Castle in Southstoke, and Combe Hay Manor, and later in the 1790s some spectacular industrial novelties. The De Montalt paper mill in Horsecombe had the largest water wheel of its day [Illus.24, Tackler], and the trials of the experimental Caisson Lock on the Coal Canal attracted many thousands, including the Prince of Wales. Jane Austen wrote in 1801 of her uncle's intention to walk out to visit the Lock, but this seems to have been something of a private joke. For a determined walker like her, the three-mile journey over hilly country would have been difficult enough, but for a gouty invalid this would not have been possible.

## APPENDIX

### From John Wood's *Essay* (1765 Edition), p.439-441

WHEN Noon approaches, and Church is over, some of the Company appear on the *Grand Parade*, and other Publick Walks, where a Rotation of Walking is continued for about two Hours, and Parties made to play at Cards at the Assembly Houses; while other Part of the Company are taking the Air and Exercise; some on Horseback, some in Coaches: There are others who divert themselves with Reading in the Booksellers Shops, as well as with Walking in *Queen Square*, and in the Meadows round about the City, particularly in those by the *Avon Side*, between BATH and *Twiverton*, the Place where the first Lock upon the River is situated, with the Canal leading to it, of near Half a Mile in Length, that was undertaken by Me ...

The first Place appropriated for taking the Air and Exercise, in Coaches or on Horseback, is a small Ring in Imitation of the Ring in *Hyde Park*, near *London*; it is six hundred Yards in Circumference, highly situated, defended from the Winds, is Part of the Town-Common, and the Field out of which it is taken is called *Hyde Park*: The next Place is ... *Claverton Down*, and on which there is an excellent two Mile Course for Horse Racing; but as this Down is private Property, the Corporation of BATH formerly paid a Rent of Thirty Pounds *per Annum* for the Liberty of Airing upon it: *Lansdown* is the third Place, which, though as much inclosed as possible, nevertheless affords many excellent Parts to ride upon; and the Healthiness of the Place is such, that, not long since, every House upon it, as was before remarked, had an Inhabitant, who had lived almost to the Age of one hundred Years: And the fourth, and last Place is the first three Miles of the *London Road*, which is much frequented for Airing, in the Winter especially, and therefore no greater Service could be rendered the Publick than the Removal of every Impediment that affects this Road.

THE Difficulty of ascending our Hills is not so great as is generally reported; but when surmounted, what beautiful Prospects do they give? And what fine Air do the Invalids breath in upon them? I will venture to say, that thirty different Rides, each sufficient for a Morning's Airing, with so many beautiful Points of View, and Matters of Curiosity may be found about BATH, as conducive to the Health and Pleasure of Mankind in general, as can be met with in ten Times the Space of Ground in any other Country.

The Fosse Way leading from *Aquae Solis* to *Venta Silurum*, as above, passes just under that part of the Brow of [*Lansdown*] to which the Curious Resort not only to look down upon the Cities of *Bath* and *Bristol*, together with the Town of *Cainsham*, all situated upon the Banks of the *Avon*, which from thence appears Meandering all along the Bottom of [the *Vale of Avon*]; but to behold the whole Region commanded by the Summit of that Part of the Hill: A Region that sets Paradise itself before ones Eyes; and as such it might have been the very *Elysium Fields* of the Antients, as those Blessed Abodes were confessedly in an Island of the Western World.

The Point from whence all this Beauty is seen, Bears North East a Quarter Northerly from the Hot Springs; and lies at the Distance of about three Miles and a Quarter from them; a Distance too great for the Eye to distinguish the particular Buildings of the City; and therefore such as would View them more distinctly must ascend to the Summit of *Beaching Cliff*, looking down from which, *Bath* will appear to them much the same that *Virgil* declares *Carthage* to have appeared to *Æneas* ...

### From the 1763 Guide-book:

The Roads about Bath grow every Day much better, by the Prudence and good Management of the Commissioners of the Turnpikes; as they are at this time not only very safe, but pleasant; and the Access to the Hills, Claverton and Lansdown, (which were formerly very difficult to ascend) is now rendered very safe and easy either on Horseback, or in Carriages. When you arrive on the Summit of Lansdown, you have a very extensive Prospect for many Miles around [The 1755 *Guide* adds; - Wiltshire Downs, Mendip Hills, Part of Wales, great Part of Gloucestershire, Malvern Hills near Worcester, Part of the Bristol Channel; and at one Corner, a View of Bristol and Bath at the same time]; and the Air that you breath in, upon these Hills, is very beneficial to Invalids that ride to restore their Health; and especially on Lansdown, for the Inhabitants of three or four Houses that are built upon the Down, often live to the Age of one hundred Years and upwards. At the farther End of this Down is erected a Monument, to the Honour of Sir Bevil Granville, on the very same Spot, as near as possible, where the brave Gentleman was killed, in the Action between him and Sir William Waller, in the Civil Wars, in the Reign of Charles the First.

Claverton Down is also a pleasant Place to take the Air; indeed, the Ascent up the Hill is pretty steep; but when you surmount it, you have a delightful View: Here you overlook the City of Bath, and have an agreeable Prospect of the Vale between Bath and Bristol; and from it, you have some View of the last-mentioned City also, tho' not much. Near it is a Seat belonging to RALPH ALLEN, Esq. called PRIOR PARK, which commands a Prospect as delightful as possible for the Imagination to conceive, the City of Bath being the chief Object, and towards it the principal Front of the House is turned. Here also are a great Variety of Rides made thro' the adjoining Lands, where the real beauties of Nature appear in great Abundance.

There are many more agreeable Rides for Airing about this City, especially when the Weather is cold or tempestuous, viz. to Kelston, London Road, and Bristol Road. In the Road to Kelston you have a great Number of very fine Prospects, particularly of the River Avon, which runs in a serpentine Manner for many Miles; in either of these Roads you become better sheltered by the Hills from the Inclemency of the Weather. The last Act of Parliament relating to Bath, is strictly adhered to, as the Streets every Night are extremely well lighted by Lamps; and the City in general is kept very clean. Here is also a regular Watch every Night, in Case of Accidents.

**From *Diary of an Unknown Traveller, 1743*. Bristol Ref. Library [quoted by Fawcett, 1995]**

(5 Sep) Walk upon the Hill [Beacon Hill] which is very delightfull to the village of Walcot from whence we had a fine prospect of the City the River & Country about. in the afternoon cross'd the River & went to Bathwick, the mannor of ye Earl of Bath - a pleasant walk Saw Mr Allen's Brewhouse & the Key for the Landing of the Stones, as also Mr Morrisson's walks [i.e. Harrison's walks, now the Parade Gardens] it Lays near the Grand Parrade but being very Low is but Little frequented tho they Run by the Side of the River & is well Planted with Tree's.

(6 Sep) walk by the River to Twiverton a mile from ye City, partly planted with Tree's & fine meddows on Each side the River, past by [?]ause Hall a house of Entertainment & Small Garden [Limekiln Spa] it has a water for Drinking Good for Sundry Disorders, called Limewater, at the town, is a Brass mill for wyer [wire] & Plate w[h]ere they make all sorts of things in ye Brass way - & is a Large manufactory - saw Mr Cawleys Vine Yard a fine plantation on ye side of ye hill [Newbridge Hill] & has a Good Veu [view] of the Bath.

(7 Sep) Rambled about the City & then walk upon the Hills to the Ring, half a mile out of the City it is the place where the Sick are Caryed for Air & others Air in Coaches, it Lays behind Queen Square & Say'd to be the Sweetest part of Bath, Near this place is a few house's Called Belvider, a fine Situation w[h]ere some of ye people of Bath have Gardens & Houses, in the afternoon went to Lincomb about a mille out. it has a very steep hill to Assend to it [Lyncombe Hill], there is

one Large House to Lodge in & a few near it, it is famous for a well of Water in high Repute hear Say'd to be as good as the German Spaw water but will not keep [Lyncombe Spa]. I think it tastes as the water of Islington wells, the House is Incloses [inclosed] by other High Hills which makes it very Rural and there is abundance of Springs of water Esewing [issuing] out of these & allmost all the Hills round about Bath - from thence went to Wincomb [Widcombe] a Mile from it a delighfull Situation for Summer it lays on the Side of the Hill & has a Butefull valley under it we say [saw] the House & Gardens of Mr Bush of Bath & also: of Mr Bennet the Member [M.P.], which is a fine Building [Widcombe Manor] and Small Gardens of some others went to see Sr: Phillip Parker's house it is in a Bottom an Indifferent place.

(8 Sep) ... took a walk to Mr Allen's house & his Quarry of Stone it is a Large & Butifull Building ... & Stands upon the Brink of a hill Next ye Garden's which look's into a Deep Bottom ... the Quarry is a Surpriseing place w[h]ere he digs the Stone's, which is done with Great Ease ... they drive in Iron wedges & then Losen it with Iron Crow's, which often Brakes off [f] p[ie]ce[s] of a prodigious Sise, then they fix a Large Chain round it & Crane it up - it goes by a horse, when at ye top of ye pit it is placed upon a Carrage of wood which has Iron weales about it 18 Inches High, - this goes on a Groupe fixt in the Earth & when it comes to the descent of the Hill, it is mannaged by One Man ... [Mr Allen] has also Built a Long Row of Houses Near the Quarry w[h]ere many of his work men live [De Montalt Place], he has also all his Iron work for the makeing his Instruments of all Kinds for the use of the Quarry - & also Carpenters &: - there is a Large Space of Ground Not got dugg up & tho the pitts are very deep & is free from water yet he has a pump near one of them over a well which Supplies them with water.

(13 Sep) walkt to Bathwick ... it is a place for the people of Bath to walk to [and] many of them has Garden's with pleasure house's to which they Resort. it has also a small number of Inhabitants who are Gardeners which Supply the Bath with Greens & Roots. thro the whole town they have the Springs Run in a Troffe & at Each house they have a hollow Stone which contains water, which they laid out with a bole [bowl] for there use, the water is very Clear & Comes from the fine Rilles which descend from the Hills Round them.

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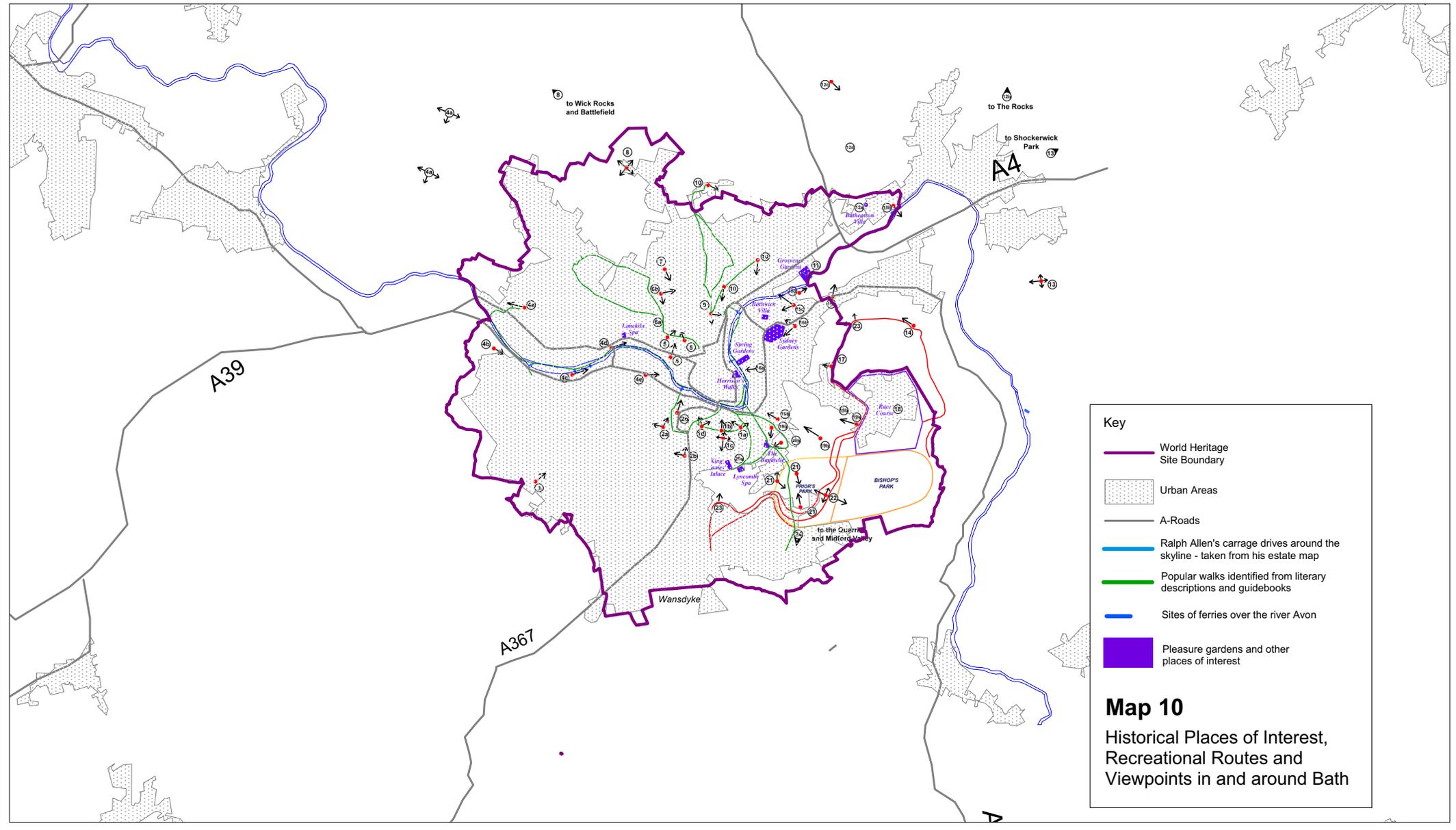
# Map 10

## Historical Places of Interest, Recreational Routes and Viewpoints in and around Bath

Bath World Heritage Site study

Scale 1:50000

Bath & North East Somerset Council  
Trimbridge House  
Trim Street  
Bath BA1 2DP  
Tel 01225 477000



## List of Historical Illustrations

### 1. Historical Views and Places of Interest around Bath

The following illustrations, mentioned in the text in Appendices 2 and 3, are identified by the numbers of the relevant paragraphs in which they appear, together with the artist's name.

Paintings, manuscript drawings and some of the rarer prints, are catalogued in the following sources:

- The Bath Library (BL)
- Victoria Art Gallery or Building of Bath Museum (VAG)
- Courtauld Institute (CI)
- British Museum (BM) or British Library (Brit.Lib)
- Ashmolean Museum (Ashm)
- Bodleian Library (Bodl)
- Other private collections (named)

In the case of prints, the names of the relevant publications in which they appear are given instead. These are generally available in the Bath Library. Most of the prints also appear in *Images of Bath* by James Lees-Milne and David Ford.

#### VIEWS FROM THE CITY

<u>Date</u> <u>Source</u>	<u>Title, and artist</u>
<b>North Parade</b> 1759 (BL)	<i>View from North Parade</i> , Elizabeth Claybourn Crossley
<b>South Parade</b> c.1740 (VAG)	<i>View Towards Prior Park from the Avon, Bath</i> , Thomas Ross
c.1750 (VAG)	<i>View of Bath looking east</i> , Copplestone Warre Bampfylde
1759 (CI)	<i>From the South Parade</i> , Thomas Robins
1846 (in <i>The History and Description of the Great Western Railway</i> )	<i>St.James's Railway Bridge</i> , J.C.Bourne

#### VIEWS FROM OUTSIDE THE CITY

<b>1a.</b> 1662 (Ashm.)	<i>Bathe</i> , Wenceslaus Holler (attrib.)
1673 (Brit.Mus.)	<i>The south prospect of Bathe</i> , Jacob Millerd
1788 (VAG)	<i>Bath from the South</i> , S.H.Grimm
1817 (BL)	<i>Bath</i> , Thomas Clark
1833 (VAG)	<i>Panorama of Bath</i> , J.W.Allen
<b>1b.</b> late 17c (VAG)	<i>Bath from the south east</i> , Van Diest (attrib.)

- 1773 *The North Parade*, J.R.Cozens [shows Collibeas summerhouse on Beechen Cliff]  
(Bodl)
- 1c.** 1824 *Panoramic View of Bath*, Harvey Wood  
(BL)
- c.1846 *Bath from Beechen Hill*, J.Syer  
(VAG)
- 1d.** 1723 *Aquae Solis .. from the top of the Southern Hill*, W.Stukeley  
(in Stukeley's *Itinerarium*)
- 1757 *A Southwest Prospect of the City of Bath*, Thomas Robins  
(BL)
- 1920s Photograph of Beechen Cliff Plaque  
(Reece Winston Collection)
- 2a.** 1662 *The town from the heights*, W.Schellinks  
(photograph in BoBM)
- 1826 *The City of Bath*, T.Clark  
(BL)
- 2b.** c.1845 *The Vicinity of Bath from Miss Brackstone's Establishment*, Anon  
(BL)
- 4a.** 1791 *Kelston*, T.Bonner  
(in Collinson's *History of Somerset*)
- 4b.** 1846 *Twerton near Bath*, J.C.Bourne  
(in *The History...of the GWR*)
- 4c.** 1806 *Twerton Ferry*, J.C.Nattes  
(in Nattes', *Bath, Illustrated by a Series of Views*)
- 4d.** 1790 *The Royal Crescent from the Avon*, Joseph Farington  
(VAG)
- 4e.** 1801 *View of Bath from the Lower Bristol Road*, J.Spornberg  
(in Warner's, *History of Bath*)
- 1824 *Scene near the Old Bridge, Bath*, Benjamin Barker  
(Barker's, *Forty-Eight Views*)
- 5.** 1810 *Sketch of the view from the Crescent...and with proposed buildings.*  
(BL)
- 6a.** 1773 *The Crescent*, J.R.Cozens  
(Bodl.)
- 6b.** 1792 *Lansdown Place*, A.Robertson  
(in Robertson's *Topographical Survey*)
- 7.** 1750s *From near St.Winifred's Well*, Thomas Robins  
(CI)
- 8.** 1793 *The Granville Monument*, T.Cadell  
(BL)
- 9a.** 1794 *Bath from Camden Place*, W.Watts  
(from Watts' *Select Views*)
- 1841 *Bath from Camden Place*, W.Wallis  
(in J&F Harwood, *Scenery of Gt.Britain*)

- 1905 *Bath from Camden Crescent*, (postcard)  
(n.k.)
- 1917-18 *Beechen Cliff from Belvidere, Lansdown, Bath*, W.Sickert  
(VAG)
- 9b.** 1765 *View from Walcot to Bathwick*, Thos.Robins  
(CI)
- 1789 *An Exact View from Walcot Parade, Bath, 1789*, J.West  
(VAG)
- 1805 *Bath: Bathwick Ferry*, J.C.Nattes  
(in Nattes', *Bath Illustrated*)
- 10.** 1820 *Bath from Beacon Hill*, David Cox  
(in Cox, *Six Views*)
- 1850 *Bath from Beacon Hill*, J.Syer  
(BL)
- 12c.** 1750s *Charmy Down Farm near Bath*, Thos.Robins  
(CI)
- 13.** 1775 *Walter Wiltshire's House at Bathford (Shockerwick House)*, Anon.  
(Brit.Lib.)
- 14.** 1798 *Free Stone Quarries. View near Bath, Somersetshire*, J.Hassell  
(VAG)
- 1795? *Hampton Rocks, morning*, T.Barker  
(VAG)
- 15a.** 1791 *Bailbrook Lodge*, T.Bonner  
(in Collinson's *History of Somerset*)
- 15b.** 1750s *View of Bathampton Manor from Batheaston*, Thos.Robins  
(CI)
- 15c.** 1824 *Scene on the Bath Canal*, Benjamin Barker  
(in Barker, *Forty-Eight Views*)
- 15d.** 1846 *Railway and Avon – near Bath*, J.C.Bourne  
(in *The History...of the GWR*)
- c.1845 *Bath from Bathampton*, T.F.Dicksee  
(Arthur Elton Collection, Ironbridge)
- 16a.** c.1750 *Prospect of Bath*, Thos.Robins  
(Brit.Mus)
- 16b.** 1841 *Bath*, W.H.Bartlett  
(in E&W Finden, *Ports, Harbours, Watering Places..*)
- 1846 *Bath*, J.C.Bourne  
(in *The History...of the GWR*)
- 19a.** 1792 *Bath*, J.Parker  
(VAG)
- 19b.** 1734 *The South East Prospect of the City of Bath*, S.& N.Buck  
(in *Buck's Antiquities*)
- 20b.** 1750s *Pleasure Gardens of Lyncombe*, Thos.Robins  
(CI)

- 21a.** 1750            *Prior Park the Seat of Ralph Allen Esqr near Bath*, Anthony Walker  
(Bodl.)
- 21b.** 1750s          *View from Prior Park*, Thos.Robins  
(CI)
- 22.** 1765            *Ralph Allen Monument*, Thos.Robins  
(CI)
- 23.** c.1837          *View of Bath, taken near Prior Park*, J.Hollway  
(in Hollway, *Bath Views*)
- 24.** 1750s          *Ralph Allen's Stone Mines*, Fan (Thos.Robins?)  
(CI)
- 1850s          *The De Montalt Mill and neighbourhood*, Mrs.Tackler  
(BL)

## 2. Principal Historic Routes into and out of Bath

- 1785 London Road            *View near Bath 1785*, Thos.Malton jnr. (unidentified scene, but  
(VAG)                            evidently towards Batheaston or Bathford)
- 1773 London Road            *Bath from the London Road*, J.R.Cozens  
(Bodl.)
- c.1839            Entry Hill            *Bath from the Wells Road* [sic], W.N.Hardwick  
(BL)

Appendix 5  
Overview of Setting

Extract from Saltaire World Heritage Site Environmental Capacity Study  
by Atkins March 2006

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**ANNEX 3 – TOWER OF LONDON SKY CONTOUR MODELS**

**ANNEX 4 – CRITERIA FOR SCHEDULING ANCIENT MONUMENTS**



## 1. INTRODUCTION

- 1.1 This appendix presents a review of the concept of setting and identifies the criteria / themes that have been used to define and describe the setting of the Saltaire World Heritage Site (WHS) as laid out in Appendix B of the main report.
- 1.2 The appendix begins with an overview of the concept of setting (Section 2.0); and then examines approaches to setting at other World Heritage Sites in the UK (Section 3.0). The analysis of the Site's setting can be found in Appendix B of the Main Report



## 2. OVERVIEW OF THE CONCEPT OF SETTING

### Planning Policy Background

- 2.1 The concept of setting is identified in Planning Policy Guidance (PPG 15 and PPG 16) as well as statute (Planning (Listed Building and Conservation Area) Act 1990).

### **PPG 15 - Listed Buildings**

*“2.16 Sections 16 and 66 of the Act [Planning (Listed Buildings and Conservation Areas) Act 1990] require authorities considering applications for planning permission or listed building consent for works which affect a listed building to have special regard to certain matters, including the desirability of preserving the setting of the building. The setting is often an essential part of the building’s character, especially if a garden or grounds have been laid out to complement its design or function...”*

*2.17 Local planning authorities are required under section 67 of the Act to publish a notice of all applications they receive for planning permission for any development which, in their opinion, affects the setting of a listed building. This provision should not be interpreted too narrowly: the setting of a building may be limited to obviously ancillary land, but may often include land some distance from it. Even where a building has no ancillary land - for example in a crowded urban street - the setting may encompass a number of other properties. The setting of individual listed buildings very often owes its character to the harmony produced by a particular grouping of buildings (not necessarily all of great individual merit) and to the quality of the spaces created between them. Such areas require careful appraisal when proposals for development are under consideration, even if the redevelopment would only replace a building which is neither itself listed nor immediately adjacent to a listed building. Where a listed building forms an important visual element in a street, it would probably be right to regard any development in the street as being within the setting of the building. A proposed high or bulky building might also affect the setting of a listed*

*building some distance away, or alter views of a historic skyline. In some cases, setting can only be defined by a historical assessment of a building's surroundings. If there is doubt about the precise extent of a building's setting, it is better to publish a notice.”*

#### **PPG 15 - Conservation Areas**

*“4.14 Section 72 of the Act [Planning (Listed Buildings and Conservation Areas) Act 1990] requires that special attention shall be paid in the exercise of planning functions to the desirability of preserving or enhancing the character or appearance of a conservation area.... ...The desirability of preserving or enhancing the area should also, in the Secretary of State's view, be a material consideration in the planning authority's handling of development proposals which are outside the conservation area but would affect its setting, or views into or out of the area....”*

#### **PPG 15 - World Heritage Sites**

*“2.22 Details of World Heritage Sites in England are given in paragraph 6.35. No additional statutory controls follow from the inclusion of a site in the World Heritage list. Inclusion does, however, highlight the outstanding international importance of the site as a key material consideration to be taken into account by local planning authorities in determining planning and listed building consent applications, and by the Secretary of State in determining cases on appeal or following call-in.*

*2.23 Each local authority concerned, taking account of World Heritage Site designation and other relevant statutory designations, should formulate specific planning policies for protecting these sites and include these policies in their development plans. Policies should reflect the fact that all these sites have been designated for their outstanding universal value, and they should place great weight on the need to protect them for the benefit of future generations as well as our own. Development proposals affecting these sites or their setting may be compatible with this objective, but should always be carefully scrutinised for their likely effect on the site or its setting in the longer term. Significant development proposals affecting World Heritage Sites will generally require formal environmental assessment, to ensure that their immediate impact and their implications for the longer term are fully evaluated...”*

**PPG 15 - Registered Historic parks and gardens**

*“2.24 Again no additional statutory controls follow from the inclusion of a site in English Heritage's Register of Parks and Gardens of Special Historic Interest (see paragraph 6.38), but local planning authorities should protect registered parks and gardens in preparing development plans and in determining planning applications. The effect of proposed development on a registered park or garden or its setting is a material consideration in the determination of a planning application. Planning and highway authorities should also safeguard registered parks or gardens when themselves planning new developments or road schemes.”*

**PPG 16 - Archaeological Sites**

*“8...Where nationally important archaeological remains, whether scheduled or not, and their settings, are affected by proposed development there should be a presumption in favour of their physical preservation. Cases involving archaeological remains of lesser importance will not always be so clear cut and planning authorities will need to weigh the relative importance of archaeology against other factors including the need for the proposed development.”*

*“18. The desirability of preserving an ancient monument and its setting is a material consideration in determining planning applications whether that monument is scheduled or unscheduled.”*

*“27. Once the planning authority has sufficient information, there is a range of options for the determination of planning applications affecting archaeological remains and their settings. As stated in paragraph 8, where nationally important archaeological remains, whether scheduled or not, and their settings, are affected by proposed development there should be a presumption in favour of their physical preservation in-situ i.e., a presumption against proposals which would involve significant alteration or cause damage, or which would have a significant impact on the setting of visible remains.”*

**Features capable of having a setting**

- 2.2 The following list identifies those types of cultural heritage features that are capable of having a setting in planning policy terms and highlights the guidance that states this:

- Scheduled Monuments (PPG 16)
- Nationally important archaeological remains (PPG 16)
- Other archaeological remains (PPG 16)
- Listed Buildings (PPG 15 and Planning Act 1990)
- Conservation Areas (PPG 15)
- Registered Historic Parks and Gardens (PPG 15)
- World Heritage Sites (PPG 15)

### Definition of the word “Setting”

- 2.3 Planning policy indicates that the setting of a cultural heritage feature is a material consideration in the planning process. However, there is no agreed definition of what constitutes the setting of a cultural heritage feature or what the word “setting” actually means. Numerous planning inquiries and legal cases have addressed the issue of setting and consequently there is considerable material (some of which is contradictory) available to practitioners in this field. Usefully, a paper was published in 1999 (Colcutt 1999) which presented a particular overview of selected cases up to that date.
- 2.4 In that paper Colcutt placed considerable emphasis on the dictionary definitions of “setting” and “set”. He stated that the Oxford English Dictionary defines setting as “*the environment or surroundings in which a thing is set*”. From an analysis of the verb form of the word “set” Colcutt went on to argue that “...*the term “setting” strongly implies intent, whether on the part of the original “setter” or on that of the “setter” of some later feature impinging upon the setting of the original feature.*” (Colcutt 1999: 498). This he considers important as without intent he argues that a feature / relationship should not constitute part of the setting of a cultural heritage asset.
- 2.5 However, this is perhaps a relatively narrow definition of “setting” and “set” that focuses on an active rather than descriptive definition of the word “set”. For example, “set” can be used descriptively such as in “the house is set against a background of tall trees”. This usage does not imply intent on either the builders of the house or the planters (whether human or natural) of the trees.

- 2.6 It is therefore acceptable to define the setting of a feature as having both intentional elements (e.g. the placement of features to create a garden around a house) and more descriptive elements (e.g. the general environment in which a feature is situated) as both can be argued to contribute to its overall setting. These active and passive elements are important especially when considering the issues of contemporaneity between features and the contribution of modern landscapes / townscapes to the setting of a place. This broader definition of what setting can constitute is perhaps supported by a definition of setting identified by Alexandra Faulkner (Faulkner 1999) which states that:

*“The setting of a building has been defined as the environs of a building or other feature which directly contribute to the atmosphere or ambience of that building or feature”* (Inspector's definition in a Listed Building Appeal - Leeds City Council, 8 February 1996).

### **Defining the “setting” of a place**

#### ***Introduction***

- 2.7 Without an agreed definition of the word “setting” it is not surprising that no methodology or set of criteria have been established for defining the setting of a cultural heritage feature. Instead a case-by-case based approach has developed in the UK with individuals developing different approaches for different sites in different circumstances. The majority of work on setting has occurred for the purposes of promoting or objecting to development at planning inquiries. Consequently, setting tends to be examined through a legal-style approach that focuses on determining the impact of a potential development on the setting of a site. The notable exceptions to this are the World Heritage Sites in the UK. These are essentially the only cultural heritage features to have their setting regularly defined outside of a planning inquiry, as such they provide an interesting case study in their own right (see Section 3.0).
- 2.8 In terms of what actually constitutes the setting of a Site and what should be taken into account when defining and describing setting a number of themes emerge from the many planning inquiries that have examined these issues.

### **Visual Aspects**

- 2.9 It is clear from the majority of cases that there is a strong focus on visual aspects. At its most general it could be argued that the setting of site extends to its visual envelope, in effect all areas of land from which the site can be seen or land that can be seen from the site. However, there are many issues with using this approach. Firstly, should that visual envelope be based on current landscapes / townscapes or should it be a theoretical envelope that allows for future change or past circumstances? Secondly, it is perfectly possible to imagine a situation where the visual envelope of a site omits parts of its setting, for instance a designed park and garden associated with a grand country house may have areas that lie outside of the visual envelope of the house (e.g. land behind a hill in the park), these areas could still be taken to form part of the house's setting. Thirdly, how does one address the issue of potential future change in this context, for example a piece of land may lie outside of the visual envelope of a site but if a tall building were to be constructed on that piece of land it would be visible from the site and would therefore affect its setting.
- 2.10 The visual envelope, whether current or theoretical, forms only one avenue of analysis. In fact, in some instances inspectors have ruled that a development would have an impact on the setting of a site even when current visual connections between a site and the development have been screened (e.g. Woodhouse Farm, Essex – APP/L1500/A/94/241057).
- 2.11 The visual aspect often includes identifying views of the site and views from the site. This approach has been supported by case law (*Revival Properties v. Secretary of State* 1996) where the court held that when considering the impact of a development on a listed building or ancient monument it was proper to have regard to:
- a) the view from the listed building or monument towards the proposed development;
  - b) the view from the development towards the building or monument and;
  - c) any other relevant view from the site.
- 2.12 The nature of these individual views is important as more weight may be given certain types of views e.g.:

- designed views out of a site e.g. park and garden vistas;
  - views of a site with historical precedents (e.g. relating to famous paintings);
  - views out of a site that particularly structure people's experience of that site;
  - views from points in the wider area with direct historical / cultural connections;
  - general views of the site that particularly allow people to appreciate the form of scale of a site; and
  - views of notable iconic elements within a site.
- 2.13 Other types of view such as general glimpsed views or those that are perhaps accidental and lacking in historical precedent would probably be given less weight within the context of a planning decision but could still form a part of the site's overall setting. It is therefore appropriate when defining a site's setting, in particular one with a strong visual presence or designed landscape / townscape, to develop a hierarchy of views into and out of the site.

### ***Significances and Characteristics of a site***

- 2.14 It is clear from the above that the significances and characteristics of a site also have a bearing on the definition of a site's setting. For instance, with a designed historic park and garden it is likely that key vistas and views out of the site would be a particularly important aspect of its setting, whereas for a farmhouse it may be associated fields that form a key element of its setting. In every case it is important that an understanding of the characteristics and significances of a site are used to inform the identification of aspects of its setting.

### ***Topographic relationships***

- 2.15 Another aspect that regularly emerges is the relationship between a site and the topography of the area. This governs in part the visual envelope of a site but in many cases, sites have an intentional relationship with topography e.g. some prehistoric stone circles and garden follies. At an inquiry in 2003 for a new housing development on the edge of Cowbridge (Vale of Glamorgan – appeal references A--PP172-98- 003 and A--PP172-98- 002) the issue of topography and visibility was successfully used to demonstrate that the

proposed development would impact on the setting of a scheduled hillfort. The decision letter from the Welsh Assembly stated that “*the proposal would cause a substantial change to the character and appearance of the appeals site from a rural to urban scene which would adversely affect the visual and recreational experience currently enjoyed and affect the setting of the Llanblethian Hillfort.*” This latter point could also be taken to indicate that the general character of the environment of the hillfort (in this case rural) was also an issue and the urbanisation of this area would therefore harm this aspect of the site’s setting.

- 2.16 Overall, topographic relationships are important aspects, particularly with regard to the visual elements of a site’s setting, and do need to be considered.

### ***Historical Relationships***

- 2.17 As noted in paragraph 2.17 of PPG15 with regard to the setting of listed building “*In some cases, setting can only be defined by a historical assessment of a building’s surroundings.*” This would indicate that historical relationships and past land uses can be a valid element of a site’s setting. This is particularly relevant where those relationships and uses remain. In these cases those areas may make a greater contribution to the setting of site than areas where modern uses that do not accord with historical uses dominate. However, as noted above modern uses that “*contribute to the atmosphere or ambience of that building or feature*” can still rightfully be considered as part of the setting, particularly if there are visual relationships.
- 2.18 As mentioned above, greater weight may be given to views from features that have a historical relationship with a site. This idea could perhaps be extended to a more general point to include features, with or without views, which relate to the historical development or establishment of a site. Using Saltaire as a case study, the canal and river were clearly key reasons for the establishment of the site in this location. The issue here is whether historical relationships can, without visibility, justify inclusion within the concept of setting or whether they form some other aspect of the site’s relationship to a wider environment. This is a difficult point. Currently case law is unclear on this point and commentators tend to focus of the visual aspects of setting. However, if one takes a more experiential and value based approach to the definition of setting then features such as canals and rivers could form part of a site’s

setting and alteration to these would impact on people's experience and understanding of that site.

- 2.19 It may be better, however, to view these elements as part of a wider group of features related to the site and examine these relationships through the concept of "group value". This concept is detailed in Annex 4 of PPG 16 - Secretary Of State's Criteria for Scheduling Ancient Monuments (see Annex 4) which states that:

*"(iv) Group Value: the value of a single monument (such as a field system) may be greatly enhanced by its association with related contemporary monuments (such as a settlement and cemetery) or with monuments of different periods. In some cases, it is preferable to protect the complete group of monuments, including associated and adjacent land, rather than to protect isolated monuments within the group."*

- 2.20 However, recently commentators have begun to develop another concept in this regard, namely that of "context". At the recent A303 Improvement Inquiry for the Stonehenge WHS the Highways Agency in their proof of evidence defined context as:

*"Context is commonly used to describe the concept that allows one thing to be related to others. By doing this, different things can be given relative values. These relationships may be physical or esoteric, the latter relating to concepts of time (historical context), society (social context), economy (economic context) and so forth. The wider use of the term also depends upon knowledge beyond what may be seen or felt on a site. The concept of context is vital to modern cultural heritage studies for without it individual components could only be studied in isolation and their value could not be gauged in relation to other landscape components."*

- 2.21 The acceptability of this concept / definition remains to be determined as the inspector's and ultimately the Secretary of State's decision on this is still awaited. However, it is important to note that the term "context" does not appear in PPG16 (except in criteria II where a national and regional context is referred to – see Annex 4). It appears only once in PPG 15 (in relation to concepts relating to setting) where it is stated in para 4.17 that:

*4.17 Many conservation areas include gap sites, or buildings that make no positive contribution to, or indeed detract from, the character or*

*appearance of the area; their replacement should be a stimulus to imaginative, high quality design, and seen as an opportunity to enhance the area. What is important is not that new buildings should directly imitate earlier styles, but that they should be designed with respect for their context, as part of a larger whole which has a well-established character and appearance of its own.*

- 2.22 The use of the term context here relates to the concept of the character within a conservation area. The concept of character is well attested to in issues relating to setting and therefore it seems as if within planning policy the issue of context can be seen broadly speaking to lie within the concept of setting.
- 2.23 At this stage the new emerging definition of context does not seem to be supported by existing planning policy guidance and its validity remains to be determined in case law. Some of the concepts outlined within the definition of context put forward by the Highways Agency e.g. historical relationships, are perhaps already supported by existing understandings of “setting” whilst others are seemingly reflected in the concept of Group Value (see Annex 4). The separation of “context” and “setting” therefore seems to be relatively arbitrary at this stage.
- 2.24 This issue has until now generally been explored with regard to archaeological sites and associated features where relationships (particularly diachronic relationships) tend to be a matter of archaeological interpretation rather, as with the case of more recent structures, a matter of demonstrable historical fact. It may however become an issue in relation to Saltaire.

### ***Importance of a Site***

- 2.25 In terms of the weight given to the setting of a cultural heritage feature it is clear that the relative importance of a feature is important in this regard. A fact clearly acknowledged by the Secretary of State when addressing the matter of a temporary impact on the setting of the Hadrian’s Wall World Heritage Site (M42/R2900/1). Here it was ruled that a gas exploration rig that would have been in place for only 40 days would have had an unacceptable impact on the setting of Hadrian’s Wall – something that would indicate that World Heritage Sites can be afforded particular protection given their international importance. However, this is somewhat undermined by the recent St George’s Wharf inquiry in London (DSC no. 100036741 – see *Planning* May 2005) after which the Deputy Prime Minister granted permission

for a 50 storey tower even though it would adversely impact on an important view of the Westminster WHS from Westminster Bridge and consequently erode the quality of the WHS.

### ***In Summary***

2.26 Setting cannot be easily defined. From an analysis of the above it is clear that a number of factors can contribute to the definition and description of a site's setting. These include:

- The visual envelope of a site (although it is unclear whether this is its current envelope or a theoretical envelope);
- Views into and out of a site, especially those that directly relate to the characteristics or significances of a site;
- Historically related features around a site;
- The general environs of a site that contribute to its current ambience / sense of place;
- Topographic relationships; and
- Areas that retain a land-use that is broadly the same as contemporary historic uses.

2.27 Within these areas particular weight can be given to elements that are intentionally related to a site e.g. designed views and known historical connections. Although modern aspects of character, experience and ambience cannot be discounted

2.28 It is clear that there is a difference between the extent of a site's setting (perhaps best defined by a theoretical visual envelope) and the characteristics and features within that extent that particularly contribute to its setting. In terms of assessing the impact of change on the setting of a site issues such as proximity and the potential impact of the change on the key characteristics would need to be taken into account. For instance, changes at the edge of the visual envelope that do not impact on key characteristics would not have a "*significant impact*" (see PPG 16 paragraph 27 above) on the setting of a site and would therefore probably be acceptable in planning terms. Changes that would affect the key characteristics of the setting of a site may have a

significant impact and may therefore be unacceptable in planning terms. A particular area of debate relates to changes in close proximity to a site that would not affect key characteristics but by nature of their very proximity may impact on the general experience and ambience of a site, these may be deemed to have a significant impact.

### 3. APPROACHES AT OTHER UK WORLD HERITAGE SITES

#### Introduction

- 3.1 This part of the appendix examines approaches to the settings of other mainland UK World Heritage Sites. It includes a very brief tabular analysis of approaches at all other inscribed sites (see Table 1 below) followed by a more detailed examination of the approach taken at 5 sites (marked with a \* in Table 1).

#### Overview of approaches to setting at UK World Heritage Sites

Table 1: Overview of approaches to setting at UK World Heritage Sites

Mainland UK World Heritage Sites	Year of Inscription	Approach to Setting
Giant's Causeway and Causeway Coast *	1986	Rural setting broken down into three components based on visibility analysis. No Buffer Zone but policy established in draft Statutory planning document.
Durham Castle and Cathedral	1986	Final approach to be decided. Draft Management Plan includes mix of visual envelopes, defined views and character descriptions. Buffer Zone remains to be decided but probably based on existing Conservation Area boundary.
Stonehenge, Avebury and Associated Sites	1986	No setting analysis in Stonehenge Management plan. Although setting of Stonehenge itself has been linked to topography, visibility and associated archaeological sites at recent public inquiry.
Ironbridge Gorge	1986	Management Plan discusses need for Buffer Zone but does not describe one. Policies largely founded on existing planning policy.
Studley Royal Park including the Ruins of Fountains Abbey	1986	Copy of Management Plan awaited

Mainland UK World Heritage Sites	Year of Inscription	Approach to Setting
Castles and Town Walls of King Edward in Gwynedd *	1986	Visibility based analysis of general views and defined views supported by definition of an “essential” setting that reflects historical and townscape concerns. Policy broadly based on current planning policy.
St. Kilda	1986, 2004	No detailed assessment of setting and no formal buffer zone. Guidance on management based on relevant planning policy.
Hadrian's Wall	1987	Extensive rural buffer zone predominately related to topography, land-use and character. Policy reflects planning policy and character / economic issues.
Westminster Palace, Westminster Abbey and Saint Margaret's Church	1987	Ongoing Management Plan; final approach to setting is yet to be determined.
Blenheim Palace	1987	No Management Plan available
City of Bath	1987	Management Plan contains an aspiration to conserve setting but no definition of setting or Buffer Zone.
Tower of London *	1988	Description of setting in Management Plan based on views and townscape analysis now supported by detailed skyline study addressing the issue of tall buildings.
Canterbury Cathedral, St Augustine's Abbey, and St Martin's Church	1988	Copy of Management Plan awaited
Old and New Towns of Edinburgh	1995	Broad features of setting described, predominately topography and views, but no buffer zone or map of setting included. Policy broadly reflects planning guidance
Maritime Greenwich	1997	A Buffer Zone has been defined; this is broadly based on areas of associated open space. Some of these open spaces have historical, visual and landscape character links to the site.
Heart of Neolithic Orkney	1999	Brief textual description of setting for key components with a defined inner buffer zone. The outer buffer zone seemingly defined by existing landscape designation.
Blaenavon Industrial Landscape	2000	No buffer zone or analysis of setting
Saltaire	2001	--
Dorset and East Devon Coast	2001	No description of setting or buffer zone, polices for quality of setting present and based on existing local and national planning policy.

Mainland UK World Heritage Sites	Year of Inscription	Approach to Setting
Derwent Valley Mills	2001	Buffer Zone based on existing designations, topography, landscape character and some historical associations. Policy reflects planning policy guidance.
New Lanark *	2001	Buffer Zone defined using historical associations and visual envelope – the latter being closely tied to topography. Policy reflects planning policy guidance.
Royal Botanic Gardens, Kew *	2003	Description and map of setting using designed views, backdrops, land-use and historic associations. Buffer Zone defined by existing designation, policies cover both land-use and planning matters.
Liverpool - Maritime Mercantile City	2004	Description of setting based on visibility, defined views, topography, historical associations and townscape character. Site has a Buffer Zone derived from an analysis of setting. Policy addresses character and planning issues.

3.2 As can be seen from the above there are a number of approaches to defining and managing change in the setting of World Heritage Sites in the UK. A number of issues arise from these different approaches including:

- The use of existing planning policy to support the Management Plan or the use of current policy to remove the need for the issue of setting to be addressed;
- Smaller sites tend to define a Buffer Zone to reflect UNESCO guidance whilst larger sites tend not to;
- Buffer Zones often use existing designations to define boundaries rather than the visual envelope of a site;
- Where setting is analysed it tends to focus on visual, historical and character issues;
- The setting of the site is often raised as an issue but is not commonly described and mapped, although there are significant exceptions to this;
- Some sites use inner and outer buffer zones or different components of setting to apply types of guidance on change to different areas of the site's setting; and

- The definition of setting and buffer zones tends to reflect local concerns and the individual nature of each site.

### **Short Case Studies**

- 3.3 The following 5 sites have been selected as case studies either because they have characteristics similar to Saltaire or because they provide examples of particular approaches to setting and / or buffer zones.

#### ***Giant's Causeway and Causeway Coast***

- 3.4 Although a rural natural site and therefore perhaps not a naturally obvious case study, the analysis of the setting of the Giant's Causeway and Causeway Coast WHS does have some relevance to Saltaire. The original analysis of the site's setting was carried out as part of the AONB Management Plan (EHS 2003a) and later adopted by the WHS Management Plan (EHS 2005).
- 3.5 In terms of methodology the AONB Management Plan stated that "*Defining the setting of the WHS involves the identification of a Zone of Visual Influence, ie where there are views from the site to the surrounding landscape and where there are views from the surrounding landscape to the site.*" This relatively narrow approach to defining the setting in fact relates to defining the extent of setting.
- 3.6 The Plan went on to state that "*Although all the land within the Zone of Visual Influence can be described as forming the setting to the WHS it does not all have equal significance and influence.*" This is an important point and one that underpinned the eventually segregation of the "setting" into three separate categories, namely *distinctive*, *supportive* and *connective*. The plan stated that "*These categories represent landscape setting of differing significance and influence one's experience and appreciation of the WHS based on proximity to the WHS, unique views or sequence of views, approaches, as well as inherent landscape characteristics.*" The key points to note here are the relationship between setting and experience and the blend of visual factors and character factors. The full definitions for the three areas can be found in Annex 1.
- 3.7 In all, the Giant's Causeway WHS presents a structured, mapped and clearly described approach to the setting of the site that blends human experience, visibility and landscape character. The use of different categories for different

parts of the site's setting allows the planning authority to effectively manage change in the area to balance socio-economic needs with the conservation of the site's setting. The recently published draft Northern Area Plan (the relevant statutory planning document) has simplified the categories down to two, as three was felt to be too complex, but has retained the basic structure of the setting analysis, indicating that there is broad confidence in this approach locally.

### ***Castles and Town Walls of King Edward in Gwynedd***

3.8 This recently published Management Plan has taken a structured approach to the definition of each individual castle's setting. The Plan defined three elements of setting:

- Essential setting;
- Inappropriate development; and
- Significant views.

3.9 The following summarises what these three elements constitute (a full description can be found in Annex 2):

- *Essential Setting*: This refers to areas outside the inscribed boundary of the World Heritage Site, where 'inappropriate development' would damage the visual or historic setting of the site.
- *Inappropriate Development*: What is inappropriate will depend on the characteristics of each monument but three general types of development should be avoided:
  - Buildings and other structures that, because of their size, materials or design, detract from the visual attraction of a monument;
  - Artefacts, such as street furniture, advertisements, etc., that clutter views of a monument unnecessarily; and
  - Any development that makes it more difficult for the public to appreciate the history of a monument.
- *Significant Views*: These are the most important historic views into and out of each monument. These views often extend beyond the areas of essential setting. Because of the number of possible viewpoints, only the most significant can be shown on a map. Because of the panoramic extent of some views some are described as 'arcs of view'.

- 3.10 The setting of each Castle was then described and mapped; these maps included a clear boundary for the Essential Setting and plotted Significant Views. Annex 2 contains an example of this approach for the Caernarfon Castle site.
- 3.11 When the description and mapping of the setting is analysed (see Annex 2) it is clear that a range of factors have influenced the definition of the setting. These include historical relationships, townscape / landscape character, views into and out of the site (some with historical precedents / significance), proximity to the monument and existing designations. Taken together this complex approach has enabled the definition of a setting that reflects the significances and characteristics of the site whilst responding to current pressures on the setting. It perhaps lacks structure in the way that these different factors are assessed on a site-by-site basis, but this does also allow for greater responsiveness to the very different character of the individual castles.

### ***Tower of London***

- 3.12 The Tower of London presents an unusual case study as there have been two separate studies relating to the setting of the site. The first of these, the WHS Management Plan (Historic Royal Palaces and CBA 2003), assessed the setting of the site in general terms. It identified three key issues for identifying the setting:

*“the existing visual relationship between the Tower and other visible heritage features in its surroundings is the fundamental starting point for considering the extent and nature of its setting.*

*the historic open space around the Tower (the ‘Liberties’) strongly implies a specific functional dependence designed by the original builder(s) between the Tower and its environs.*

*the principal consideration in defining the outer limits of its setting is relevance to the significance of the Tower, and not necessarily the limits of intervisibility.”*

- 3.13 As can be seen, these focussed on visual relationships, historic connections and the significance of the site. In terms of key characteristics the Plan went on to define the following aspects:

*“the intrinsic visual interest and qualities (i.e. sense of place) of the Tower and immediately surrounding heritage features*

*the visual relationship and historic associations of the Tower to the wider surrounding townscape character*

*the visual relationship of the Tower to those elements of the current surrounding urban land uses which have remained unchanged (or are similar to those which existed in the past) and contribute to the general historic integrity of the site*

*the visual relationship of the Tower to surrounding visible (contemporary or concurrent) heritage features with historic unity (or group value) related to the design or original function and needs of the fortress.*

*the authenticity of surrounding heritage features to the historical facts regarding the development and use of the Tower the overall importance of the Tower’s setting is also related to the degree of public accessibility, both physically and in terms of available interpretative information provided by visible heritage features.”*

- 3.14 There is a strong emphasis on authenticity, historic relationships, visibility and character in these aspects. The Plan then defined a “*Hierarchy of Areas at the Tower of London.*”

*“the **WHS** is contiguous with the ‘Scheduled’ area and the individually Listed structures and buildings that together comprise the Tower of London.*

*the **immediate or near setting** of the WHS identifies those areas that fall within the immediate ‘visual envelope’ of the Tower. The visual envelope is defined by the ‘amphitheatre’ created by the buildings that surround the WHS to the west, north and east....*

*the **wider or far setting** of the WHS includes areas at some distance but visible from the Tower.”*

- 3.15 The plan also defined a buffer zone and a number of key local views in addition to the strategic views already identified in the statutory planning documents. However the plan did not include a clear definition of the extent of the wider setting.

- 3.16 However, it was felt that “...in relation to current aspirations for development in London, the extent of the setting and the definition of key views of the Tower of London, their significance, and the methods used to define them were indeed not adequately addressed in the draft Management Plan.” (HRP and LUC 2004) this consequently led to the commissioning of a further study in 2004 (HRP and LUC 2004 & LUC 2004) to address some of these issues.
- 3.17 The 2004 study developed “...a ‘Sky Space Model’, building on the approach used by Colvin and Moggridge in their study of Sky Space around London’s Inner Parks (July 2001). The aims are to define in three dimensions the visual setting of the Tower of London as perceived from pedestrian level, and provide a tool for assessing the visual impact of proposals for development within that setting.” This is a very particular approach primarily developed to assess the potential impact of tall buildings on a series of key views from and to the site. In addition, the study also reviewed the Buffer Zone using relatively standard (in terms of UK World Heritage Sites) approaches. The revised zone was broadly based on the one contained in the 2003 Management Plan.
- 3.18 The basic methodology for the Sky Space Model involved firstly evaluating these key views using the following criteria:
- “View type and composition**  
*Type of view and composition of the foreground, middle ground and background.*
- The appearance of the Tower in the view**  
*Description of the Tower in the view – is it dominant/filtered/obscured? Is it framed well by buildings or vegetation?*
- What qualities does this view exemplify?**  
*Which part of the Tower’s ‘outstanding universal value’ is evident in the view? What qualities does this particular viewpoint allow the viewer to appreciate about the Tower?*
- Integrity of the view**  
*Are there any detractors in the foreground, middle ground or background?”*
- 3.19 The study then went on to define View Cones for views of the site using detailed topographic and building profile data “...to illustrate the contour levels above which tall buildings would affect the **skyline setting** of the Tower in the view.” This led to the creation of a series of view-cone sky contour maps which were then merged together to form a single sky contour map for the site (see Annex 3 for example). This process was repeated for views from the site. The two sky contour maps were then combined to form a single

unfiltered contour map (see Annex 3). This unfiltered model was then filtered using locally significant buildings that were unlikely to be redeveloped or removed (e.g. listed buildings) as many of these already affected the skyline of the Tower. This filtered model is presented in Annex 3.

- 3.20 This novel approach has much to offer for the analysis of the setting of single coherent building blocks in urban environments, particularly in relation to the development of tall buildings. Its use for modelling complex urban forms remains to be tested but there is perhaps the potential for it to be applied in these situations. However, the modelling requires accurate building profile data related to Ordnance Survey data. The Tower of London model used building profile data supplied by Cityscape a firm of specialists survey consultants whose dataset is currently confined to major urban areas, it is unlikely that such data exists for Saltaire.
- 3.21 Overall, the Tower of London model perhaps provides a clear future direction for certain types of site facing certain types of pressures. The basic approach outlined in the Management Plan still has a great deal of validity at other sites, but the 2004 study has certainly advanced approaches to the analysis of setting.

### ***New Lanark***

- 3.22 New Lanark is a relatively small and discrete site similar in some respects to Saltaire. The issue of setting at the site was dealt with in a relatively simple manner reflecting the distinct topographic situation of the site and its broadly rural location. As stated in the Draft Management Plan (2003):

*“The World Heritage Site and Buffer Zone boundaries were determined by a combination of past historic associations and the visual envelope. This includes land visible from within the historic village at the foot of the gorge is within the Site and land which forms part of the backdrop when looking down on or across the village. The entire site is a natural amphitheatre formed by ridges on both sides of the Clyde River. It gives a sense of seclusion to New Lanark.”*

*The primary purpose of the Buffer Zone is to protect the visual setting of the Site, primarily by giving special consideration to planning applications within it. The principles guiding the definition of the Buffer Zone are the need to:*

- *protect significant views into and out of the Site;*
- *consider protecting land and buildings where events could adversely impact on its historic relationship with Site; and,*
- *appropriate consideration to the impact that proposal may have on the character and setting of the Site.*

3.23 This approach has a strong emphasis on visibility, character and historic association in keeping with the significance of the site's location to its establishment. The Plan does not define and describe key views of the site but instead seems to focus more on the environs of the site that contribute to its atmosphere and sense of place. This probably reflects the lack of large-scale development pressures around the site.

#### ***Royal Botanic Gardens, Kew***

3.24 The Royal Botanic Gardens, Kew has been included as it is a designed landscape and approaches to defining its setting and the key characteristics of that setting have some relevance to Saltaire given the inclusion of Robert's Park within the WHS.

3.25 The Management Plan (Royal Botanic Gardens, Kew 2003) described the setting of the site as it was at the time of the plan's preparation and highlights significant views into and out of the site. Some of these views included vistas' within the site where the backdrop to these was felt to be a significant issue. The Buffer Zone for the site comprised:

- *“areas key to the protection of significant views in and out of Kew (e.g. Syon Park);*
- *land with strong historical relationships to Kew (e.g. The Old Deer Park, Kew Green);*
- *areas that have a bearing on the character and setting of the gardens (e.g. the River Thames and its islands between Isleworth Ferry Gate and Kew Bridge).”*

3.26 The boundary of the Buffer Zone followed existing designations and was not related to the visual envelope of the site. It was however noted that in terms of impacts on *Significant Views and Vistas* development outside of the Buffer Zone may impact on these and therefore consideration of setting impacts should not be contained to the Buffer Zone. No detailed analysis of the extent

of these views was presented in the plan and no visual envelope for the site was created as part of the Management Plan process. Therefore the extent of setting was not defined.

- 3.27 The approach to setting and the Buffer Zone taken at the Royal Botanic Gardens, Kew mirrors that used at other World Heritage Sites in the UK. It combines defined views, character and historic associations to define setting and uses a Buffer Zone to highlight a particularly sensitive area and not the whole of the site's extreme limit of visibility. This approach can lead to confusion over whether a development lies within the setting of a site as the Buffer Zone which is (assumed by many to be the extent of setting) is in fact far smaller than the actual extent of the site's setting.



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## **ANNEX 1 – DEFINITIONS OF SETTING AT THE GIANT’S CAUSEWAY**

### **Distinctive**

This comprises land adjacent to the WHS that forms the immediate setting and is significant in views to and from the site. Examples include the middle and foreground views from the cliff top walk within the WHS looking south across coastal heath and rural mixed farming of the Causeway Plateau. It also includes the most spectacular and unique views of the profile of the WHS, which are gained from the coastal area to the south west. There are also areas of land which fall into the ‘distinctive’ category but which do not have continuous views to the WHS. These areas are classified as ‘distinctive’ because they are significant in providing an approach to the WHS and thus in building anticipation and sense of arrival. An example includes the land between Bushmills, Portballintrae and the WHS. Here the sequence of spaces and glimpsed views to the crenellated cliff line and the character of the natural coastal landscape through which one passes (ie coastal dunes, beach, mixed farming hinterland) is vital in providing a rural context to the wilder qualities of the WHS itself.

### **Supportive**

This includes land which performs a significant function in bolstering the role of the distinctive setting. It comprises medium distant and elevated views to the WHS and also significant ridgelines, which can form the skyline, when viewed from the WHS cliff top walk. This area provides a geographical context to the WHS comprising a predominately rural and unspoilt open hinterland. It is therefore sensitive to the cumulative impact of development as well as development which is visually prominent because of the choice of building materials, scale of development and or location (on a ridgeline or breaking the skyline).

### **Connective**

This comprises land which is some distance from the WHS, but within the Zone of Visual Influence. From these areas there is often a substantial foreground of land or



## ANNEX 2 – APPROACH TO SETTING AT THE WELSH CASTLES

### Elements of Setting

#### ***Essential Setting***

This is a concept borrowed from *The Register of Landscapes, Parks and Gardens of Special Historic Interest in Wales* published by ICOMOS (UK) and Cadw. The essential setting for monuments in the World Heritage Site refers to areas outside the inscribed boundary of the World Heritage Site, where ‘inappropriate development’ would damage the visual or historic setting of the site. These areas are shown on maps that form part of the Management Plan.

#### ***Inappropriate Development***

Development that is appropriate to the area that forms part of the essential setting of a monument within a living community is to be encouraged. The medieval setting of the World Heritage Site monuments has changed since the castles and town walls were built and it cannot be re-created. Indeed the changes made over the centuries are part of the history of the site. However the setting of each of the monuments in the World Heritage Site has been degraded by some inappropriate development and Cadw and the local planning authorities would seek to prevent further degradation and to achieve urban quality that enhances the World Heritage Site and brings benefit to communities. What is inappropriate will depend on the characteristics of each monument but three general types of development should be avoided:

- Buildings and other structures that, because of their size, materials or design, detract from the visual attraction of a monument;
- Artefacts, such as street furniture, advertisements, etc., that clutter views of a monument unnecessarily; and
- Any development that makes it more difficult for the public to appreciate the history of a monument

***Significant Views***

These are the most important historic views into and out of each monument in the World Heritage Site. Inappropriate development would obstruct or interfere with these views, which generally extend beyond the areas of essential setting. Because of the number of possible viewpoints, only the most significant can be shown on a map. Because of the panoramic extent of some views — particularly those to and from the sea and mountains — some are best described as ‘arcs of view’. Significant views are shown on maps that form part of the Management Plan.

***Action for the World Heritage Site***

Positive measures to make the buffer zones effective must be a high priority for the World Heritage Site. These could include ‘supplementary planning guidance’ for each area of essential setting and for significant views. Development briefs should be provided for key development sites. Grant-aided improvement schemes within the buffer zones should also be considered.

**Caernarfon Castle and Town Walls: Conservation of the Setting*****Description***

The site available for the castle and planned borough by the Menai Strait at Caernarfon was restricted to the narrow promontory between the River Seiont and the Cadnant stream. The frontages to the Seiont and the Strait were changed from sloping rocky beaches by the construction of river and sea walls in the early 19th century. Nevertheless they remain open to view and demonstrate the power of the defences and the grandeur of the architecture of the castle. The Seiont has disappeared in a culvert but its valley is still a prominent feature. The town walls on this side were opened to view in the 20th century by clearing domestic buildings from their outer face. The walled town retains its street plan, although with five new entrances added to the two original gates. Dewi-Prys Thomas inserted the new Shire Hall into the walled town without disrupting its street pattern or architectural scale in the 1980s. Construction of the Victoria Dock and St Helen’s Quay had increased the capacity of the port during its period of prosperity but many of the port buildings of the 19th century have been removed. The post-medieval town has some good buildings but its townscape quality is still poor.

### **Existing Protection of the Setting**

A designated conservation area encloses the walled town and castle and extends to cover the principal town centre street frontages and Segontium Terrace, an important early 19th-century frontage overlooking the Seiont. It excludes Victoria Dock and St Helen's Quay.

### **Essential Setting**

Three areas outside the conservation area should be considered essential setting for the castle and town walls:

- Victoria Dock and the Lower Cadnant valley: new development can be expected in this area, which covers the northern prospect of the town walls. While this should be encouraged, new building close to the northern range of walls would detract from overall appreciation of the walled town. Tall or massive buildings anywhere around the dock would reduce the dominance of the castle and walls and be out of scale with the existing setting.
- St Helen's Quay: as St Helen's Road has become an increasingly important access to the town, the quality of redevelopment on the St Helen's Quay is critical. It will also affect views up and down the Seiont.
- Across the Seiont: inappropriate development on the prominent slopes of Coed Helen would degrade the setting.

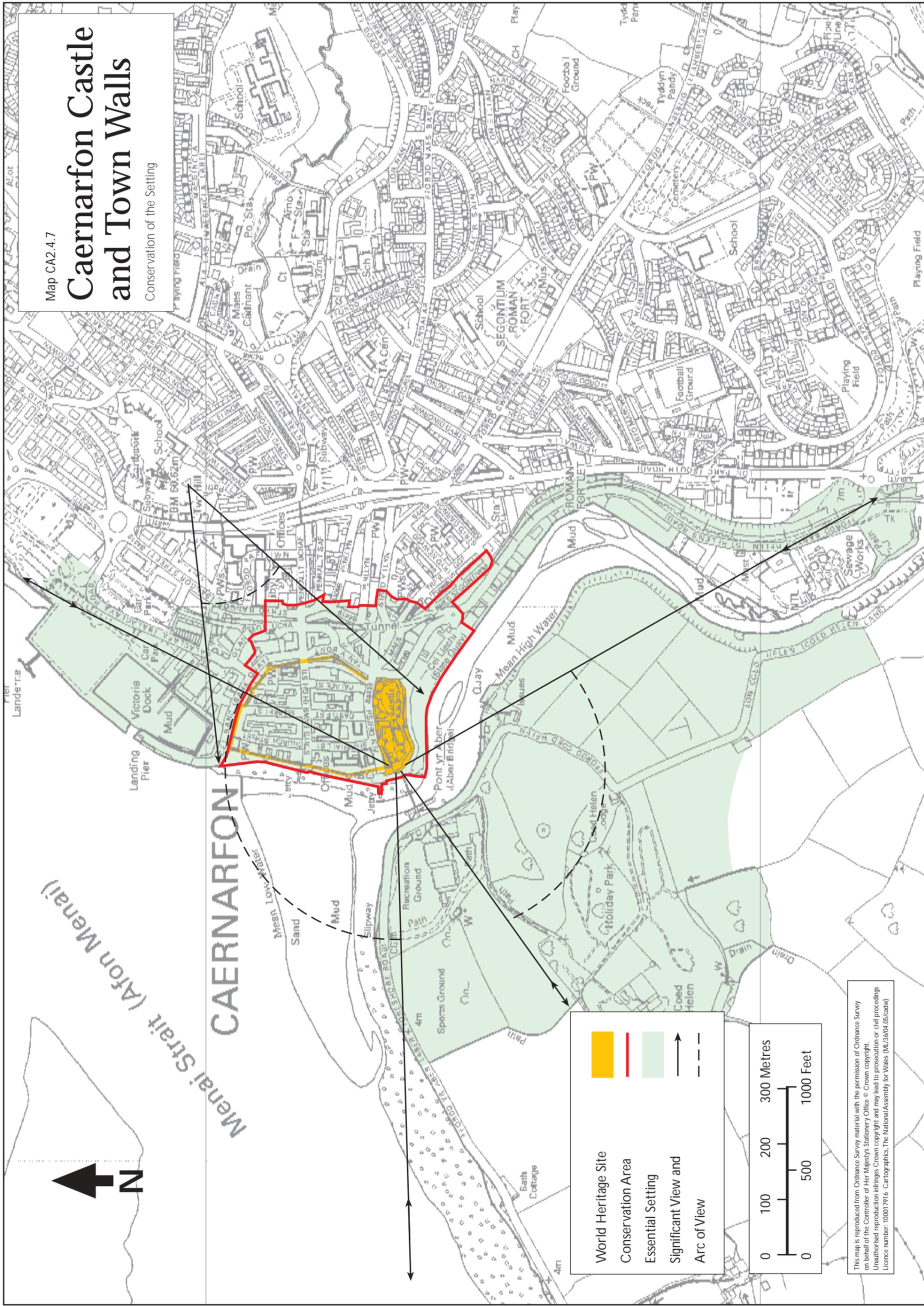
### **Significant Views**

- From the castle and town walls: the whole arc of the marine view of the Menai Strait and Anglesey; also the view of Coed Helen and up the Seiont. (Note: the map shows views from the Eagle Tower, as this is the highest point of the castle. However similar views are obtained from other points in the castle and around the town walls.)
- Into the castle and town walls: generally the reverse of those above, with the addition of the local view from Twthill and many views framed by the streets of the town. Peter de Wint painted the view from the Strait, with Snowdonia as the backdrop, and Richard Wilson and J. M.W. Turner chose the view down the Seiont.

Map CA2.4.7

# Caernarfon Castle and Town Walls

Conservation of the Setting



World Heritage Site

Conservation Area

Essential Setting

Significant View and

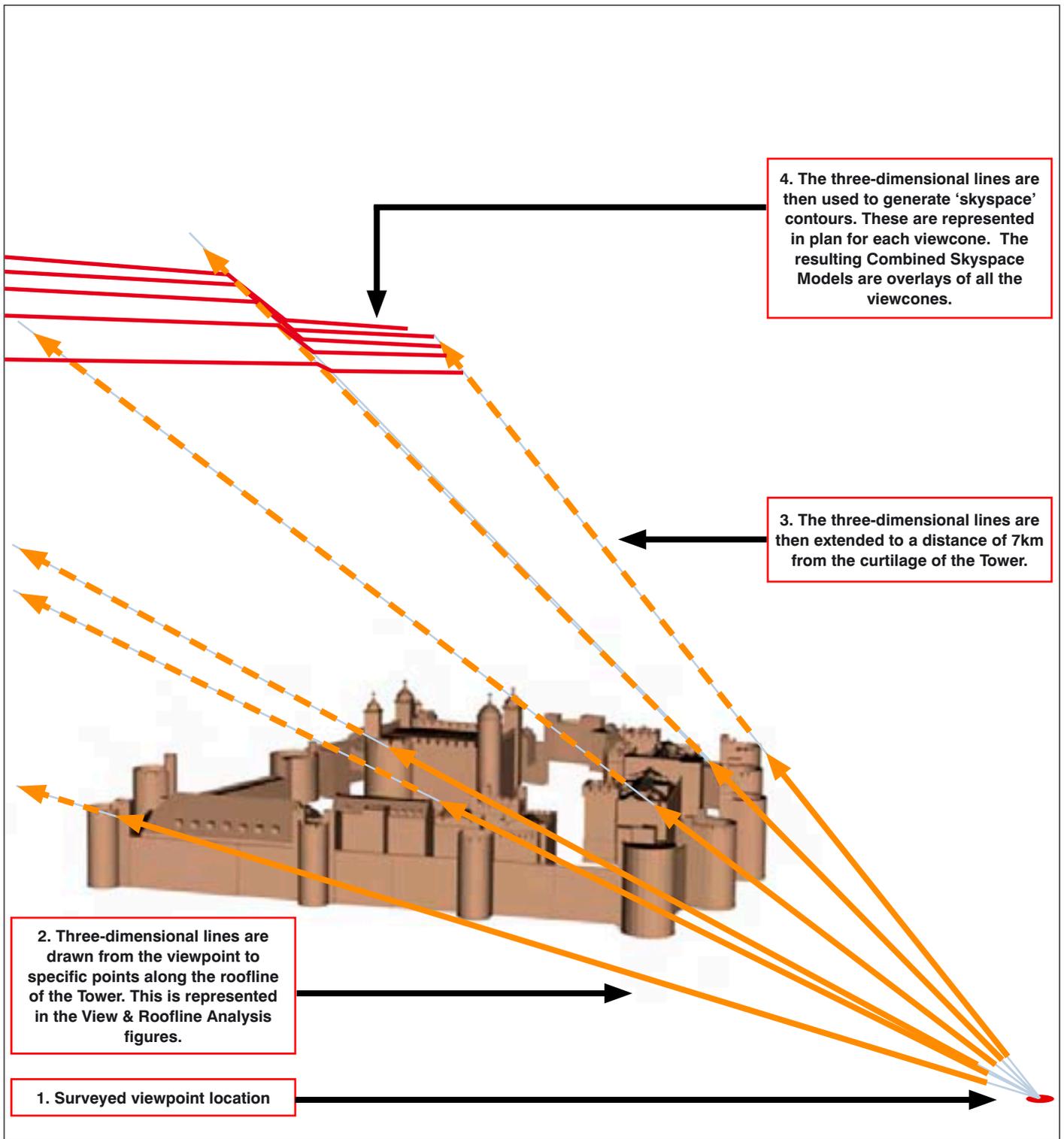
Arc of View

0 100 200 300 Metres

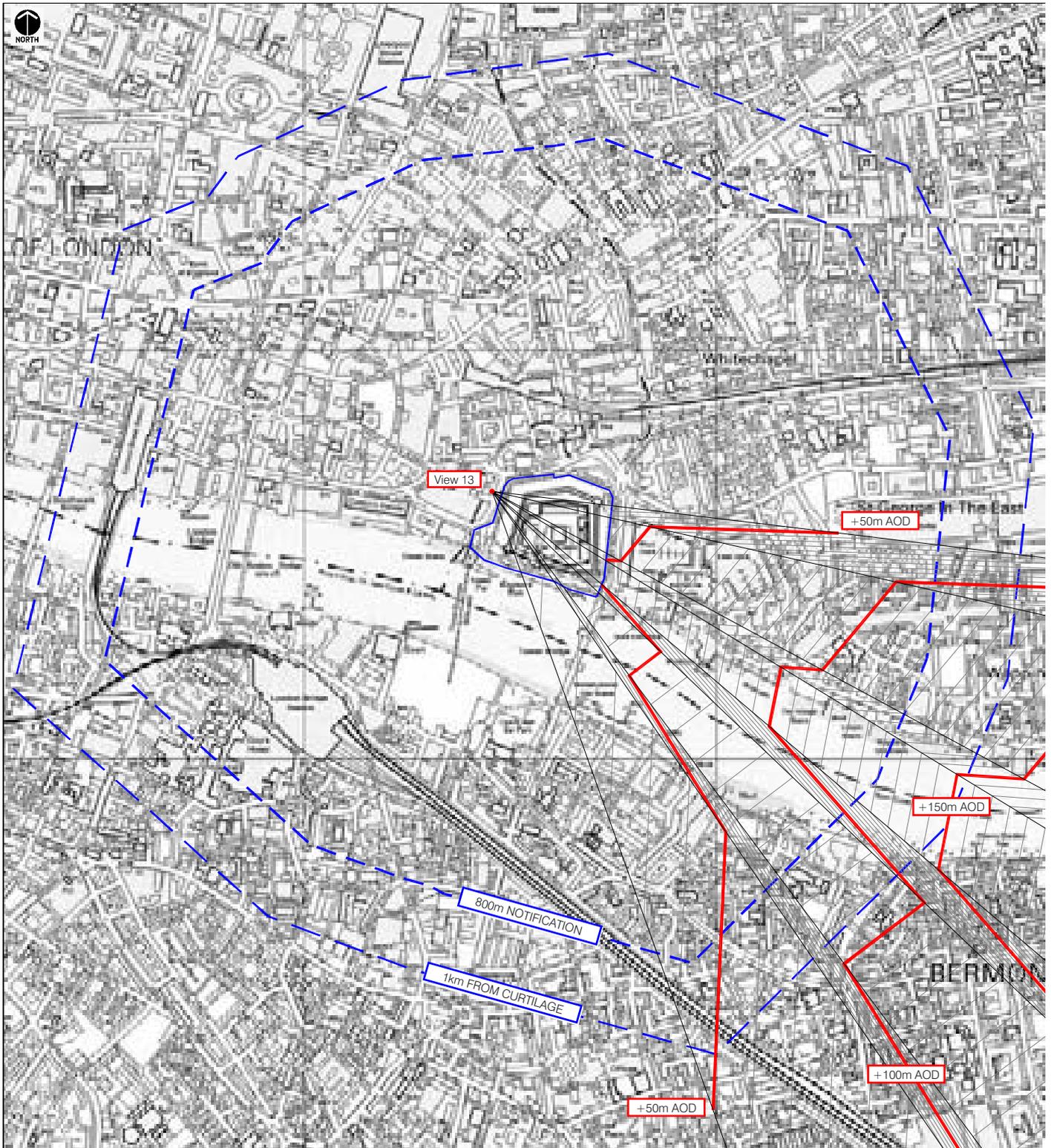
0 500 1000 Feet

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## **ANNEX 3 – TOWER OF LONDON SKY CONTOUR MODELS**



Example viewpoint to illustrate methodology



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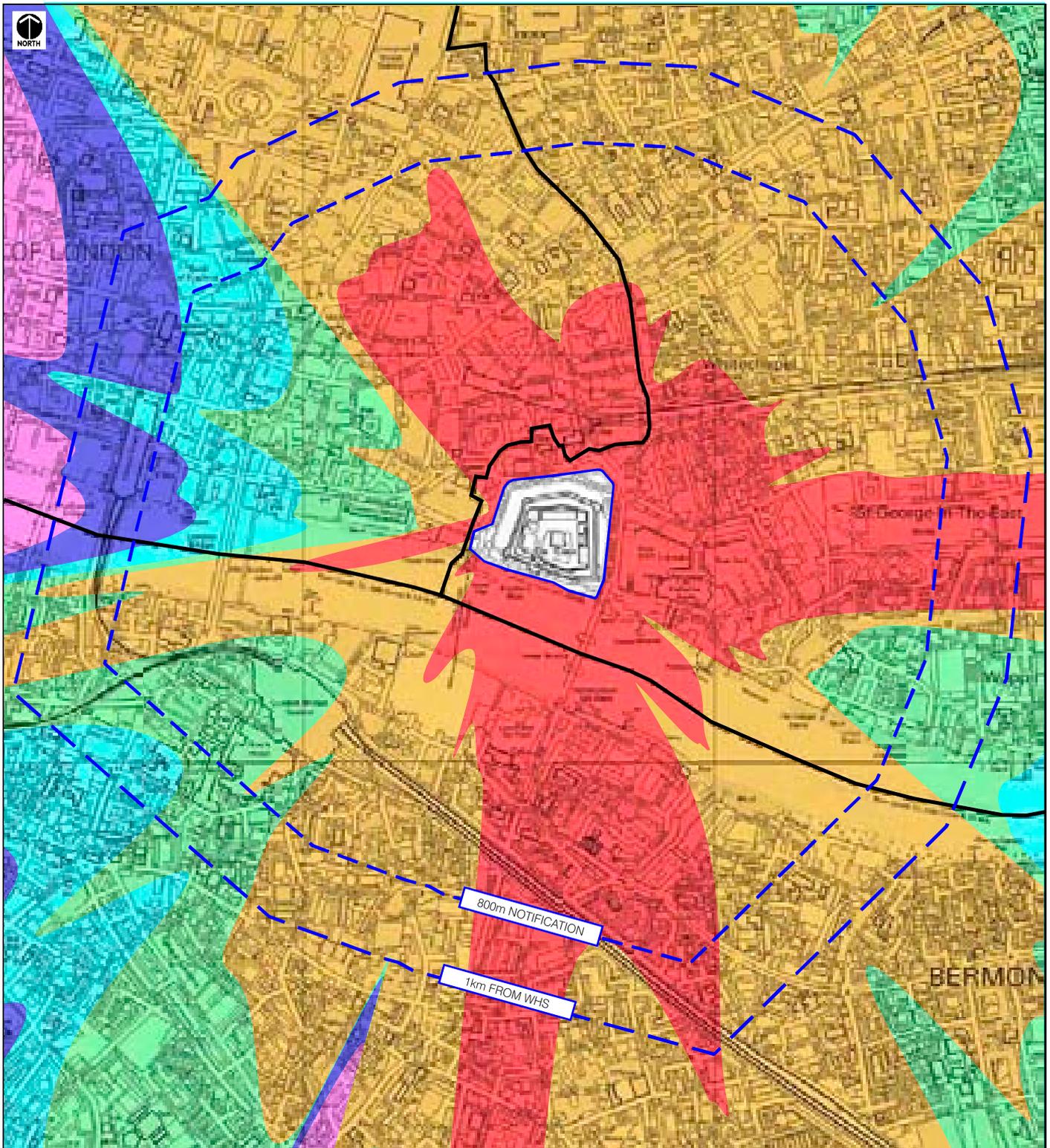
KEY

- Viewpoint locations
- View cone limits
- 5m skyspace contours
- 50m skyspace contours

TOWER OF LONDON SKYSPACE

Fig 6.60: View 13 From Tower Hill (Adjacent To Ticket Kiosks) - Viewcone





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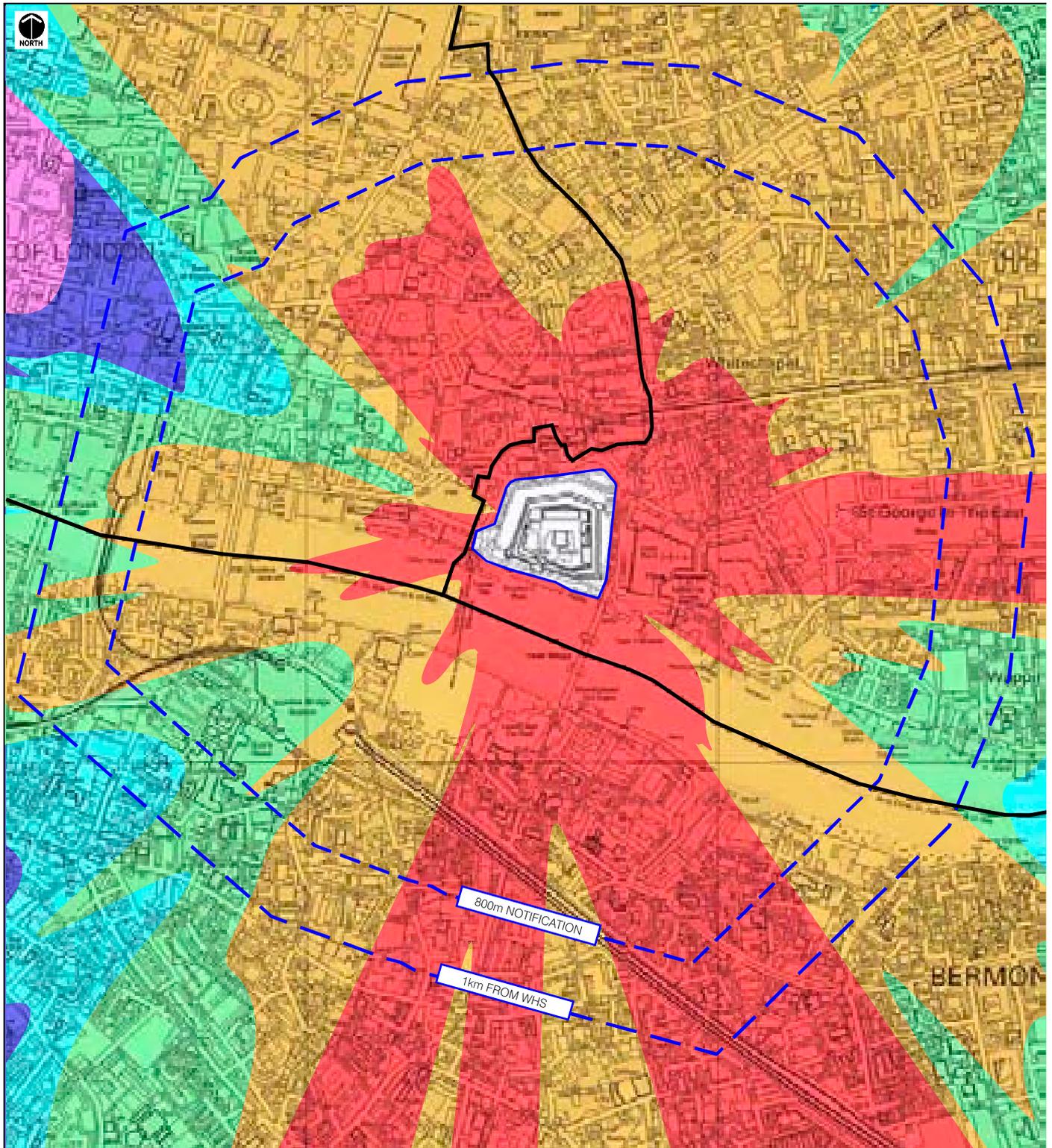
KEY

- Area within which buildings with a top height of between 0 and 50m AOD may affect, and buildings over 50m AOD will affect into the setting of the Tower of London WHS
- Area within which buildings with a top height under 50m AOD will not affect, buildings between 50 and 100m AOD may affect and buildings over 100m AOD will affect the setting of the Tower of London WHS
- Area within which buildings with a top height under 100m AOD will not affect, buildings between 100 and 150m AOD may affect and buildings over 150m AOD will affect the setting of the Tower of London WHS
- Area within which buildings with a top height under 150m AOD will not affect, buildings between 150 and 200m AOD may affect and buildings over 200m will affect the setting of the Tower of London WHS
- Area within which buildings with a top height under 200m AOD will not affect, buildings between 200 and 250m AOD may affect and buildings over 250m AOD will affect the setting of the Tower of London WHS
- Area within which buildings with a top height under 250m AOD will not affect, buildings between 250 and 300m AOD may affect and buildings over 300m AOD will affect the setting of the Tower of London WHS
- London Borough boundaries

TOWER OF LONDON SKYSPACE

Fig. 6.61: Combined skyspace contours for views towards the Tower





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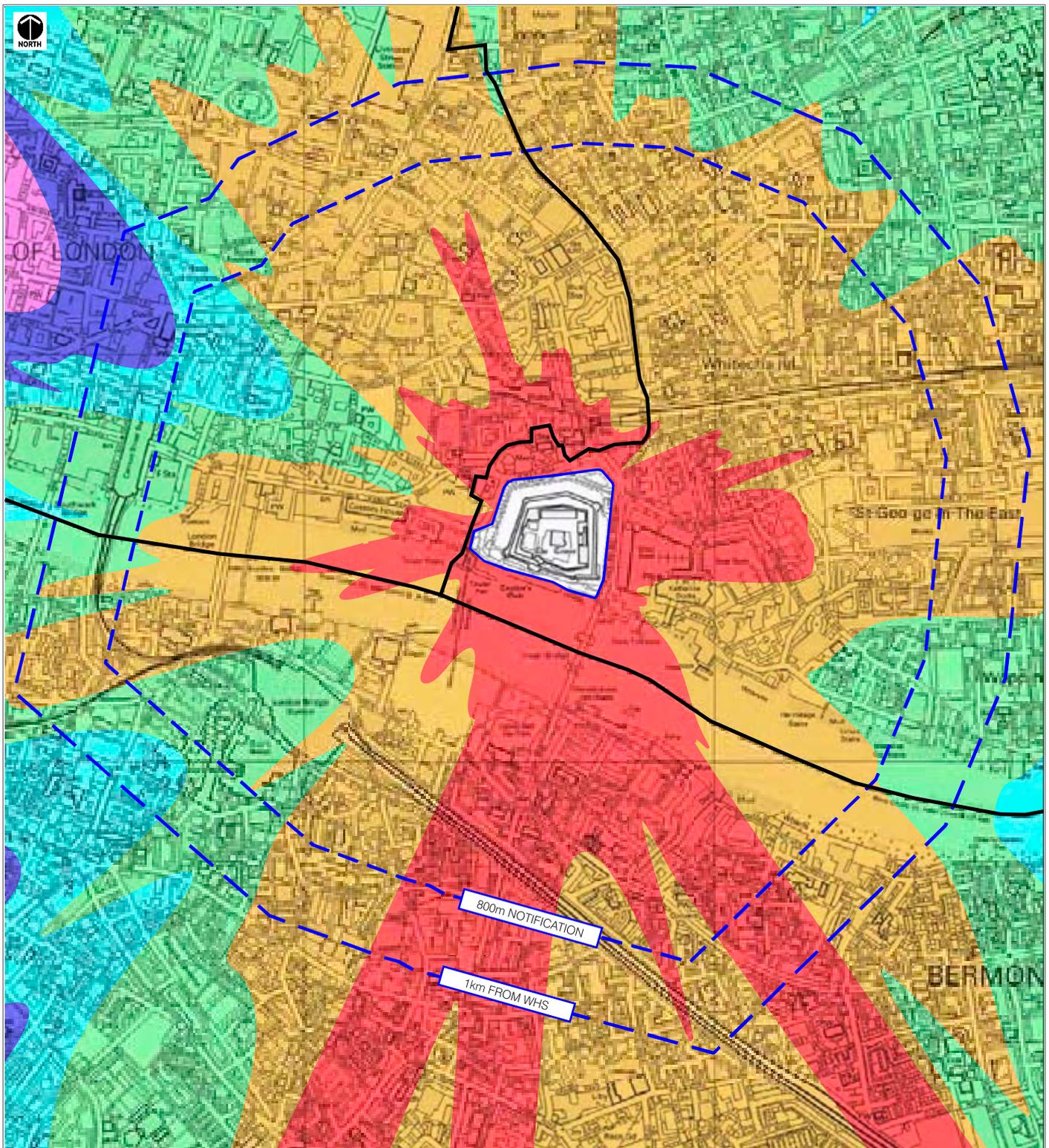
KEY

- Area within which buildings with a top height of between 0 and 50m AOD may affect, and buildings over 50m AOD will affect the setting of the Tower of London WHS
- Area within which buildings with a top height under 50m AOD will not affect, buildings between 50 and 100m AOD may affect and buildings over 100m AOD will affect the setting of the Tower of London WHS
- Area within which buildings with a top height under 100m AOD will not affect, buildings between 100 and 150m AOD may affect and buildings over 150m AOD will affect the setting of the Tower of London WHS
- Area within which buildings with a top height under 150m AOD will not affect, buildings between 150 and 200m AOD may affect and buildings over 200m will affect the setting of the Tower of London WHS
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- London Borough boundaries



TOWER OF LONDON SKYSPACE  
Fig. 8.01: Unfiltered skyspace model





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**KEY**

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- Area within which buildings with a top height under 200m AOD will not affect, buildings between 200 and 250m AOD may affect and buildings over 250m AOD will affect the setting of the Tower of London WHS
- Area within which buildings with a top height under 250m AOD will not affect, buildings between 250 and 300m AOD may affect and buildings over 300m AOD will affect the setting of the Tower of London WHS
- London Borough boundaries

**TOWER OF LONDON SKYSPACE**

Fig. 8.14: Filtered skyspace model



## ANNEX 4 – CRITERIA FOR SCHEDULING ANCIENT MONUMENTS

The following criteria (which are not in any order of ranking), are used for assessing the national importance of an ancient monument and considering whether scheduling is appropriate. The criteria should not however be regarded as definitive; rather they are indicators which contribute to a wider judgement based on the individual circumstances of a case.

**(i) *Period:*** all types of monuments that characterise a category or period should be considered for preservation.

**(ii) *Rarity:*** there are some monument categories which in certain periods are so scarce that all surviving examples which still retain some archaeological potential should be preserved. In general, however, a selection must be made which portrays the typical and commonplace as well as the rare. This process should take account of all aspects of the distribution of a particular class of monument, both in a national and a regional context.

**(iii) *Documentation:*** the significance of a monument may be enhanced by the existence of records of previous investigation or, in the case of more recent monuments, by the supporting evidence of contemporary written records.

**(iv) *Group Value:*** the value of a single monument (such as a field system) may be greatly enhanced by its association with related contemporary monuments (such as a settlement and cemetery) or with monuments of different periods. In some cases, it is preferable to protect the complete group of monuments, including associated and adjacent land, rather than to protect isolated monuments within the group.

**(v) *Survival/Condition:*** the survival of a monument's archaeological potential both above and below ground is a particularly important consideration and should be assessed in relation to its present condition and surviving features.

**(vi) *Fragility/Vulnerability:*** highly important archaeological evidence from some field monuments can be destroyed by a single ploughing or unsympathetic treatment; vulnerable monuments of this nature would particularly benefit from the statutory protection which scheduling confers. There are also existing standing structures of particular form or complexity whose value can again be severely reduced by neglect or careless treatment and which are similarly well suited by scheduled monument protection, even if these structures are already listed historic buildings.

**(vii) Diversity:** some monuments may be selected for scheduling because they possess a combination of high quality features, others because of a single important attribute.

**(viii) Potential:** on occasion, the nature of the evidence cannot be specified precisely but it may still be possible to document reasons anticipating its existence and importance and so to demonstrate the justification for scheduling. This is usually confined to sites rather than upstanding monuments.