

Consultation Draft

# City of Bath World Heritage Site Setting

Supplementary  
Planning Document

May 2012



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# Chapter 1

## Introduction

The key purpose of this document is to provide information and tools needed for the effective protection and appropriate management of the setting.

### **This document:**

- Describes and shows where the setting is
- Defines what is important about the setting and
- Outlines the process for assessing impacts affecting the setting

It also provides an overview of the international and national context for the management and protection of the setting of heritage assets

The document will be adopted as a Supplementary Planning Document in support of policies for the protection of the World Heritage Site and its setting in the Local Plan and Core Strategy once it is adopted

It is intended for the use of developers and agents, development management planners, landowners and managers of land, and residents and visitors.

**1.01** The protection of the setting of any World Heritage Site (WHS) is fully linked to the protection of the site itself. This is particularly true in the case of Bath where the landscape of the site and its surroundings not only enhances the site but has been instrumental in the location, form and special character embodied in the core values of the site. Bath is renowned for its outstanding architecture while the green landscape and the landscape setting of the city have not always enjoyed the same recognition. The setting is protected through planning policy but there is limited literature on what is important relating to the setting, how far it extends or how impacts should be assessed. This document seeks to provide this information and the tools needed for the protection and management of the setting including both the developed and undeveloped landscape. To facilitate this the document:

- Describes and shows where the setting is
- Describes what is important about the setting
- Outlines the process for assessing impacts on the setting

### This document:

- Describes and shows where the setting is
- Describes what is important about the setting
- Outlines the process for assessing impacts on the setting

*Bathwick and Hills beyond*



*Cleveland Bridge towards Bathampton Down*



**1.02** By understanding the implications of any proposed changes it will help inform decisions to ensure that the characteristics that are significant to the setting are maintained and where appropriate enhanced through managing appropriate development and through encouragement of enhancement projects. It also has wider application to inform management decisions in support of the City of Bath WHS Management Plan, in particular Issue 26 which states: 'There is a need to ensure that the Site's extensive and vulnerable landscape setting is recognised, interpreted, protected and managed to prevent incremental damage' and Action 12a to adopt a WHS setting Supplementary Planning Document.

**1.03** It will be consulted on and adopted as a Supplementary Planning Document in support of policies BH.1 in the Bath and North East Somerset Council Local Plan and B4 in the Core Strategy once it is adopted.

**1.04** The project to prepare this document has been managed by the Council's Landscape Architect with support and input from English Heritage, The Bath Preservation Trust, the Council's World Heritage Manager, the WHS Steering Group and the Council's Archaeologist. A study was produced in 2009 initially to inform the Core Strategy process. This study has formed the basis for this Supplementary Planning Document including identifying aspects of significance as defined in the Statement of Outstanding Universal Value and providing a framework for assessing impacts on the WHS. It has been prepared in line with international and national policy and guidance including the National Planning Policy Framework, Circular 07/2009 on the Protection of World Heritage Sites, The Operational Guidelines for the Implementation of the World Heritage Convention and English Heritage guidance 'The Setting of Heritage Assets' and 'Seeing the History in the View' and with the benefit of good practice from other World Heritage Sites.

**1.05** It will give greater clarity and certainty in decision making affecting the WHS setting and will be a key document to guide the management and enhancement of the WHS and its setting.

**1.06** It is designed to be used by developers, statutory undertakers and their advisers in giving understanding of the setting and its significance so that the issues can be fully taken into account when considering the siting and design of new development. It provides background information in support of the requirement in paragraph 128 of the National Planning Policy Framework to 'describe the significance of any heritage assets affected, including any contribution made by their setting'.

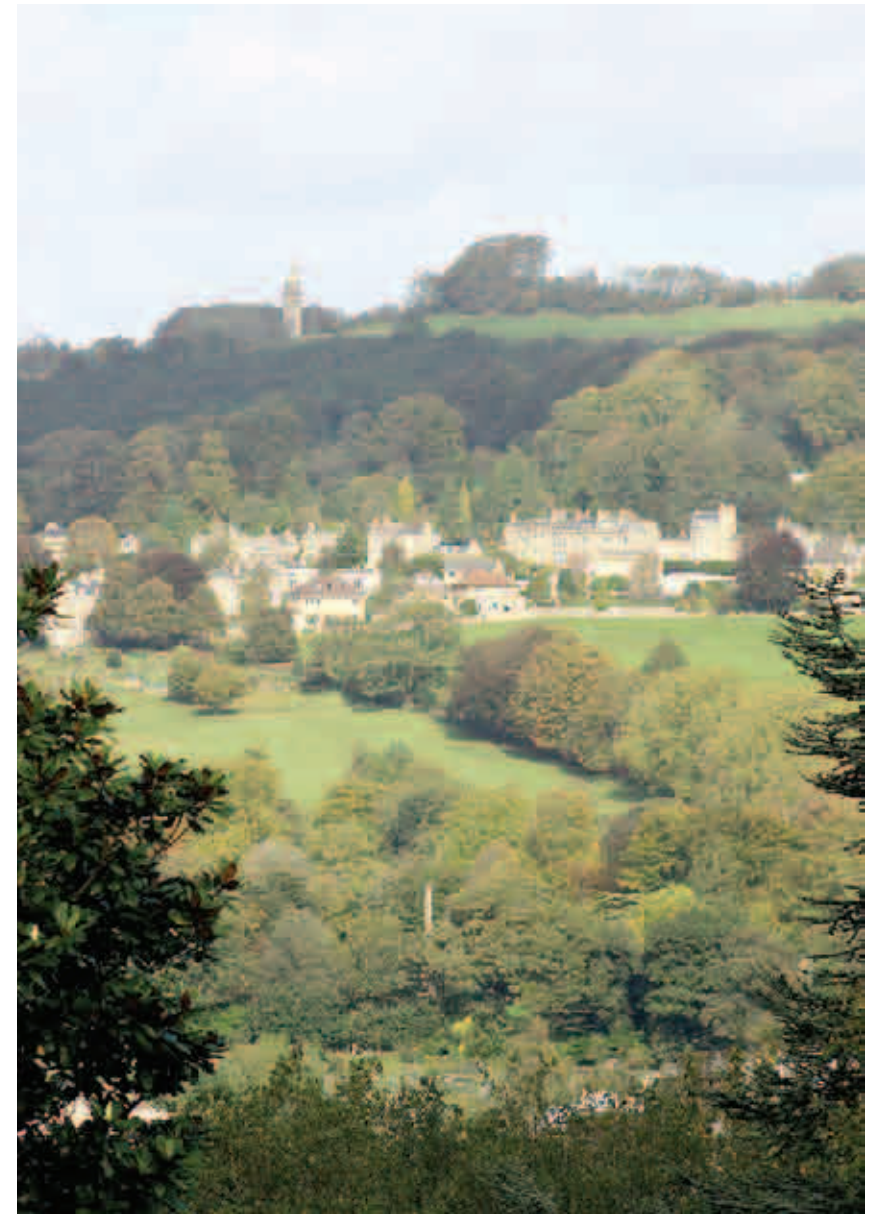
**1.07** It will also be used by policy and development management planners when considering or assessing development proposals. It provides background information for Local Authorities who are required to 'identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset)' as required by paragraph 129 of the National Planning Policy Framework.

**1.08** It is also intended to be useful for landowners and managers of land to influence decisions on the use and management of land particularly when considering proposals for change within the setting. It is hoped that it will also be of interest to residents, visitors and others with an interest in the city and its surroundings.

**1.09** Chapter 2 provides an overview of the international and national context to protecting setting and the definition and practice with particular reference to key policy and guidance relating to World Heritage Sites. An overview of the importance of setting to The City of Bath is given in chapter 3 with a comprehensive analysis of the significant aspects of the City of Bath WHS setting and why the setting is important in chapter 5. The issues of defining the extent of setting are covered in chapter 4. The outside boundary of the setting should not be seen as fixed for all time and therefore it is an indicative boundary indicating the zone which is likely to be sensitive to change and where impacts affecting setting should be assessed as part of the development management process. Chapter 6 outlines land management considerations within the WHS and its setting in order to protect and show the significance of the site to advantage.

**1.10** The City of Bath WHS is unusual in its size, encompassing the whole city. It is also complex in that it has a very large number of assets, a complex mix of attributes and particular issues resulting from the distinctive topography and varied views. Chapter 7 therefore includes guidance and a structure for assessing impacts on the WHS and its setting using recognised assessment methodologies. Each chapter is self-contained which has required some repetition. Each chapter however should be read in the context of the whole document. There is also a resource of background information including photos, historic views and analyses in the appendices which provide a fuller understanding of WHS and its setting.

*Sion Hill to Beckford's Tower*



# Chapter 2

## Definitions, Policy and Guidance on Setting

The key purpose of this chapter is to demonstrate the importance of setting to historic assets and particularly to World Heritage Sites.

### **This is through:**

- Examining the definition and characteristics of setting and how setting contributes to the protection, understanding and appreciation of the asset
- Examining relevant guidance and policy and the key provisions and intentions of each.

It sets the scene for understanding the significance of the setting of the City of Bath World Heritage Site which is outlined in later chapters.

## Definition and Characteristics of Setting

**2.01** The New Shorter Oxford English Dictionary<sup>1</sup> provides a useful definition of setting describing it as: *'The manner or position in which something is set, fixed or placed; a person or thing's immediate environment or surroundings; a place or time in, or at which, a story, play, scene etc is represented as happening.'*

**2.02** This definition reveals the rich diversity of setting encompassing the physical relationship of the subject with the surroundings as well as the less tangible aspects of setting; specifically the context in time. The definition suggests that the setting helps to provide understanding, significance or other enhancement of the subject rather than just a passive role.

**2.03** The National Planning Policy Framework defines the setting of heritage assets as: *'The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.'*<sup>2</sup>

**2.04** This definition includes the following relevant aspects:

- Setting is the surroundings in which an asset is experienced
- The extent of setting is not fixed and can change as the asset and its surroundings evolve
- Elements of a setting can make a positive, neutral or negative contribution
- Setting influences the significance of an asset and the ability to appreciate that significance.

**2.05** English Heritage's Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment<sup>3</sup> includes the following principles of setting:

- Setting is the local context of an asset
- Setting embraces past and present relationships between the asset and surrounding landscape
- Setting is defined by the extent to which change could affect the place's significance.

**2.06** The 'Circular on the Protection of World Heritage Sites'<sup>4</sup> is the key document in the UK providing guidance on WHSs. This includes the following aspects of setting.

- Setting is the area around a WHS
- Setting incorporates the area where change or development is capable of having an adverse impact on the WHS including views to or from the site
- Setting includes areas where inappropriate change or development is capable of adversely affecting the Outstanding Universal Value, integrity, authenticity and significance of the WHS
- Setting can include a buffer zone where an added layer of protection of the WHS is provided.

**2.07** The now withdrawn PPS 5 Planning for the Historic Environment<sup>5</sup> also included the following principles which are included here not as policy but in order to provide a broader understanding of the significance of setting.

- Setting often refers to
  - visual considerations<sup>2</sup>. Views of and from an asset but is also
  - influenced by other environmental factors such as noise, dust and vibration<sup>2</sup> and
  - influenced by spatial associations and by understanding of the historic relationship between places<sup>2</sup>
- setting can enhance the significance of an asset whether or not it was designed to do so.
- Setting has a role in revealing the significance of a heritage asset
- The contribution of setting does not depend on public rights of access.

**2.08** The Xi'An Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas<sup>6</sup> contains a range of useful principles and recommendations for the setting of WHSs. Some are listed below.

- The setting of a heritage structure, site or area is defined as the immediate and extended environment that is part of, or contributes to, its significance and distinctive character



- The definition of setting requires an understanding of the history, evolution and character of the surrounds of the heritage resource
- Setting includes interaction with the natural environment, past or present social or spiritual practices, customs, traditional knowledge, use or activities and other forms of intangible cultural heritage aspects.

**2.09** A summary of the key characteristics of the setting of heritage assets and specifically WHSs is given below. These factors have been fully taken into account in compiling this Supplementary Planning Document. Setting:

- Provides an added layer of protection of the Outstanding Universal Value, integrity, authenticity and significance of the asset
- Affects the significance of the asset whether or not it was designed to do so
- Has a role in revealing the significance of the asset
- Is not a designation in its own right but its raison d'être is to protect and contribute to the asset
- Includes the surroundings implying there is a diminishing relationship with distance or other factors
- Is influenced by visual relationships between the asset and the surroundings
- Is influenced by historical relationships between assets
- Is influenced by relevant present day relationships between assets
- Is influenced by significant aspects of landscape character
- Is influenced by intangible cultural aspects
- Is influenced by impacts such as noise, dust and vibration
- Is influenced by change which could enhance or cause harm to the asset
- Is not fixed and can change as the asset, values and understanding evolves
- May include parts which make a variable contribution to the asset and in parts may have a neutral or negative effect
- Is not dependant on public access, abundance or shortage of open landscape or the quality of the landscape.

*North Parade Bridge towards Beacon Hill*



## Policy Context for protecting setting

**2.10** The main reason for defining where the setting of a WHS is and what is important about it, is given below:

Firstly to ensure protection of the WHS. This includes the following aspects.

- The Outstanding Universal Value including
- The site's integrity
- The site's authenticity and
- The site's significance

Secondly to ensure that the setting is appropriately protected and properly managed and

Thirdly to enable the significance of the WHS to be revealed and appreciated.

**2.11** Key documents which give the context for the protection of WHSs and their setting with relevant excerpts are included below.

## The reasons for defining where the setting of a WHS is and what is important about it

- Firstly to ensure protection of the WHS. This includes the following aspects.
  - The Outstanding Universal Value including
  - The site's integrity
  - The site's authenticity and
  - The site's significance
- Secondly to ensure that the setting is appropriately protected and properly managed and
- Thirdly to enable the significance of the WHS to be revealed and appreciated

## UNESCO Operational Guidelines for the Implementation of the World Heritage Convention (Nov 2011)

**2.12** The UK government signed up to the 1972 World Heritage Convention which it ratified in 1984. The convention requires the government to promote, interpret and protect WHSs and their Outstanding Universal Value and to transmit them onto future generations. The Operational Guidelines set out the procedures for the protection and conservation of World Heritage properties to implement the convention.

**2.13** The key principles relating to setting include '*the proper protection of the property*' (paragraph 103) with '*an added layer of protection*' which should include '*the immediate setting of the nominated property, important views and other areas or attributes that are functionally important as a support to the property and its protection.*' (paragraph 104)

## Circular on the Protection of World Heritage Sites 07/2009

**2.14** This document provides current policy guidance for WHSs in England. It confirms that the outstanding universal value of a WHS Site is '*a key material consideration to be taken into account - - - in determining planning and related applications*', para 8. It states that '*policies for the protection and sustainable use of World Heritage Sites including enhancement where appropriate - - - should apply both to the site itself and, as appropriate, to its setting*'. (paragraph 10)

## National Planning Policy Framework (March 2012)

**2.15** This sets out the national planning policies for England and replaces the range of Planning Policy Statements including Planning Policy Statement 5. Its emphasis is on promotion of Sustainable Development and recognises the role of the natural environment, historic environment and good design.

**2.16** Paragraph 132 states that *‘Significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting’* and that *‘Substantial harm to or loss of designated heritage assets of the highest significance, notably - - - World Heritage Sites, should be wholly exceptional’*.

**2.17** Paragraph 137 states that *‘Local planning authorities should look for opportunities for new development within - - - World Heritage Sites and within the setting of heritage assets to enhance or better reveal their significance.’*

*Approach Golf Course to Bathampton Down*



## Protection of Setting in Practice

**2.18** The approach to protecting WHSs in England is outlined in the English Heritage Guidance on 'The Protection and Management of World Heritage Sites in England' which supplements Circular 07/09. Paragraph 5.2 states that this includes through policy, preparation of management plans and through stakeholder steering groups. Further English Heritage guidance on setting is provided in 'Seeing the History in the View' (2011) and 'The Setting of Heritage Assets' (2011).

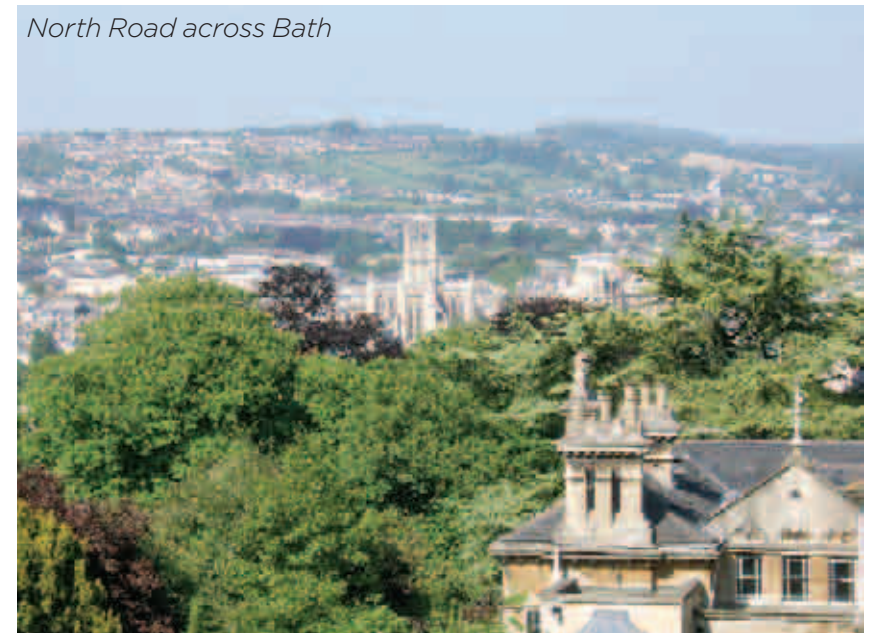
**2.19** The Operational Guidelines state that '*Wherever necessary for the proper conservation of the property, an adequate buffer zone should be provided*'. This recognises that there are various options for protecting the setting of WHSs. The planning system in England is well suited to protecting setting with or without a buffer zone. Different approaches to protecting the setting of WHSs in the UK are reflected in practice where there is a balance between sites with a buffer zone and those without. Where there are no buffer zones in place the setting is protected in a variety of ways appropriate to the nature of each site. The main means is through policies

which protect the Outstanding Universal Value and the WHS setting. Other means include policies which protect the setting using other designations, policies to protect significant views, use of Article 4 directions, reliance on WHS management plans and reliance on secure landownership and management such as by the National Trust. These approaches are also relevant where a buffer zone is in place. The key is in identifying the significance of the site expressed through the Statement of Outstanding Universal Value and the site's attributes and the part the setting plays in supporting the Outstanding Universal Value and its attributes in conjunction with a strong policy to ensure the protection of the site and its setting. The significance and assets associated with the City of Bath WHS and its setting are described in Chapter 5.

*Approach Golf Course*



*North Road across Bath*



# Chapter 3

## The Importance of Setting to Bath and Surrounding Communities

### **This includes:**

- The importance of green spaces and views to trees and open countryside in enhancing local distinctiveness and fostering a sense of place
- The contribution setting makes to the distinctive quality of the environment which has benefits for the economy
- The opportunities the setting provides for recreation and local food production and so contributing to a healthy lifestyle
- The opportunities for nature conservation and for people to experience wildlife close to where they live and work

**3.01** The distinct topography is one of the foremost characteristics which have influenced the development of Bath. Initially building took place beside the River Avon and later was set into the surrounding hillsides which provided opportunities for spectacular views across the open Avon valley to the undeveloped slopes beyond. The city has been planned to make the most of the relationship of the buildings to green open space. This is still a valued characteristic of the city today with the green setting of the city forming a positive backdrop to people's lives.

**3.02** A key objective of the Council is to ensure a strong economy recognising the importance of employment opportunities, shops and tourism. One of the ways to achieve this is through maintaining and enhancing the quality of the environment.

**3.03** The setting of the WHS contains a network of Public Rights of Way including part of the long distance Cotswold Way which has one end at Bath Abbey. There is also great potential for local food production given the number of residents within a short distance. The setting therefore provides opportunities for a range of recreational activities and can play an important part in contributing to a healthy lifestyle.

**3.04** The setting is important for biodiversity. It includes a Special Area of Conservation for bats and a substantial part is identified as a Strategic Nature Area. There are a range of habitats including woodland, rivers, floodplains and pasture with opportunities for nature conservation which are perhaps greater than within the developed part of the city or conversely other more intensively farmed areas. The proximity to a large population also provides opportunities for access to nature.

**3.05** Many of the values discussed above are compatible with or directly support the setting in protecting and revealing the significance of the World Heritage Site (WHS) as contained in the Statement of Outstanding Universal Value. The significance is broken down into a series of aspects which are listed in Chapter 5. These are important individually and together in achieving a strong sense of place which can help in fostering a sense of community through engendering pride in and connecting with the local area. Landscape character, views, the historic environment, recreational opportunities and biodiversity are all important parts of feeling connected and belonging within the local community.

**3.06** The importance of the rural undeveloped landscape setting of Bath in reinforcing the Outstanding Universal Value and in maintaining and enhancing local distinctiveness and the high quality environment can perhaps best be understood by considering the implications of not protecting the setting.

- Views from the city to undeveloped and treed slopes around the edge of the city could be lost, reduced or impacted on
- Development beyond the hollow created by surrounding hills could result in the city becoming more widely visible from the surrounding area losing its hidden nature
- The distinct break from urban to rural could be broken with development influencing the character of the adjoining rural areas.

*Walcot to Bathampton Down*



*Widcombe Hill towards Kelston Roundhill*



*Alexandra Park panorama to Widcombe Hill*



**3.07** The objective of protection of the setting not only has value in its own right in protecting the authenticity of the WHS but also contributes directly to the economy, health and welfare of the city and its surrounding villages and its residents. The recognition of the contribution of heritage assets to quality of life is recognised in national planning policy. One of the core principles in the National Planning Policy Framework is to *'conserve heritage assets in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of this and future generations'*.<sup>1</sup>

**The objective of protection of the setting not only has value in its own right in protecting the authenticity of the WHS but also contributes directly to the economy, health and welfare of the city and its surrounding villages and its residents.**

*River Avon at Batheaston*



*Rainbow Woods across Bath*





# Chapter 4

## The Extent of the City of Bath World Heritage Site Setting

The chapter gives an indication of where the setting is and how far it extends so that decisions on development, other changes and management operations can fully consider the implications on the World Heritage Site and its setting.

The chapter stresses a number of key considerations in relation to the setting and its extent.

### These include:

- Assessing whether a particular area is within or outside the setting is informed by whether inappropriate change may affect the setting and significance of the site.
- Not all parts of the setting will necessarily contribute to the significance of the site in equal measure.
- The extent of the setting is not fixed and static and may need to be reviewed depending on the nature of any proposals and understanding of the significance of the area which may be affected.

The indicative setting therefore provides an indication of where the impact of development on the setting will need to be considered and further evidence may indicate that the setting extends beyond the outer boundary indicated.

## The Purpose of Defining the Extent of the Setting

**4.01** The identification of where the setting is and how far it extends from the World Heritage Site (WHS) is dictated by the need to protect the WHS and to facilitate understanding and appreciation of its significance. The Circular on the Protection of World Heritage Sites states: *'The setting of a World Heritage Site is the area around it - - in which change or development is capable of having an adverse impact on the World Heritage Site, including an impact on views to or from the site.'* The area that needs protecting is therefore anywhere outside the site where change could have an adverse impact on the site. This is explained further in the Circular stating *'In developing plans for the protection of World Heritage Sites it is important to consider carefully how to protect the setting of each World Heritage Site so that its Outstanding Universal Value, integrity, authenticity and significance is not adversely affected by inappropriate change or development.'*

## The Aspects of the Setting

**4.02** The three main aspects of the setting discussed in Chapter 5 and which are taken from the Statement of Outstanding Universal Value are 1) the landscape and townscape character, 2) views to and from the World Heritage Site (WHS) and key assets and 3) historical buildings, sites and features associated with the WHS. The question as to whether a particular area is or is not within the setting is therefore informed to a large degree by the extent to which inappropriate change may affect these aspects of the setting and therefore the significance of the WHS and how it is revealed.

**4.03** There are two further important considerations. Not all parts of the setting will contribute to the significance of the site in equal measure and indeed some parts of the setting may have a negative contribution. This does not, however, preclude them from forming part of the setting. This is expressed in the National Planning Policy Framework which states: *'Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance, or may be neutral.'* The second consideration is that however well informed our understanding of the setting is, it is not completely static and set for all time. Any outer boundary needs to be seen as being flexible and subject to review or revision in the light of new information on specific assets or attributes, in the light of changing values placed on them and in the light of types of change or development at a location or of a scale that was not necessarily anticipated. This is expressed in the National Planning Policy Framework which states in relation to setting that: *'Its extent is not fixed and may change as the asset and its surroundings evolve.'*

## The Extent of the Setting

**4.04** Map 1 gives an indication of the extent of the WHS setting boundary based on the research and analysis carried out in preparing this Supplementary Planning Document. The evidence for the position of the outer boundary is described in greater detail in Chapter 5. Its extent is dictated by the need:

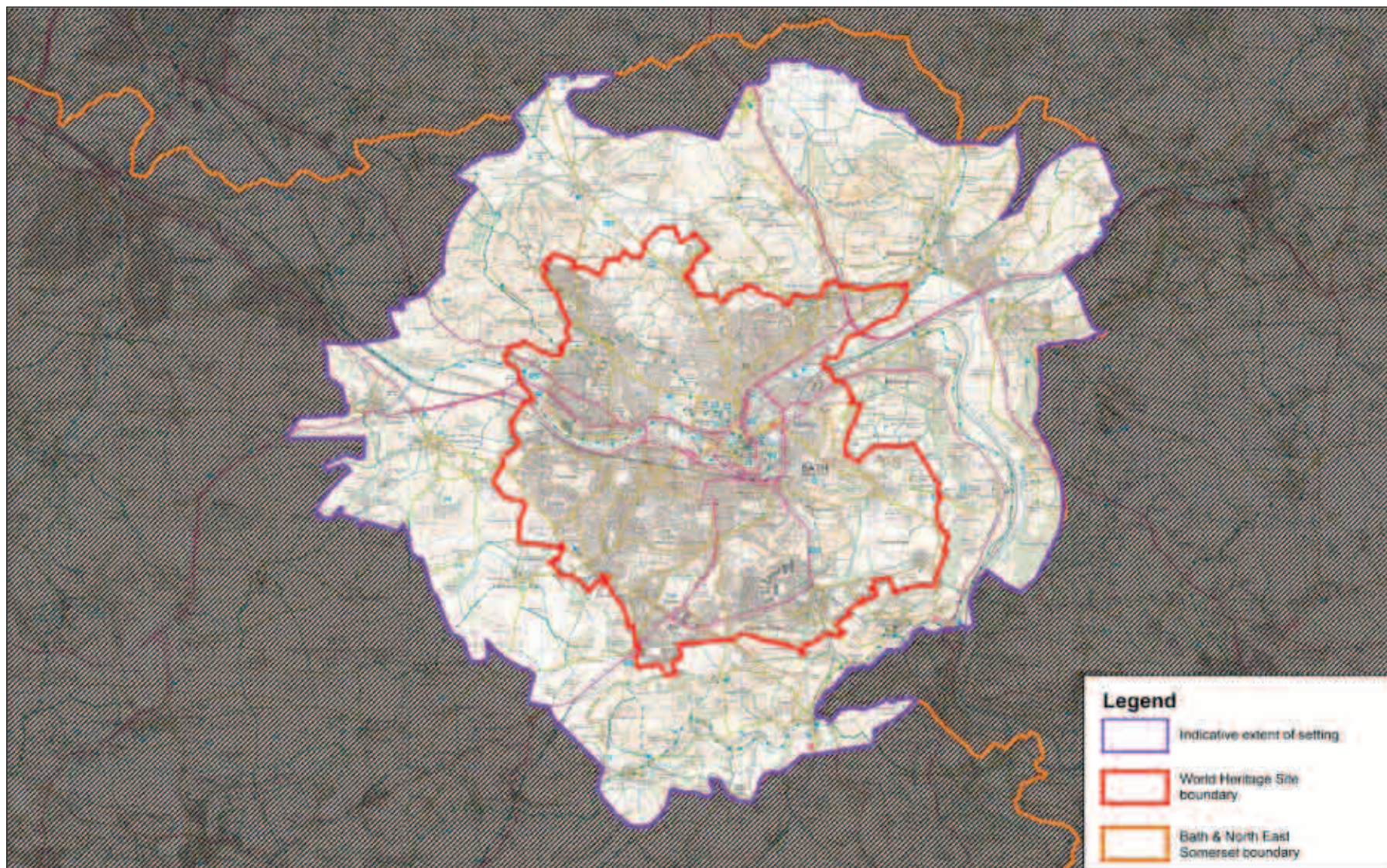
- To include sufficient area around the WHS to protect the distinct character and relationship of the city to its surroundings. This indicated that a minimum distance of 1.5km was required from the boundary of the WHS
- To include sufficient area to include key topographic features of the setting such as river valleys and slopes including views from the WHS and key assets to undeveloped slopes
- To incorporate areas which provide views of the WHS and its key assets within their wider setting and which therefore reveal and proved understanding of the significance of the WHS
- To incorporate key historical sites, buildings and features associated with or revealing the significance of the WHS.

**4.05** It should not be considered as the definitive area where changes could have an adverse impact on the WHS. As stated in the previous paragraph there may be factors which mean that there are areas beyond the indicated setting boundary which may now or in the future be considered within the setting. Conversely there may be changes proposed within the defined setting which may not adversely impact on the site or indeed which could enhance the site and our understanding of it. The map should therefore be seen as a useful tool indicating where changes have greatest potential for impacting on the WHS and therefore the outer boundary of the setting should not be seen as completely immovable. The assessment of impact of proposals on the WHS and its setting as outlined in Chapter 7 will provide answers as to whether a particular proposal at a given location will have an adverse impact on the Outstanding Universal Value, integrity, authenticity and significance of the site and to what degree. The map showing the setting therefore provides an indication of where impacts on the WHS and its setting will as a rule need to be carried out as part of any project proposal, management considerations, policy planning and in the planning application process.

*Towards Beckford's Tower*



**Map 1** Indicative City of Bath World Heritage Site Setting



# Chapter 5

## City of Bath World Heritage Site Setting

This chapter describes the characteristics of the setting and their significance. This is informed by the Statement of Outstanding Universal Value which describes the significance of the site which lead to its inscription as a World Heritage Site.

### **The characteristics of the setting include:**

- The character of the green undeveloped farmland, green spaces, and trees and woodland which surround the site.
- The views afforded from the city to the green hillsides, woodland and open spaces and conversely the opportunities provided by the surroundings to view the city. Typically views into the city are few which reflects the compact form of the city contained within a hollow.
- The historical associations with the city from the key Roman and Georgian periods. These include archaeological sites such as Roman villas, historical routes into the city most of which are in use to this day, historic buildings such as Kelston Manor and Bailbrook House, the opportunities for the enjoyment of the landscape within the setting including the interpretation and appreciation of the 'picturesque' qualities of the natural landscape.

## Introduction

**5.01** This chapter describes the aspects and assets that make up the World Heritage Site (WHS) setting and their significance to the WHS. Map 1 shows the general extent of the setting. This should be used as a guide and read in conjunction with the guidance in this Supplementary Planning Document to establish whether a particular site or area is likely to be within the WHS setting. The implications of policy planning, proposed development and other changes within the setting will need to be considered in order to protect the WHS. The background to the protection of the setting of WHSs and heritage assets is given in Chapter 2. Chapter 4 outlines considerations in defining the extent of the setting.

**5.02** The Statement of Outstanding Universal Value (SoOUV) is the primary source for understanding the significance of the WHS. It is also the primary source for informing the extent and significance of the WHS setting. The definition of significance in the National Planning Policy Framework recognises the importance of setting to heritage assets. It states that *'Significance derives not only from a heritage asset's physical presence, but also from its setting.'*

**5.03** The main reasons for the inscription of the site as defined in the SoOUV are summarised below. The SoOUV is included in full in Appendix 1.

- Roman Archaeology – including the Roman Baths and Temple complex
- The Hot Springs – the only one of its kind in Britain
- Georgian Town Planning – its innovative and cohesive landscaped concept harmonised with its green valley setting

- Georgian Architecture – neo-classical public buildings and set piece developments including terraces, crescents, squares and the Circus designed by Palladian-inspired Bath architects

- The green setting of the City in a hollow in the hills – the deliberate appreciation of the landscape in the creation of a beautiful city

- Georgian architecture reflecting 18th century social ambitions – its role as a destination for pilgrimage and the social aspirations of the fashionable spa culture that created the Georgian city.

**5.04** Bath is unusual in that the WHS covers the complete city. The WHS and its setting is a living and evolving environment whose long term protection and appreciation relies on changes and decisions about the management being informed by an understanding of the significance of the site and its setting.

**5.05** The site has a close physical and visual relationship with its surroundings and indeed the green setting is at the heart of the significance of the WHS. While the setting of the site technically starts at the site's boundary there are none-the-less green spaces and hillsides within the site which provide a setting both to individual key WHS assets as well as a more general setting to key areas of the WHS. The link, whether physical or visual, between these areas and the setting of the WHS are particularly important and indeed from many key views the distinction between the site and the setting are characteristically indistinct. There are also aspects of the Outstanding Universal Value (OUV) which extend beyond the WHS boundary including for example important Georgian buildings such as Sham Castle and Beckford's Tower. The WHS boundary therefore although clearly defined for administrative and planning purposes in many ways can be seen as a transitional zone with aspects of the sites significance extending beyond the boundary and aspects of the sites setting flowing into the site.

### **Key Aspects of the City of Bath World Heritage Site Setting**

**5.06** At its simplest the setting of the WHS is the surroundings around the site's boundary. The setting has different aspects which convey the Outstanding Universal Value. These provide the basis for establishing whether a site or area is within or outside the setting and for understanding the significance of various aspects of the setting. They can be summarised as:

- The distinctive character provided by the topography, the townscape and land-use including the green undeveloped farmland, green spaces, and trees and woodland, landscape features and the intangible qualities such as tranquillity which characterise the surroundings of the site.
- The views afforded from the city to the green hillsides, woodland and open spaces and conversely the opportunities provided by the surroundings to view the city. Typically views into the city are few which reflects the compact form of the city which appears to be contained within a hollow and is surrounded by hills.
- The historical associations with the city from the key Roman and Georgian periods. These include archaeological sites such as Roman villas, historic buildings such as Kelston Manor and Bailbrook House, historical sites, walks and rides appreciated in Georgian times through to the present day including opportunities for the enjoyment of the natural landscape and activities and features within the landscape including the interpretation and appreciation of the 'picturesque' qualities of the natural landscape.
- Routes into and out of the city and the quality and character of their environs and views to and from them.
- The River Avon and the Kennet and Avon Canal and the quality and character of the river and its environs and the views to and from them.

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**5.07** These aspects can be further sub-divided into assets and attributes which convey the site's significance. They are described in more detail below. Although they are considered separately there is often a large degree of overlap between the different aspects of setting which together provide a fuller understanding of the setting. A green hill for example may be an important landscape feature, it may also have significance as a hill fort contributing to conditions which enabled the founding of the Roman town and it may also contribute to views to and from the site. While each of these has value in their own right together they reflect the greater depth of significance of the setting to the WHS. An understanding of the setting will help in planning and carrying out appropriate management which is discussed in Chapter 6. The implications of change within the setting is covered in Chapter 7 with a framework provided for assessing impacts on the WHS. Inappropriate change within the setting of any WHS could have an adverse impact on the WHS itself. In the case of Bath the close interrelationship between the site and its setting heightens the importance that the setting has to the significance of the WHS.

### **Landscape Characteristics of the Setting**

**5.08** The landscape of the setting characteristically consists of the green undeveloped farmland, green spaces, and trees and woodland which surround the site. It also includes developed areas within the setting which also play an important role. The development has particular significance where it pre-dates, or is from, the Georgian period.

**5.09** As with many aspects of the site's setting there is often no clear demarcation between the site itself and its setting. The green nature of the landscape characteristically not only surrounds the site but punctuates and weaves through the site towards the very heart of it through the river valleys, hillsides and areas of open space. Although this document deals with the setting beyond the site boundary the green elements within the site have a similar function and are often physically or visually connected to the setting.



*Bathampton to Brown's Folly*



**5.10** The significance of the surrounding landscape to the WHS is not dependant on public access, ecological value or how plentiful green space is in the locality although these are important in considering the wider benefits of the setting. It also is importantly not necessarily dependant on being visible from key assets within the WHS.

**5.11** The green setting is important in enhancing the character of the WHS. It is a key attribute in forming and enhancing the character and values of the site and its setting and in its role in protecting the OUV, the authenticity, integrity and significance of the site. The contribution of the surrounding landscape is also a key contributor to views from and to the city. The evidence to support this section includes the landscape character assessments of the area and in particular *'Rural Landscapes of Bath and North East Somerset: A Landscape Character Assessment 2003'* which is referred to below.

**5.12** The extent of the area needed to protect the landscape character of the setting is dictated by the surrounding topography and the diminishing relationship to the WHS with distance. A large enough zone is required which will provide sufficient space around the site to maintain the compact nature and distinct entity of the city within its hollow, to maintain its green setting, to provide protection of the OUV and the site's integrity, authenticity and significance and to facilitate understanding of the significance of the site. The setting therefore needs to incorporate the valleys which immediately surround the site's boundary and a sufficient amount of the hills or plateau which together provide the distinct context and determine the compact form of the city. A zone of at least 1.5km around the site extending further in places to take account of the local topography and other aspects of setting which are described later in this chapter.

### **Description of the Landscape forming the Setting of Bath**

**5.13** The presence of the hot springs, cold springs, the river and its crossing points all influenced the location of the city and together with the green undeveloped character and the distinct landform influenced the form and nature of development as we see it today. This influence is most evident in the crescents and terraces which were built to be seen and to have expansive views over open space and the countryside. The highly valued relationship between built form and the green landscape is a key thread throughout the SoOUV.

**5.14** The striking and complex landform in which Bath sits was created by the River Avon and its tributaries, in particular the Newton Brook and the Midford and Cam Brooks which cut through the southern tip of the oolitic limestone Cotswolds plateau. At this point the plateau is dipping down and gradually merging with a complex surrounding geological landscape. The plateau areas and the river and tributary valleys are shown on Map 2 and the contours are shown on Map 3 later in this section.

**5.15** The River Avon flowing through Bradford-on-Avon south east of Bath, bends northwards cutting into the Cotswolds plateau through the Limpley Stoke valley. It then turns sharply to the west at Bathampton towards Bristol where it continues to cut through the Cotswolds plateau before leaving the plateau at Twerton.

**5.16** Where the River Avon cuts through the plateau between Bathampton and Twerton its meandering course has effectively given rise to a hollow within the Cotswold plateau; the base and sides undulating where tributary streams (many now culverted) have eroded the plateau unevenly. The city has expanded from its original location on the gravel beds beside the River Avon in the centre of the hollow. It has spread up the slopes of the hollow to the edge of the plateau, and in places onto the plateau itself. The containment of the city by the bowl-like form of the landscape has given it one of its distinct characteristics of being compact and looking in towards the historic centre; physically quite hidden from the wider countryside. Why the city has not continued to spread beyond the hollow and out into the wider countryside can be explained today by a combination of the complex topography and strong

planning controls especially those associated with the Bristol – Bath Green Belt and the Cotswolds Area of Outstanding Natural Beauty (AONB). The AONB surrounds the city except for the western side; however, this is within the green belt. Maps 5a to d in Appendix 2 show the extent of the Cotswolds AONB, the Green Belt around Bath, Conservation Areas, Scheduled Ancient Monuments and Historic Parks and Gardens. Land ownership is also a factor and of particular note are the holdings of the National Trust which have secured the open green character and management of land such as at Bathampton Down and Prior Park.

**5.17** To the north of the city lies the high Cotswold plateau incised by the steep sided River Avon tributaries such that there are three distinct plateau areas; Lansdown, Charmy Down and Bannerdown. A very small amount of development of housing, the current Ministry of Defence complex at Ensleigh, and some urban fringe development of playing fields and a Park and Ride has extended up onto the plateau at Lansdown.

**5.18** To the east of the city the Bathampton and Claverton Downs contained partly within the city boundary, and the wide, steep sided Limpley Stoke valley act as a constraint to development spreading in this direction.

**5.19** To the south, the city lies close to the southern outer edge of the Cotswold plateau, which includes Combe Down and Odd Down, effectively forming the sides or lip of the bowl. Development stops before the strong, steep sided Midford and Cam Brook valleys, which form an abrupt edge to the high plateau.

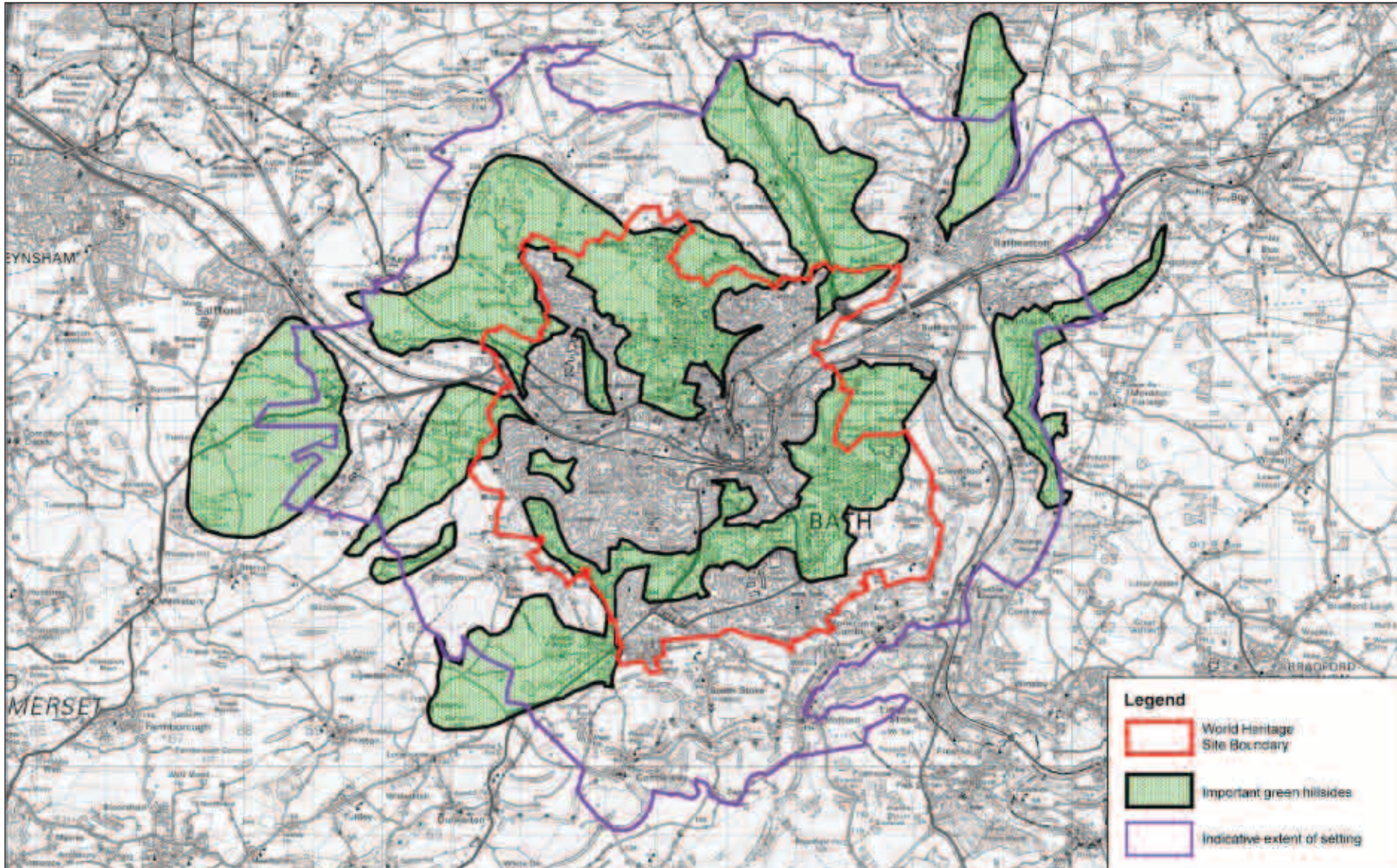
**5.20** To the west a steep sided tributary valley of the Newton Brook and the brook itself runs up against the western outer scarp slope of the Cotswold plateau and similarly prevents the city spreading over the lip of the bowl. There is an uncharacteristic example at Twerton where housing development has been allowed to spread down over the lip of the bowl to face the wider countryside with a strongly anomalous effect on character and views.

**Map 2** Landform Features Associated with the Character of the World Heritage Site



**Map 3** Contour Map

**Map 4** Green Hillides Forming Prominent Features of the Landscape Setting



**5.21** The character of the landscape itself and the topographic relationships which combine to contribute to the strong sense of place are important aspects of the site's setting in their own right. The landscape has heightened significance where it retains a land-use or character that is broadly the same as the contemporary historic uses and character associated with the OUV. The green landscape which extends out into the site's setting is part of the OUV enhancing the significance and appreciation of the site's significance. It includes the 'picturesque' qualities admired by visitors to, and residents of, Georgian Bath and which is still valued today.

**5.22** The setting can be divided into areas of distinct landscape character as shown on Map 6. Each of these zones, with the exception of the South Wraxall Plateau Landscape Character Zone which is largely outside Bath and North East Somerset, lies within and in some cases forms a substantial part of landscape character areas described in the publication '*Rural Landscapes of Bath and North East Somerset: A Landscape Character Assessment 2003*'.

**5.23** The zones are listed below with the original character area number where applicable.

- Cotswold Plateaux and Valleys Landscape Character Zone **16**
- Bathford and Limpley Stoke Valley Landscape Character Zone **18**
- South Wraxall Plateau Landscape Character Zone (a small part of a larger character area which extends into Wiltshire)
- Hinton Charterhouse Plateau Landscape Character Zone **17**
- Cam Brook Valley Landscape Character Zone **12**
- Peasedown St. John Ridge Landscape Character Zone **13**
- Newton St. Loe Plateau Lands Landscape Character Zone **6**
- River Avon Valley Landscape Character Zone **14**

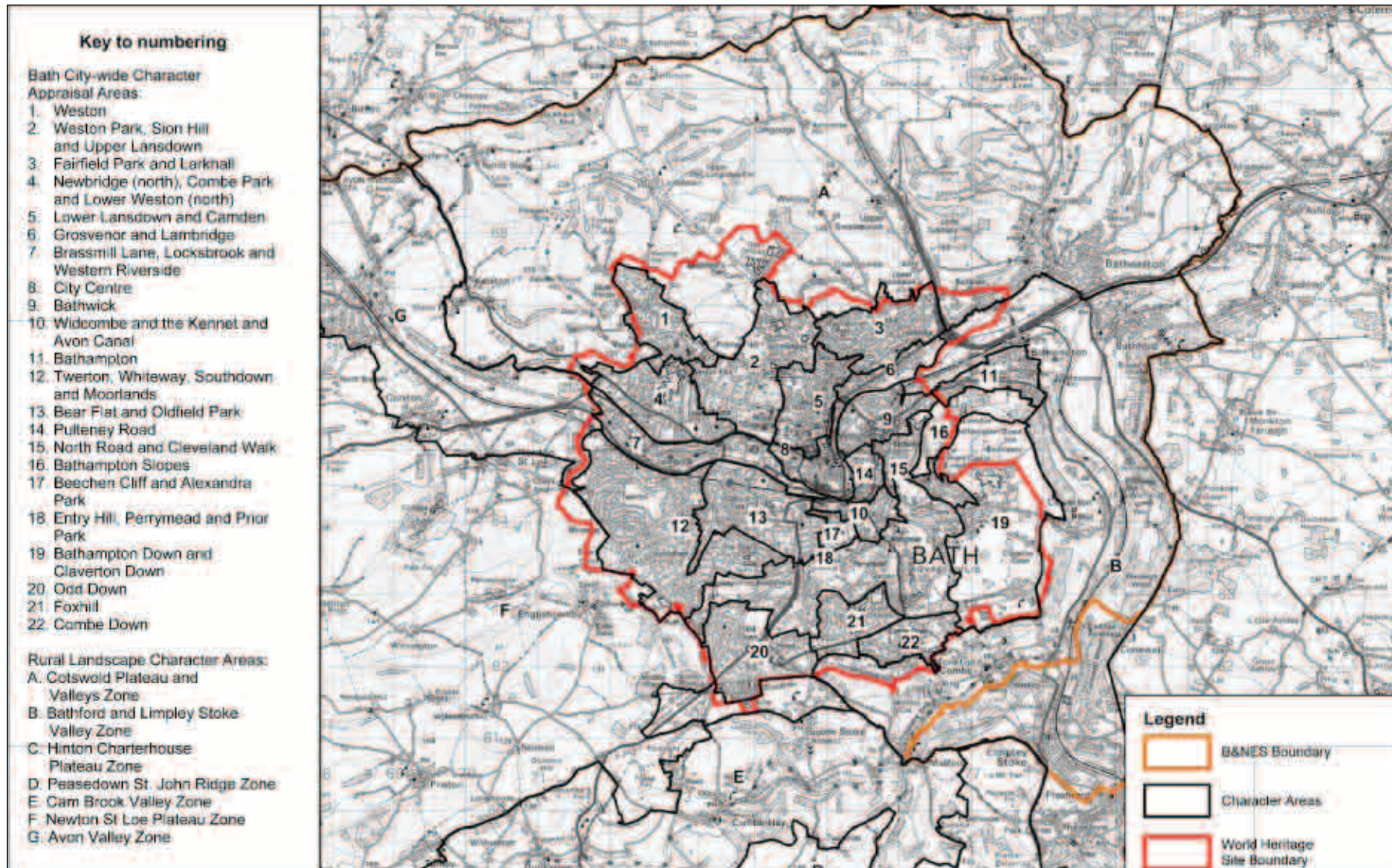
*Fog Settled in Bath's Hollow*



*Camden Crescent in its Green Setting*



**Map 6** Character Areas





**5.24** The character within the city is equally important in protecting the OUV and indeed some character zones straddle the WHS boundary. Map 6 includes the character areas within the city which are broadly based on the assessment included in the 'Bath City-wide Character Appraisal (August 2005)'. Some of the areas are largely Georgian such as areas 5 (Lower Lansdown and Camden) and 8 (city centre) and others have a significant element of Georgian development. The character of others often towards the periphery of the city are dictated to varying degrees by Victorian and twentieth century expansion, yet even here the Roman and Georgian influence can sometimes be seen in some road and building alignments. Some of the character areas retain a significant proportion of undeveloped land thereby retaining some of the qualities that existed in the Georgian period.

**5.25** The buildings of the Georgian period combine harmoniously with their landscape setting both at the city wide level, with views across the city and to undeveloped landscape, and at the local level in the way buildings are in harmony with open green areas and the public realm. Characteristically the countryside appears to extend into the city through a series of interlinked green spaces forming an integral part of the character of the city providing cohesion to the city and integration between the city and the surrounding countryside.

**5.26** A description of the special importance of this landscape to the historical development of Bath is given in the introduction to '*Cherishing Outdoor Places - A Landscape Strategy for Bath*' (February 1994) and is included in Appendix 3.

*Kelston Roundhill*



*Kennet and Avon Canal Bathampton to Beacon Hill*



**5.27** Some of the most significant attributes of the landscape aspects of setting include:

**5.28** The compact nature of the city

- The distinct bowl shape of the landform and valley formed by the River Avon which has influenced the compact form of the city with a distinctive well defined edge to development and a characteristic lack of urban sprawl and suburbia.

**5.29** The inter-relationship of development to the topography and green setting

- Development within the city taking advantage of the slopes with views across the Avon valley to green hillsides beyond and conversely appearing as dramatic architectural masterpieces when viewed from across the valley.
- Opportunities for appreciating the relationship of buildings with the landform.

**5.30** The distinctive agricultural land-use and the contribution of trees and woodland

- The green pastoral landscape surrounding the WHS with the surrounding hills providing containment and a green backdrop to the city. Farming practices, particularly grazing, which reflect the land-uses during the Georgian period are particularly valued.
- The green setting to heritage assets outside the site but which are associated with the Outstanding Universal Value.
- Trees and woodland forming a characteristic part of the landscape including on steep slopes, along the line of the River Avon and its tributaries and within open spaces, parkland and farmland often enhancing the 'picturesque' qualities of the landscape.
- Skyline trees and woodland around the edges of the WHS.

### 5.31 The landscape character

- The distinct character of the landscape surrounding the site, and characteristically penetrating into the site, provided by the topography, the land-uses particularly the natural and agricultural land-use, landscape features, historic features and associations and intangible qualities such as tranquillity.
- The Georgian and pre-Georgian development within the landscape. It will have particular significance if it retains elements of the character and appearance that would have been experienced during the Georgian period.

### 5.32 Appreciation of the 'picturesque' qualities of the landscape

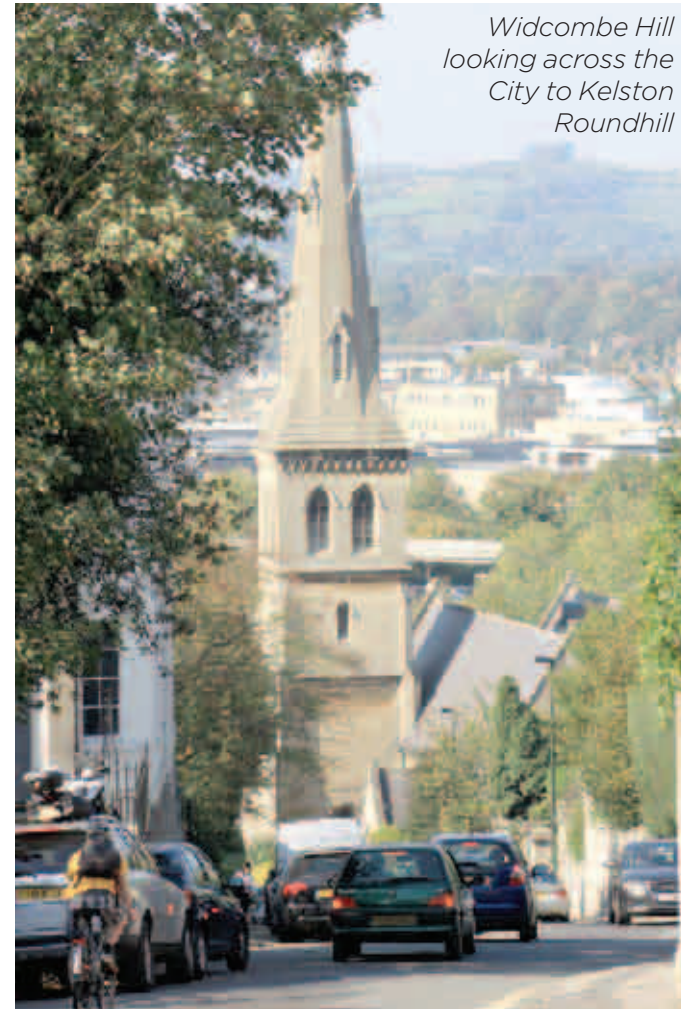
- The contribution of 'picturesque' qualities in both designed and natural landscapes such as the contrasts of gently sloping floodplains and steep valley sides, and trees and pasture providing drama and incidence in the landscape which inspired landscape painters including Thomas Gainsborough and John Constable. The picturesque qualities are encapsulated by the painter Benjamin West as recorded by the diarist Joseph Farington in 1807 who extolled the picturesque beauty of the mills, the rocks, the quarries, the roads, the pools and the streams of water falling from the hills surrounding Bath.
- Opportunities for experiencing the dramatic contrasts and views afforded by the topography.

**5.33** The appreciation of these qualities can go hand in hand with contemporary appreciation of the surroundings of the city for recreation, exercise, local food production, nature conservation and access to nature and appreciation of the views.

*Beechen Cliff*



*Widcombe Hill  
 looking across the  
 City to Kelston  
 Roundhill*



## Visual characteristics of the Setting

**5.34** The visual aspects of setting consist of the views from the WHS and key assets associated with the site's significance out to beyond the city boundary as well as the opportunities the setting affords for viewing and appreciating the WHS and its component assets. The visual aspects of setting could be thought of as the extent of views from the site ie the visual envelope, although the setting will not always extend to this limit because of the diminishing relationship with the site with distance. Representations of the extent of views from a given viewpoint are termed view-sheds and a selection from key features and viewing points is given in Appendix 4. For the purposes of the mapping the views are shown to a distance of 5km from the viewing point which gives a general indication of the area within which change may have an adverse impact on the view though in practice this may be less or more for example views to rising land may be affected to some 6.5km or more. The extent of the visual aspects of setting is guided by factors such as distance from the site, the scale and nature of any proposals and the specific location in relation to the site.

Individual buildings or other heritage assets within the WHS have their own visual setting which when combined with other assets provide an overall picture of the extent of the visual aspects of the setting. Nested and overlapping settings of individual assets therefore exist within the site's setting.

**5.35** Views to the green undeveloped landscape of farmland and open spaces and to trees and woodland within the site and in its setting are integral parts of the OUV of the site. A particular characteristic is the green links between the open countryside surrounding the WHS and green links and open spaces extending into the city. The views may be long or short views, they may be from single significant viewpoints or as part of a sequence of views, they may be narrow glimpsed views or wide panoramas and they may be planned or incidental.

**5.36** This section has been informed by research into how the city was experienced and perceived by residents and visitors during the Georgian period. The sites have been mapped and are included in Map 7.

### Description of the Visual Aspects of Setting

**5.37** The visual aspects of setting can be described as constituting:

- Views to and from the city from the road system and from the River Avon and Kennet and Avon Canal. Views from the railway, although it was built subsequent to the Georgian period, are also relevant in revealing the significance of the site.
- Views to the city set within the hollow incorporating the Georgian townscape and green spaces. Later development from the Victorian period onwards is also often a component of these views.
- Views from key viewpoints or known recreational walks and rides.

*Alexandra Park towards Beckford's Tower*



*Kelston Road to Bath*



*Little Solsbury Hill to Bath*



**5.38** Views which are from historical assets or from significant places associated with the OUV have particular significance. Likewise views which show the site and its assets in their own right and in the wider context and which help our understanding of the WHS and its attributes also have particular significance. These include views which were of significance during the Roman and Georgian periods many of which are still valued today and those that help our understanding of the Roman and Georgian development of the city. The importance of these views is enhanced where the landscape today reflects some of the appearance and character that would have been experienced during the Georgian period in particular. Both the viewpoints and the views are of significance and therefore need to be considered in planning any changes and in decision making affecting an area. They are of significance regardless of whether they are inside or outside the WHS if they enhance the values or help in appreciating the values of the WHS. The emphasis in this document however is on the setting outside the site.

**5.39** Work carried out to assess the visual setting has included identifying a selection of significant views. Views have been assessed and described. A set of computer generated viewshed plans from a representative selection of key viewpoints are included in Appendix 4. When these are combined they provide an indication of the extent of visibility from viewpoints associated with the attributes of the site. The extent of visibility is influenced by the topography and also by development and tree cover. It should be noted that although there are very extensive views from some viewpoints there will be a limit to how far from the WHS can reasonably be considered part of the setting. For the purposes of the mapping the views are shown to a distance of 5km from the viewing point which gives a general indication of the area within which change may have an adverse impact on the view. In practice this distance may be less or more depending on factors such as topography. As an example views to rising land may be affected over a greater distance to some 6.5km or more.

**5.40** Visitors to Bath in Georgian times would often take excursions on horseback, in carriages or on foot into the surrounding countryside. During the Georgian period from the beginning of the 18th century and into the mid 19th Century development in Bath was relatively sparse within tracts of open and mainly grazed countryside. Some of the known key routes are shown in Map 9. These include walks taking in Primrose Hill, Beacon Hill to Charlcombe, Widcombe to the Combe Down stone mines, Alexandra Park and Wells Road on to Oldfield Park. Of particular note is Ralph Allen's carriage drive around the edge of Bathampton Down and westwards to Foxhill. Another popular walk, often in conjunction with these walks and with ferry crossings, was alongside the river to places such as Newbridge to the west or Camden Crescent. The significance of the walks, promenades and rides to the Outstanding Universal Value is important in understanding how Georgian development was so fully integrated with the appreciation of and integration with the landscape. Valued views included to and from specific buildings, landmarks and other places of interest as well as an appreciation of the rural landscape within easy access of the town.

**Map 12** Georgian Bath in 1852



**5.41** The views out from the city show the importance of the green upper slopes and skyline all the way around the built city and also illustrate the contained nature of the city within its landscape hollow and the importance of trees on the skyline. There are no views which show a consistently urban skyline. The majority of the skyline is well treed with occasional areas such as above parts of Weston and to the west of Twerton where agricultural fields form the upper slopes and hedges run along the skyline. Even where housing reaches the skyline for example at Fox Hill, Combe Down and Twerton and continues over onto the plateau, the tree cover is generally such that the housing is at least partially screened and the overall skyline effect is of trees. Looking from within and across the city, one sees a succession of hills and ridges, starting with the slopes of the hollow itself (some of which lie within the WHS), and then rippling out in all directions, forming a layered visual backdrop to the city of open countryside. Some of these hills and ridges can be seen from locations within the WHS from the Georgian period, such as the Royal Crescent and the Georgian Upper Town area, and others form the backdrop when viewing the city from areas developed more recently such as parts of Twerton and Weston.

**5.42** The views into the city fall into those from the open countryside and those now within the urban area. There are very few publicly accessible views of the city from the countryside and these are all from the edge of the Cotswold plateau. To the south, east and west the city is tucked down within its hollow and except for the framed views along the Avon valley is largely hidden from view, blocked by ridge lines and plateau edges.

**5.43** The main viewpoints are the Prospect Stile and nearby Kelston Round Hill, along the Cotswold Way at Penn Hill / Dean Hill above Weston, Little Solsbury Hill and Brown's Folly. These views all, to different degrees illustrate the compact nature of the city laid out in its landscape hollow with either open fields on upper slopes or woodland and well treed residential areas running up to well treed skylines. The wide vista from the aptly named Prospect Stile gives a particularly impressive view of a large part of the city. A selection of these views is shown and described in Appendix 4.

**5.44** The visual setting of the Georgian city can best be understood as a series of layers from individual buildings and places of interest which may be viewed at close quarters through to longer views, with the occasional landmark, which form a valued backdrop to people's lives. Typically key views into the city will incorporate both views to Georgian development, and to open spaces and undeveloped land. These two elements reflect some of the character of the city that would have been experienced during the Georgian period.

**5.45** There is a third component of views which consists of later development from Victorian times through to the present day. This third component though not directly part of the original Georgian town none-the-less largely respects the character of neighbouring areas for example in the use of Bath stone, the hierarchy and scale of buildings and in the provision of trees and open space and in the way they are contained within the hollow. These areas form an important part of the view seen from the Georgian city and seen from higher ground where the context of the Georgian city can be seen fully. There are, however, examples of buildings, which have compromised the harmonious composition of the city and therefore do not support or enhance the OUV.

**5.46** Significant components of the visual setting can be categorised under the following headings. This list should be read in conjunction with the Historical Associations section below and should not be considered exhaustive.



*Kelston View looking across the City*



*Kelston Manor looking over the Avon Valley*



#### **5.47 Views from key buildings and other assets associated with and providing understanding of the sites OUV including attributes**

- Views from key buildings and groups of buildings of the Georgian period. Both those located to take advantage of the view such as Sham Castle, Beckford's Tower and The Royal Crescent and those with incidental or not necessarily planned views.
- Views from other historically significant locations and assets such as parks designed to take advantage of the view such as Prior Park Gardens and those with incidental or not necessarily planned views.
- Views generally from the WHS with greater importance given to the Georgian parts of the city and those views which reveal the site's OUV.
- Views from historic recreational routes including walks, rides and places of interest which were significant in the Georgian period known from literature and illustrations. Some are referred to in the Historical Associations section below and in Appendix 7.
- Views from existing or proposed recreational routes following or near to historical routes including sequential views such as along the river through to incidental glimpsed views and routes which provide appreciation of the attributes of the site and its setting. The views afforded from and to the River Avon and Kennet and Avon Canal are described in the relevant section below.
- Views from key routes into and out of the city, both historic and existing including sequential views experienced by travellers entering or leaving the city. The views afforded from and to roads into and out of Bath are described in the relevant section below.
- Views to the green undeveloped hillsides, slopes and skyline.

*Grenville Monument at the Lansdown Battlefield Site*



- Views to trees and woodlands on the skyline and slopes (woodland, tree belts and scattered trees).
- Views to trees, woodlands and open green space along the valley floor.

**5.48** A key role of the WHS designation is to facilitate understanding and revealing the attributes of the site and therefore two further categories are included below.

**5.49 Views to key buildings and other assets associated with and which provide understanding of the sites OUV and attributes**

- Views of key buildings and groups of buildings showing them both in their own right and / or in their landscape context.
- Views of the Georgian town in general showing it both in its own right and / or in its landscape context.
- Views of other historically significant locations such as parks.

- Views of historic recreational routes.
- Views of key historic routes into and out of the city.
- Views from popular and historically significant viewing points.
- Views from the surrounding hills which provide dramatic views into and across the city.
- Views associated with the OUV which have 'picturesque' qualities provided by the landform, the rocks and geology, the historic development, trees and agricultural land-uses and the way they contrast and complement each other.

**5.50 Views to proposed sites or areas subject to actual, proposed or potential change**

- Views to proposed sites or areas subject to actual, proposed or potential change seen from key locations such as those listed under A or seen in the context of views which provide understanding or appreciation of the site's attributes such as those listed under B above.

**Historical Associations**

**5.51** Bath is a city with a near 2000 year built history, and a pre-built history of several thousand years. The surrounding area is full of historical and archaeological sites, many directly related to the eras of Bath's history which gave rise to its inscription as a WHS as well as being significant in their own right. For the purposes of identifying the historical aspects of the setting of the WHS those elements that play a significant supporting role to Bath's OUV have particular significance. Historical relationships and past land uses are a valid element of an asset's setting particularly where the relationships and uses retain a similar character today.

**5.52** This section has been informed by a search of the Historic Environment record (see Appendix 8), by a desktop study of the main historic routes into and out of the city (see Appendix 9), and by a desktop study of the main historical views and places of interest in and around the city (see Appendix 7). The results of these studies have been analysed for their particular importance to the OUV and the following themes highlighted:

- Roman occupation and activities that related to the Roman town and its hinterland (see Map 10)
- The Georgian town, and Georgian buildings and places of interest (see Map 11)
- Historic routes to and from the city still in use (see Map 13)
- Bath Stone (oolitic limestone) quarrying or mining in the local area and associated settlements and facilities or infrastructure, both Roman and 18th or 19th century
- Key areas used by residents of or visitors to the city for leisure in the Georgian period (see Map 9)

- Key viewing points from the Georgian period overlooking the city known from written history, literature or art
- Key views appreciated in the Georgian period from within the city or its immediate environs out to the surrounding landscape as known from written history, literature or art

**5.53** Each of these individually and in combination contribute to, and make up, the historical contextual setting of the WHS.

### Description of the historical aspects of the setting of Bath

**5.54** This section gives examples of some of the main sites associated with the OUV and its attributes grouped under key themes. It should be noted that these lists are not exhaustive and there is always the potential for discovering new sites of significance. The historical context is therefore set out as a series of themes. The sites under each may have their own settings and when taken together contribute to the WHS setting. The strength of relationship of the individual assets with the WHS and the degree to which they are part of the setting will vary and be influenced by their physical, visual and cultural connectedness to the WHS.

### Roman occupation and activities that supported the town

**5.55** Evidence of Roman occupation and activity are important both within the city and the area surrounding it. They not only provide evidence of the development, governance and workings of the Roman city of Bath and its hinterland but also help our understanding of the foundation of the Roman city and the prehistoric and Iron Age civilisation into which the Roman culture became established. The city was considerably smaller and more compact and much of the present day city is now on land that would have formed the surroundings to the Roman city.

**5.56** Aspects of significance to the setting include:

- Sites and features associated with the pre-Roman, iron age and Roman period including Roman Villa sites, Roman Roads, burial sites and their setting
- Relationships, particularly views and the relationships between aspects of their respective settings and the WHS whether in the WHS, close it or at a greater distance

- Aspects of these periods which have influenced the developing and existing form of the city such as the city walls and the Roman Roads.

**5.57** An indication of some of the key pre-Roman, Iron Age and Roman remains or known sites of significance associated with Bath is shown in Map 10. These include sites both within and outside the WHS which are likely to have been associated either socially or economically with the town of Aquae Sulis. These include:

### 5.58 Pre-Roman and Iron Age Within the WHS

- The hot springs
- A small part of Bathampton Down – pre-Roman field system and settlement
- Other sites of Iron Age occupation
- Berewick – Iron Age enclosure

### Outside the WHS

- Little Solsbury Hill – Iron Age hill fort
- Little Down – Iron Age hill fort
- Stantonbury – Iron Age hill fort
- A small part of Bathampton Down – pre-Roman field system and settlement
- Lansdown – Iron Age enclosure
- Bathampton Down – pre-Roman field system and settlement
- Charmy Down – pre-Roman field systems
- Other sites of Iron Age occupation

### 5.59 Early Roman

#### Within the WHS

- River crossing near Cleveland Bridge and possible fort in Bathwick
- First Roman baths (late 60s or 70s) and settlement
- Walcot Street and London Road – cemetery
- Bathwick – cemetery and settlement
- Julian Road – burials and Roman road

- Locksbrook Cemetery  
– burials and Roman road
- Partis College – burials and building
- Sion Hill – settlement and burial
- Royal Crescent – burials, settlement and road
- Haycombe Drive – cemetery
- Englishcombe Lane – burials and possible Roman road
- Perrymead cemetery
- Combe Down – villa

#### Outside the WHS

- Little Down – Romanised village
- Warleigh Wood – Romanised village
- Bitton – Romanised village
- See also roads below

#### 5.60 Later Roman

##### Within the WHS

- City centre – expansion of the Roman town, the hot springs and Minerva Temple
- Walcot – part of the Roman town
- Royal Crescent – market district
- Wells Road – villa
- Daniel Street – villa
- Norfolk Crescent – villa
- Lower Common – villa
- Sion Hill – villa
- High Common – house
- Other occupied sites and burial sites

#### Outside the WHS

- Box – villa
- Atworth – villa
- Wellow – villa
- Keynsham – villa
- Newton St Loe – villa
- Church Farm, North Stoke – villa
- Brockham End, Lansdown – villa
- Hollies Lane, Batheaston – villa
- Bathford – villa
- Bathfrod Meadows – villa
- Hodshill, Southstoke – villa
- Other occupied sites and burial sites

#### The Georgian town, buildings, features, structures and other sites (see Maps 9, 11 and 12)

**5.61** The relationship of buildings to the wider townscape and landscape are of particular significance including both views to and from the buildings and structures. Key examples of buildings of the period forming part of the sites setting include the impressive Newton Park House and Kelston Manor within their estates.

Wellsway



**5.62** Aspects of significance to the setting include:

- Sites, features and buildings associated with the Georgian period, in particular associated with the OUV
- Relationships, particularly views and the relationships between aspects of their respective settings, between the above sites and the WHS whether in the WHS, around the WHS or more distant locations
- Aspects of these periods which have influenced the developing and existing form of the city such as the city ramparts and street pattern

**5.63** Some of the key sites are listed below with further detail given in Appendix 10.

- Lilliput Castle, North Stoke
- Grenville Monument, Lansdown
- Lansdown and Claverton Racecourses (Claverton Racecourse is within the WHS)
- Lansdown Fair
- Woolley Gunpowder Mills
- The Rocks, Marshfield
- Shockerwick House and Park
- Cold Bath Farm, Batheaston

- Trevarno Paper Mill and Spa, Bathford
- Bathampton Manor
- Bathampton Lodge and Bath House, Bathampton
- Hampton Rocks tramway, Bathampton Down
- Sham Castle, Bathampton Down
- Claverton Manor, Claverton
- Laverton Pump, Kennet and Avon Canal
- Warleigh Manor, Bathford
- Dundas Aqueduct, Kennet and Avon Canal
- Conkwell Incline, Winsley
- Murhill Incline, Winsley
- Combe Grove, Monkton Combe
- Tucking Mill
- William Smith's tramway and quarry
- De Montalt Mill, Combe Down
- Midford Castle, South Stoke
- Caisson and Locks, Somersetshire Coal Canal
- Combe Hay Manor, Combe Hay
- Newton Manor and Park, Newton St Loe

- Coal Pits, Newton St Loe
- Kelston Manor and Park, Newton St Loe

### Historic routes to and from the city still in use

**5.59** The significance of the roads and their details are given a separate section later in the chapter.

### Stone quarrying or mining

**5.60** The main mines at Combe Down and Odd Down, together with associated workers housing and facilities, lie within the WHS. In addition to these, there are sites of potential Roman quarrying in the Bathampton Down area which may be of great significance if they were the origin for the stone used in the Roman era and fuller's earth mining at Combe Hay. Quarry sites and associated infrastructure include:

- Potentially Roman quarries around Bathampton Down slopes
- Roman fuller's earth quarrying at Combe Hay
- Bathampton Down inclined plane
- Hampton Down tramway
- Mount Pleasant Quarry
- St Winifred's Quarry.

### Key areas used by residents of, or visitors to, the city (see Map 9 and Appendix 7)

**5.61** Bath was a place of leisure and pleasure in the 18th century. Places such as Sydney Gardens within the city played a significant role in the social life of the city. Getting out of Bath to enjoy the immediate countryside was also a popular pursuit, particularly with the views of the city that could be seen from the hilltops. These routes are generally within the WHS but also extended beyond in places. They include:

- The High and Middle Commons (now Royal Victoria Park and the Approach Golf Course respectively), Sion Hill and Primrose Hill and for the energetic on to Kelston Round Hill and Prospect Stile
- Lansdown (walking, riding, fair, races) including routes to Beacon Hill and Charlcombe
- River walks including the village of Twerton and its watermill, the vineyard at Old Newbridge Hill with its rural views to the west and linking of walks to Beacon Hill to the east. The river also provided links via a number of ferry crossings such as at Green Park and the Parades to the south.

- Bathampton Down (especially the old quarry workings) including Ralph Allen's carriage drive which extended around Claverton and Bathampton Downs and westwards to beyond Foxhill
- Route to Combe Down stone mines and the Midford Brook valley taking in Widcombe Hill, Widcombe village and Prior Park
- Lyncombe Vale including Lyncombe Spa (now the Paragon School), Alexandra Park taking in panoramic views in all directions and Oldfield Park.

#### **Key viewing points overlooking the city**

**5.62** There are very few views to the city from the open countryside outside the city. These are listed below:

- Prospect Stile and Kelston Roundhill
- Little Solsbury Hill (although of antiquarian interest it is not recorded as a significant destination in the 18th century)
- Brown's Folly.

**5.63** There are however more public viewpoints within or close to the city looking towards the centre which have been significant since the 18th or 19th centuries and are still existing today. They include:

- Lansdown plateau including Beckford's Tower and Lansdown Cemetery
- Primrose Hill and Sion Hill
- Somerset Place and Lansdown Crescent
- Camden Crescent
- Kelston View, Whiteway (not known to have been significant in the 18th century but popular today)
- Alexandra Park above Beechen Cliff looking north
- Twerton Roundhill (not known to have been significant in the 18th century except as a landmark but popular today)
- Prior Park and Rainbow Woods
- Widcombe Hill
- North Road, Sham Castle and Bathampton Down.

*Widcombe Hill looking towards Lansdown*



### Key views from within the city or its immediate environs out to the surrounding landscape

**5.64** From the historical study carried out, it is clear that there were certain views from within the city in the 18th or 19th century to the surrounding landscape which were notable. They include:

- West from Newbridge area towards Kelston and Newton St Loe
- The panorama of the city and its backdrop landscape taking in Kelston Roundhill around to Sham Castle
- East from Bathampton and Claverton Downs (location of Ralph Allen's carriage rides)
- Alexandra Park to the west, south and east.

**5.65** A key characteristic of the WHS is the views, often corridor views, along streets, between buildings or along the river corridor and more occasionally panoramic views from the developed part of the city to undeveloped (wooded or grazed), slopes or hills which reflect the more extensive rural landscape setting to Bath that would have been experienced in Georgian times. The views are a combination of planned and incidental views which together characterise the city. Examples of panoramic views include from the Royal Crescent, Royal Victoria Park (previously Middle Common), High Common and Grand Parade and Terrace Walk. Examples of corridor views are numerous and include The Circus looking down Gay Street, Saw Close to Bathampton Down and Beechen Cliff and Henrietta Street to Beacon Hill. A description and selection of river corridor views are shown in Appendix 11.

### Routes into and out of the City

**5.66** Part of the reason for Bath being created was its strategic significance as a place where the Fosse Way crossed the Avon, allowing the Romans access to the south west. Good Roman road access to the town encouraged commerce and made it easier for pilgrims to reach the Temple and bathing complex. The key Roman roads are listed below:

#### Known Roman roads

- The Upper & Lower Bristol Roads
- The Fosse Way entering Bath from the south along the A367 and exiting along the London Road and beyond Batheaston as the Bannerdown Road
- The Lansdown Road approaching the city from the north

### Possible Roman roads

- Weston Road and Julian Road
- Brougham Hayes
- The Wansdyke potentially follows a Roman road where it skirts the WHS boundary in the Odd Down area.
- Bathampton
- Combe Down

**5.67** Unsurprisingly roads were the principal means of reaching Georgian Bath and some followed the route of Roman roads. Further detail is given in Appendix 9. Nearly all the roads are still in use today although short sections may survive only as minor roads or lanes following subsequent improvements. The roads, the quality and character of their environs and views to and from them is a key contributor to the significance of the OUV of the WHS.



**5.68** In most cases the roads both provided visitors their first glimpse of the city and also were used as a means for enjoying the surrounding area. The Turnpike Act in 1707 was instrumental in facilitating improvements such as widening, surfacing and drainage and the construction of diversions and new roads enabling Bath to develop some of the best roads in the country at that time. Prior to the Turnpikes access to Bath was difficult and at times dangerous on account of the hills. A selection of the key roads is described in Appendix 12. The present network of roads, leading to Bath, still largely follows the historic alignments.

**5.69** Outside the WHS the roads are now mainly class 'A' and 'B' roads. With very few exceptions up to 2km from the city boundary there is very little evidence at all that an urban area is about to be entered. Key buildings such as Kelston Manor and Bailbrook House and structures such as the bridge at Newbridge provided a sense of the approaching Georgian town. On the old A4 through Batheaston the visitor is travelling in a built up environment anyway before entering the city but only a limited amount of city development can be viewed before entering the city itself. On the Lansdown Road, there is a rare sense

of urban fringe as one drives from the Lansdown Racecourse to the city boundary, with playing fields and associated buildings, lighting, signage and the Lansdown Park and Ride. There are, however no views of the city itself until well within the city boundary where the road drops sharply down off the plateau top and into the Avon valley. From the A36 through Bathampton, again the visitor is driving from the built up area of the village more or less straight into the city suburbs. From the A367 the old Fullers Earth Works 0.75km from the city boundary with the adjacent Park and Ride site does give a brief sense of urban fringe. From some of the other surveyed routes there are occasional glimpses of small parts of the city development in the distance but for all routes other than those described above there is quite a sharp change from high quality rural to suburban / urban character with almost no intermediate urban fringe and almost no views of the city ahead until one has actually entered it.

**5.70** The assessment of roads within the WHS indicates the sense of anticipation and then the feeling of arrival that would have been experienced by travellers into Bath. For example travellers from the south would experience the climb up the steep Brassknocker Hill and the level section of the plateau at Claverton Down Road before the steep descent into the city which would gradually reveal itself as the traveller descended Ralph Allen's Drive, or the Bathwick or Widcombe Hills. A sequence of views along some of the routes is shown in Appendix 12.

**5.71** Access was also available by boat from Bristol via the Avon navigation from 1727 onwards and from London via the Kennet & Avon Canal which opened in 1810. Bath was not reached by railway from London until 1840.

## **The River Avon and the Kennet and Avon Canal**

**5.72** There is an impression that society in Georgian times turned its back on the river which presumably is perceived by the fact that few developments have historically faced on to the river. The river however played an important part in the development of the city's economy, in the layout of the city including taking advantage of the views to the river and the green valley floor and in the day-to-day life of its citizens and visitors. In the Georgian period there were pleasure grounds directly relating to the river and there is evidence that the river was a key recreational route taking in places such as Newbridge, Camden Crescent, Twerton village and mill and the various ferry crossing points.

**5.73** Then as now the quality and character of the river and its environs and the views afforded to and from the river are key attributes. The expansion and intensification of development within Bath since the Georgian period has reduced the open and green character of the valley floor. This heightens the value of the remaining green character alongside the river as part of the OUV including the near continuous belt of trees alongside the river and the string of open green spaces from small incidental spaces to larger open spaces such as Green Park. The significance of the walks, promenades and rides including the river paths to the OUV is important in understanding how Georgian development was so fully integrated with appreciation of, and integration with, the landscape.

**5.74** A description of the river walk and a selection of river corridor views are shown in Appendix 11.

*River Avon towards Beacons Hill*



*Midford Brook Valley from Brassknocker Hill*



# Chapter 6

## Management of the Setting

This chapter emphasises the importance of effective management and care of the World Heritage Site and its setting based on an understanding of the significance of the site.

**General on-going maintenance is essential to maintain the character and significance of the site and its setting. Some of the key issues include:**

- Agricultural use of land within the setting and in particular grazing by farm stock.
- Maintenance of the landscape character and associated landscape features.
- Keeping views both to and from key areas.
- Management and planting of trees to ensure a healthy cover of trees including on the skyline, along the Avon valley, within parks, gardens, streets and open spaces, along linear features and in woodlands.

Effective management can be achieved through local planning policies and guidance, through management plans for specific sites, through the World Heritage Site Management Plan and through community participation in projects.

**6.01** The on-going management or care of the setting needs to be informed by a full understanding of the significance and attributes of the site and the contribution that the setting makes as outlined in the previous chapters. Management of the World Heritage Site (WHS) requires protection and enhancement of not only the site and its setting as a whole but also protection and enhancement of the individual assets which contribute to the Outstanding Universal Value (OUV) of the site. This will include assets and attributes both within the site and within the setting.

**6.02** One of the key characteristics of the surroundings is the open agricultural land-use. Grazed pastoral landscapes are particularly significant as these reflect the land-use and character of the landscape that would have been appreciated during the Georgian period. One of the objectives is therefore to encourage on-going management of the open landscape through effective grazing.

**6.03** The landscape was historically appreciated for its 'picturesque' quality including characteristics and features such as the distinct and contrasting landform, trees, rock outcrops and the variation provided by the contrast between open and enclosed areas. The protection and enhancement of the landscape features which make up the landscape character is therefore an important objective.

**6.04** Views are also particularly characteristic including those to and from key buildings and other areas of significance. It is important to manage the landscape and townscape to ensure key views are maintained by careful control of new development and where opportunities occur to restore or enhance views. The appropriate management of vegetation is important to ensure key views are maintained.

**6.05** Trees and woodlands are an important component of the character of the WHS and its setting. There is need to ensure a healthy on-going mixed age structure including on the skyline, along the Avon valley, within parks, gardens, streets and open spaces, along linear features and in woodlands. The maintenance of views which are significant to the OUV needs to recognise the desirability of providing softening and screening by trees and the contrast they provide to other more open areas.

**6.06** There are a number of means available to ensure that the site and its setting are properly managed including:

- Policies to protect the WHS and its setting, in the Local Plan (Policy BH.1) and Core Strategy (Policy B4) once adopted, and other relevant policies supported by this Supplementary Planning Document.
- Management plans for specific sites.
- The WHS Management Plan.
- The Cotswolds Area of Outstanding Natural Beauty Management Plan
- The Green Space Strategy
- The emerging Green Infrastructure Strategy
- Liaison with landowners and organisations and
- Community participation in projects.

# Chapter 7

## Assessing Impacts Affecting the World Heritage Site Setting

This chapter outlines the process for assessing impacts of proposed development and other changes on the World Heritage Site relating to the setting. The need for an assessment will be dictated by its location and by the nature of any proposed development.

- Any assessment needs to include impacts on specific assets and an overall assessment of the impact on the World Heritage Site and its setting indicated by how the Outstanding Universal Value, integrity, authenticity and significance of the World Heritage Site may be affected.
- The assessment will need to include effects on aspects associated with the significance of the site including landscape and townscape character, effects on views and effects on historical significance and associations.

*Beckfords Tower towards Kelston Roundhill and Cotswold Way*



*Kelston Manor and Avon Valley*



## Introduction

**7.01** Decisions affecting the setting whether within it or in the World Heritage Site (WHS) itself should be made with a full understanding of the significance of the World Heritage Site and its setting and of the likely effects of any proposed development or other changes on the Outstanding Universal Value (OUV) as set out in Chapter 5. This chapter provides guidance on the process required in order to assess the likely effects of proposed development or other changes which may affect the setting of the WHS. The assessment process not only guides the planning of proposals and informs the decision making process but also helps the public and communities to understand the predicted effects of any proposed changes so that all parties can potentially benefit from the intended transparency of the process.

**7.02** Those proposing development within, or affecting, the setting of the WHS should use the following framework to assess the likely effect of development on the WHS. This is assessed with reference to the likely impacts on the OUV, integrity, authenticity and significance of the WHS. The framework should also be used as part of the plan making process and where other changes are proposed within the setting with potential effects on the WHS. The assessment could form part of an Environmental Impact Assessment where this is required; it could form part of other assessments or could be prepared as a stand-alone assessment. It is not intended that the assessment should replicate work or be separate from an Environmental Impact Assessment where it can be incorporated within.

**7.03** This chapter also includes the legislative and local requirements for assessing impacts of development proposals which are briefly summarised below. Chapters 4 and 5 outline where the City of Bath WHS setting is and what is important about it.

## Existing Legislation

**7.04** The requirement for carrying out an Environmental Impact Assessment is implemented in England through the Town and Country Planning Regulations. Guidance on carrying out Environmental Impact Assessments has been produced by the Department of the Environment, Transport and the Regions in Circular 2/99. Any development which is in or partly in a WHS requires an Environmental Impact Assessment ‘if it is likely to have a significant effect on the environment’ (Circular 07/2009 on the Protection of World Heritage Sites.) WHSs are considered sensitive areas under the Environmental Impact Assessment regulations and therefore an Environmental Impact Assessment is likely to, but not always, be required for works listed in Schedules 1 or 2 of the Regulations. Consideration should also be given to whether proposals outside the WHS are likely to impact on the WHS.

**7.05** The Environmental Impact Assessment Regulations aim to inform the decision making process by identifying potentially significant environmental effects. It puts in place a system which seeks to promote sustainable development by ensuring that effects on the historic environment, the natural environment and, the livelihood and well-being of people and communities are fully considered.

**7.03** An Environmental Impact Assessment will not be required for all situations where proposed development may result in impacts on the WHS. This may occur where the type of proposed development is not listed in the Schedules of the Regulations. In these situations an assessment of the impact on the WHS and its setting will still be an important part of a planning application even if not part of an official Environmental Impact Assessment. The degree of detail in any case whether as part of an Environmental Impact Assessment or as a separate impact assessment should be commensurate with the scale of any proposed changes and the sensitivity or significance of the aspect of the environment that may be affected.

## Impact Assessment Process

**7.04** The Environmental Impact Assessment Regulations lay out a set procedure that requires a systematic assessment of a project's likely environmental effects incorporating an Environmental Impact Assessment within an Environmental Statement before consent for certain types of development can be given. Key requirements include:

- A description of the project
- A description of measures proposed to avoid, reduce or remedy significant adverse effects.
- Data which identifies and assesses the main effects on the environment
- An outline of alternatives considered and
- A non-technical summary.

**7.05** Those proposing development within, or affecting, the setting of the WHS should use the following framework to assess the likely effect of development on the WHS. The framework should also be used as part of the plan making process and where other changes are proposed within the setting of the WHS. It seeks to bring together the various aspects of significance including landscape and townscape character, views (from significant heritage assets, from key parts of the WHS and significant views to the WHS and individual assets), and historical associations and heritage assets which make up the WHS and its setting. The framework is consistent with guidance prepared by English Heritage<sup>7</sup> and ICOMOS International.<sup>8</sup>

**7.06** There are existing methodologies applicable for assessing impacts on heritage assets which should be used for assessing impacts on the WHS and its setting. A well established and accepted methodology for assessing Landscape and Visual Impacts is provided in the '*Guidelines for Landscape and Visual Impact Assessment*'<sup>9</sup> which is due to be updated. The guidelines and any up-dated guidelines can be used to assess the effects of proposals on the landscape, both developed and undeveloped, and their component parts and to assess the effect on individual views as part of the assessment of effects on the WHS and its setting. The approach to visual impact has been taken forward in English Heritage's '*Seeing the History in the View*'<sup>10</sup> which applies the methodology specifically to assessing visual impacts on heritage assets and is therefore particularly applicable for assessing impacts on the WHS. There has been less guidance on assessing impacts on heritage assets with a few exceptions such as work produced by the Highways Agency. More recently ICOMOS International have produced draft guidance on heritage impact assessments.<sup>11</sup>

**7.07** By assessing impacts on specific landscapes and their features, on views and on historical assets which contribute to the significance of the WHS as defined in the Statement of Outstanding Universal Value (see Appendix 1), and defined attributes, the results can be aggregated to provide an overall understanding of the impact of any given proposal on the WHS. The relative significance to the OUV of each view, each landscape and each heritage asset which may be affected, should be identified.



**7.08** The aggregated impacts on individual assets can contribute to understanding the full significance to the WHS. For example the impact on a landscape appreciated for its ‘picturesque’ qualities in Georgian times or an impact on the view from or to a Georgian building located to take advantage of the view and / or to be seen in the context of the wider view, will have particular significance. It is not necessarily the number of viewpoints the proposed development can be seen from or even the scale of the impact on any asset which of itself will define the degree of impact and overall significance on the WHS and its setting. This will be dictated by the significance of the landscape and / or the view or views affected in relation to the OUV. This differentiates the assessment of landscape and visual impact on the WHS from other landscape or visual impact assessments where for example factors such as the landscape designation of the landscape or viewpoint may be more significant. It can therefore be seen that in assessing impact on the WHS, the landscape and visual impact is intricately wrapped up with the OUV. In addition it will also be necessary to assess impact on specific historical assets related to the OUV of the WHS, this

may include impacts on hill forts associated with Bath and its founding, Roman sites or features of significance to the founding or management of the city and Georgian buildings and landscapes known to be of significance in Georgian times. Any assessment of impact on the setting will assess each of these aspects of setting together with an overall assessment of the impact on the WHS.

**7.09** A framework is provided below which seeks to bring together existing guidance and best practice in order to guide preparation of a comprehensive assessment of the effects of proposals on the City of Bath WHS located within or affecting the setting of the WHS.

**7.10** The process should run parallel with and inform and influence development proposals to avoid or reduce impacts or to better reveal the significance of the WHS.

### Work Stage in Summary

### Description of Work Required and Presentation Guidance

#### A

#### Description of Existing Conditions

- i) Identify and describe the assets which convey the OUV and which may be affected by development or other changes under the separate headings of landscape and townscape character, views and visual aspects and historical aspects.
- ii) Assess the significance of each asset in conveying the OUV including where appropriate the sensitivity of the assets

Identify and describe assets and attributes which may be affected by development or other changes with potential impact on the OUV including authenticity, integrity and significance of the WHS. Analyse the significance of each asset to the OUV and their contribution to the setting of the WHS. Refer to Appendix 13 for grading the significance of assets. The following aspects should be considered.

#### Landscape and Townscape Character including Topography

- Identify and describe significant aspects of the landscape character, developed and undeveloped, rural and urban, and
- Identify and describe their significance to the OUV and assess their sensitivity to change

Work Stage in Summary	Description of Work Required and Presentation Guidance	Work Stage in Summary	Description of Work Required and Presentation Guidance
	<p><b>Visual Setting</b></p> <ul style="list-style-type: none"> <li>Identify specific significant viewpoints where the site or any potential development or changes would be visible from (including views to and from the WHS and views within the setting of the WHS) and</li> <li>specify the significance of the views to the OUV and assess their sensitivity to change</li> </ul>		<p><b>Presentation</b></p> <p>Written text supported by photographs of the site and its surroundings, of significant historic assets and views from significant viewpoints with photograph locations indicated on a map.</p>
	<p><b>Historic Context and Setting</b></p> <ul style="list-style-type: none"> <li>Identify any relevant known historic assets and assess potential for historic remains which may be affected by the proposals</li> <li>Specify their significance where known to the OUV</li> </ul>	<p><b>B</b></p> <p><b>Description of Proposed Development or Other Proposed Change</b></p> <p>Describe the proposed development or other changes particularly those parts which may affect the assets listed in A above</p>	<p><b>Key aspects of the development</b></p> <ul style="list-style-type: none"> <li>Describe the key aspects of the development relevant to the WHS and its setting including any phasing</li> <li>Describe alternatives considered and the reasons for the final choice</li> </ul>
	<p><b>Any other aspects of setting</b></p> <ul style="list-style-type: none"> <li>Identify any other aspects of setting which may be affected. This should include routes into and out of the city and the River Avon and Kennet and Avon Canal corridors where there may be an effect on their character or views to and from them.</li> <li>Specify their significance to the OUV.</li> </ul>		<p><b>Presentation</b></p> <p>Written text supported by plans, elevations, section and photomontages as appropriate.</p>

Work Stage in Summary	Description of Work Required and Presentation Guidance	Work Stage in Summary	Description of Work Required and Presentation Guidance
<p><b>C</b> <b>Assessment of the Effects of the proposals on the OUV, authenticity and integrity of the WHS for each of the aspects of setting listed.</b></p> <p>i) Assess the scale of impact of the proposed development or other changes on the individual assets under the separate headings of landscape and townscape character, views and visual aspects and historical aspects</p> <p>ii) Assess the overall scale of Impact on the OUV of the WHS by aggregating the results of Ci above</p>	<p>Objectively assess any impacts on the OUV, authenticity and integrity and significance of the WHS. Key assets should be assessed individually as well as collectively to provide an overall assessment of the effects on the OUV. The effects on the following aspects should be considered.</p> <ul style="list-style-type: none"> <li>• the character of the landscape in the area of proposed change and in the surrounding area</li> <li>• specific views both to and from the area of proposed change. Preparation of a Zone of Theoretical Visibility may help to indicate the potential extent of any views to the proposals</li> <li>• known or potential historic assets relevant to the WHS and its setting</li> <li>• other aspects of setting if appropriate. This should include the effect of any noise or smells resulting from the proposals and effects on routes into and out of the city and on the River Avon and Kennet and Avon Canal corridors.</li> </ul>		<p>Assess the degree of change and whether the impact is adverse (negative), neutral or beneficial (positive) for each asset. Identify whether impacts are direct or indirect, cumulative, and temporary or permanent. Refer to Appendix 13 for grading the scale of impact.</p> <p>Assess opportunities for mitigation measures to reduce detrimental impacts and potential opportunities for enhancement. Assess the resultant scale of impact.</p> <p>Assess the overall magnitude of the impact of the proposals on the OUV by aggregating the results of the assessment of impact on individual assets.</p>
			<p><b>Presentation</b> Written text supported by illustrations as appropriate. The impact assessment should also be presented in tabulated form particularly for larger or more complex proposals.</p>

Work Stage in Summary	Description of Work Required and Presentation Guidance	Work Stage in Summary	Description of Work Required and Presentation Guidance
<p><b>D</b> <b>Detailed Design Considerations</b> Describe how the proposals and any proposed mitigation respond to the location and the wider area with reference to the aspects of setting</p>	<p>Describe design and mitigation measures as appropriate and how they have avoided, reduced or mitigated the Impacts identified or better revealed the significance of the WHS</p>		<p><b>Presentation</b> Written text with tabulated summary of the significance of the effects on the main assets and the overall significance of the effects on the WHS.</p>
	<p><b>Presentation</b> Written text supported by illustrations as appropriate</p>		
<p><b>E</b> <b>Summary and Conclusion</b> i) Assess the overall significance or impact of the effects of proposed development or other changes on the OUV. ii) Summarise the effects of the proposed development or other changes on the OUV, authenticity, integrity and significance of the WHS.</p>	<p>Assess the overall significance of the effects of proposed development or other changes on the OUV. This is a function of the significance (and, where appropriate, the sensitivity) of the assets and the scale of impact on them. Refer to Appendix 13 for grading the overall significance of the effects.</p>		
	<p>The assessment should include a summary and conclusion clearly setting out the effects of the proposals on the OUV, authenticity, integrity and significance of the WHS.</p>		

# Appendices

## Appendix 1

### City of Bath World Heritage Property

#### Statement of Outstanding Universal Value

**Date inscription: 1987**

**Criteria: i, ii, iv**

**Date of SOUV: 2010**

The City of Bath is of outstanding universal value for the following cultural attributes:

- The Roman remains, especially the Temple of Sulis Minerva and the baths complex (based around the hot springs at the heart of the Roman city of Aquae Sulis, which have remained at the heart of the City's development ever since) are amongst the most famous and important Roman remains north of the Alps, and marked the beginning of Bath's history as a spa town.
- The Georgian city reflects the ambitions of John Wood Senior, Ralph Allen and Richard "Beau" Nash to make Bath into one of the most beautiful cities in Europe, with architecture and landscape combined harmoniously for the enjoyment of the spa town's cure takers.

- The Neo-classical style of the public buildings (such as the Assembly Rooms and the Pump Room) harmonises with the grandiose proportions of the monumental ensembles (such as Queen Square, Circus and Royal Crescent) and collectively reflects the ambitions, particularly social, of the spa city in the 18th century.
- The individual Georgian buildings reflect the profound influence of Palladio, and their collective scale, style and the organisation of the spaces between buildings epitomises the success of architects such as the John Woods, Robert Adam, Thomas Baldwin and John Palmer in transposing Palladio's ideas to the scale of a complete city, situated in a hollow in the hills and built to a Picturesque landscape aestheticism creating a strong garden city feel, more akin to the 19th century garden cities than the 17th century Renaissance cities.

### Criteria

Criterion (i): *Represents a masterpiece of human creative genius.*

Bath's grandiose neo-classical Palladian crescents, terraces and squares spread out over the surrounding hills and set in its green valley, are a demonstration par excellence of the integration of architecture, urban design and landscape setting, and the deliberate creation of a beautiful city. Not only are individual buildings such as the Assembly Rooms and Pump Room of great distinction, they are part of the larger overall city landscape that evolved over a century in a harmonious and logical way, drawing together public and private buildings and spaces in a way that reflects the precepts of Palladio tempered with picturesque aestheticism.

Bath's quality of architecture and urban design, its visual homogeneity and its beauty are largely testament to the skill and creativity of the architects and visionaries of the 18th and 19th centuries who applied and developed Palladianism in response to the specific opportunities offered by the spa town and its physical environment and natural resources (in particular the hot springs and the local Bath Oolitic limestone). Three men – architect John Wood Senior, entrepreneur and quarry owner Ralph Allen and celebrated social shaper and Master of Ceremonies Richard "Beau" Nash – together provided the impetus to start this social, economic and physical rebirth, resulting in a city that played host to the social, political and cultural leaders of the day. That the architects who followed were working over the course of a century, with no master plan or single patron, did not prevent them from contriving to relate each individual development to those around it and to the wider landscape, creating a city that is harmonious and logical, in concord with its natural environment and extremely beautiful.

### Significance of the site

Criterion (ii): *Exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town planning or landscape design.*

Bath exemplifies the 18th century move away from the inward-looking uniform street layouts of Renaissance cities that dominated through the 15th-17th centuries, towards the idea of planting buildings and cities in the landscape to achieve picturesque views and forms, which could be seen echoed around Europe particularly in the 19th century. This unifying of nature and city, seen throughout Bath, is perhaps best demonstrated in the Royal Crescent (John Wood Younger) and Lansdown Crescent (John Palmer). Bath's urban and landscape spaces are created by the buildings that enclose them, providing a series of interlinked spaces that flow organically, and that visually (and at times physically) draw in the green surrounding countryside to create a distinctive garden city feel, looking forward to the principles of garden cities developed by the 19th century town planners.

Criterion (iv): *Be an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.*

Bath reflects two great eras in human history: Roman and Georgian. The Roman Baths and temple complex, together with the remains of the city of Aquae Sulis that grew up around them, make a significant contribution to the understanding and appreciation of Roman social and religious society. The 18th century re-development is a unique combination of outstanding urban architecture, spatial arrangement and social history. Bath exemplifies the main themes of the 18th century neoclassical city; the monumentalisation of ordinary houses, the integration of landscape and town, and the creation and interlinking of urban spaces, designed and developed as a response to the growing popularity of Bath as a society and spa destination and to provide an appropriate picturesque setting and facilities for the cure takers and social visitors.

Although Bath gained greatest importance in Roman and Georgian times, the city nevertheless reflects continuous development over two millennia with the spectacular mediaeval Abbey Church sat beside the Roman temple and baths, in the heart of the 18th century and modern day city.

### Integrity (2010)

Remains of the known Roman baths, the Temple of Sulis Minerva and the below grounds Roman remains are well preserved and within the property boundary as are the areas of Georgian town planning and architecture, and large elements of the landscape within which the city is set. Despite some loss of Georgian buildings prior to inscription, the Georgian City remains largely intact both in terms of buildings and plan form. An extensive range of interlinked spaces formed by crescents, terraces and squares set in a harmonious relationship with the surrounding green landscape survive. The relationship of the Georgian city to its setting of the surrounding hills remains clearly visible. As a modern city, Bath remains vulnerable to large scale development and to transport pressures, both within the site and in its setting that could impact adversely on its garden city feel, and on views across the property and to its green setting.

### Authenticity (2010)

The hot springs, which are the reason for the City's original development, are of undoubted authenticity. The key Roman remains are preserved, protected and displayed within a museum environment, and the Roman Baths can still be appreciated for their original use. The majority of the large stock of Georgian buildings have been continuously inhabited since their construction, and retain a high degree of original fabric. Repairs have largely been sympathetic, informed by an extensive body of documentation, and aided by a programme of restoration in the late twentieth century. More vulnerable is the overall interaction between groups of buildings in terraces, crescents and squares and views to the surrounding landscape that contributed to the city's visual harmony. There is a need for new developments to respect the planning of the Georgian terraces, to respect the scale and rhythm of its structures, and to contribute to picturesque views.

## Management and Protection (2010)

The UK Government protects World Heritage Sites in England in two ways. Firstly individual buildings, monuments, gardens and landscapes are designated under the Planning (Listed Buildings and Conservation Areas) Act 1990 and the 1979 Ancient Monuments and Archaeological Areas Act and secondly through the UK Spatial Planning system under the provisions of the Town and Country Planning Act 1990.

National guidance on protecting the Historic Environment (Planning Policy Statement 5) and World Heritage (Circular 07/09) and accompanying explanatory guidance has been recently published by Government.

Policies to protect, promote, conserve and enhance World Heritage Sites, their settings and buffer zones can be found in regional plans and in local authority plans and frameworks.

The Bath and North East Somerset Local Plan contains a core policy which states that development which would harm the qualities which justified the inscription of the World Heritage Site, or its setting, will not be permitted.

All UK World Heritage Sites are required to have Management Plans which set out the OUV and the measures in place to ensure it is conserved, protected, promoted and enhanced. Relevant policies carry weight in the planning system. World Heritage Sites should have Steering Groups which are made up of key local stakeholders who oversee monitoring, implementation and review of the Management Plans.

The World Heritage Site Management Plan aims to address the key tensions between development and conservation of the city wide site. The plan proposes supplementary planning documents of the Summary Management Plan and of the Setting Study.

The main pressures currently facing the site are large scale development and the need for improved transport. New development will continue to be assessed against the policy framework listed above. Transport improvements are based principally around a bus based network and pedestrianisation, outlined in the Management Plan.

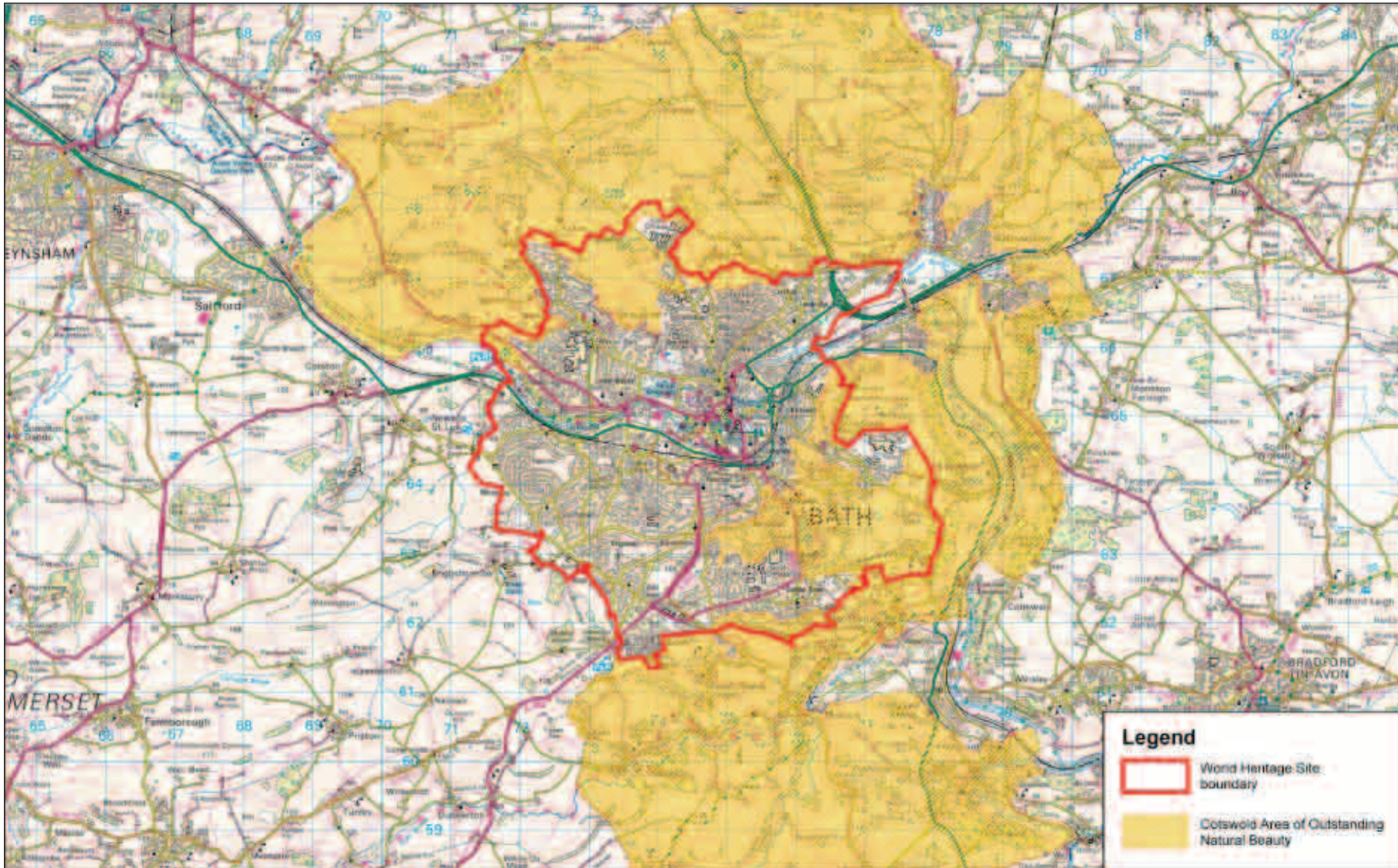
There is a need for development to be based on a greater articulation and understanding of the distinctiveness of the Georgian city, in order that new developments may reinforce the attributes that convey outstanding universal value.

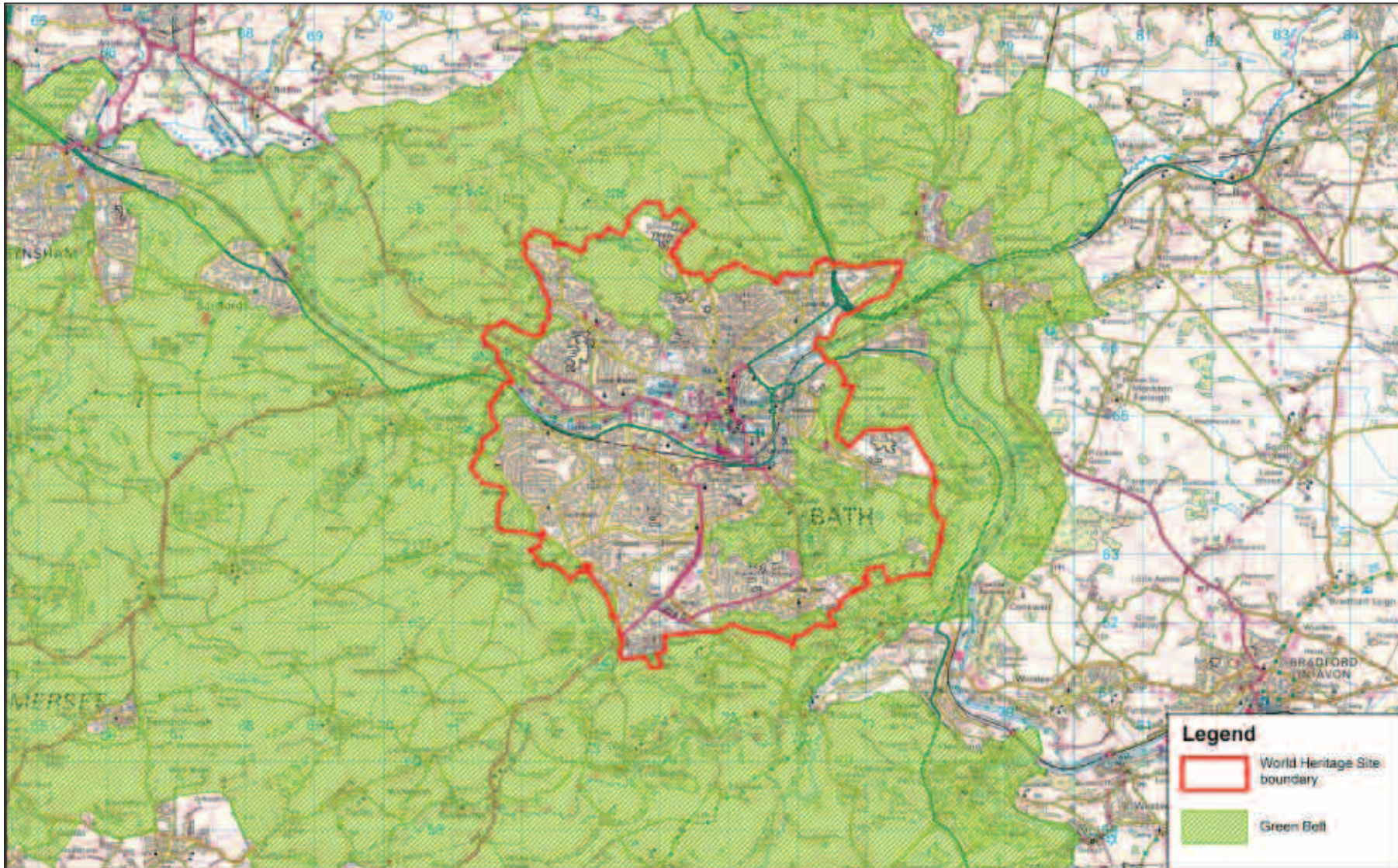


## Appendix 2

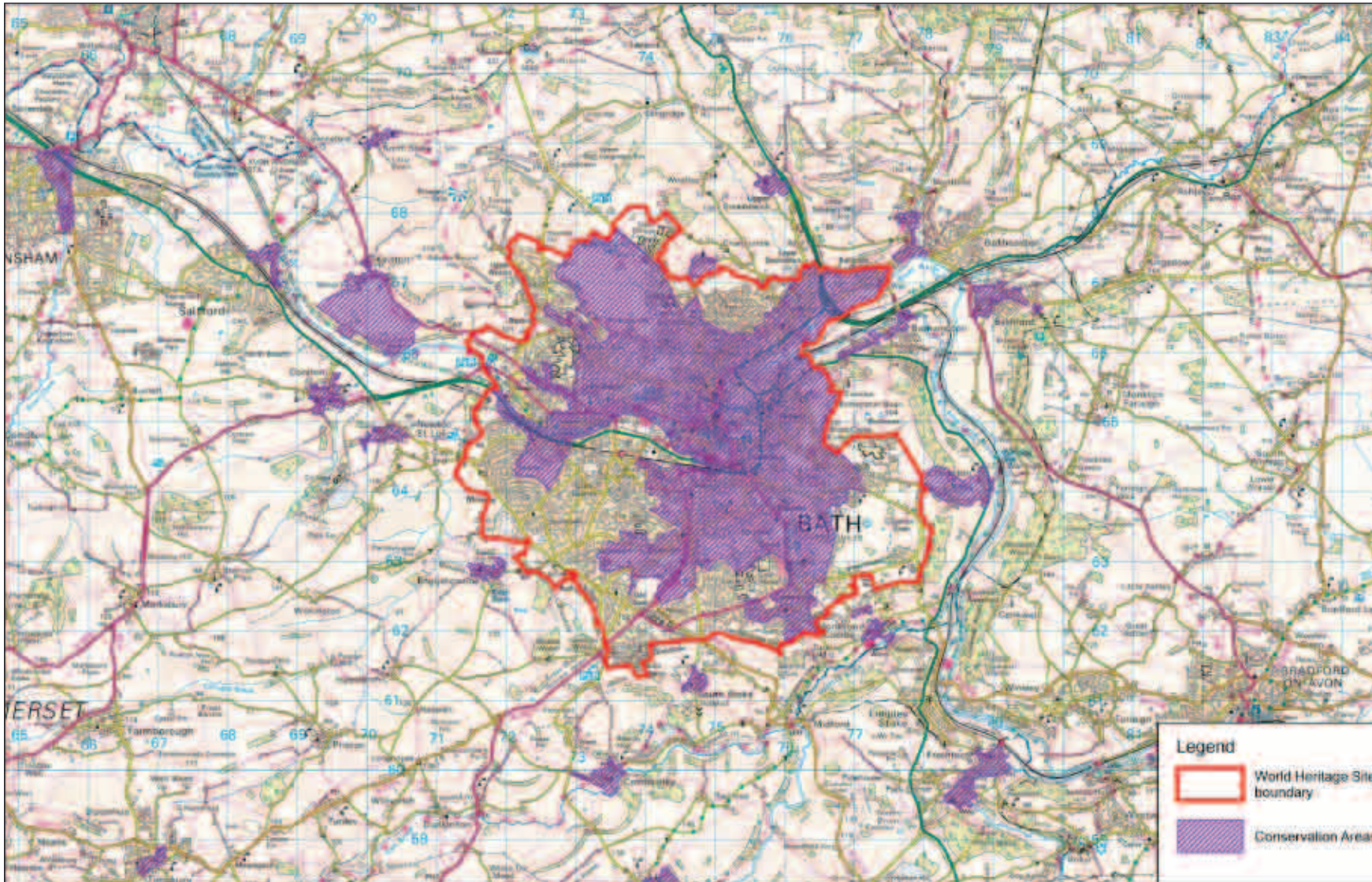
Planning Designations (Cotswolds AONB, Green Belt around Bath, Conservation Areas, Scheduled Ancient Monuments and Historic Parks and Gardens)

### Map 5a Planning Designations: Cotswolds Area of Outstanding Natural Beauty



**Map 5b** Planning Designations: Green Belt

**Map 5c** Planning Designations: Conservation Areas



**Map 5d** Planning Designations: Scheduled Ancient Monuments and Historic Parks and Gardens



## Appendix 3

### Extract from Cherishing Outdoor Places

#### - A Landscape Strategy for Bath Bath City Council (adopted 1993)

## Part 1: Introduction and Summary

### Bath's Special Landscape

Bath's rich and varied landscape is the product of its history. The natural setting to Bath - its geology and climate - has shaped the city's topography over thousands of years. Bath sits within the River Avon valley as it cuts through the southern end of the Cotswold Hills and where it is joined by a number of tributaries. The location of the hot springs within the river valley attracted early settlers. Throughout history the presence of the springs and the valley setting have contributed to the impact of the city on its surroundings.

The characteristic hilly, and often steep, topography of Bath, has both restricted and determined the pattern of development within the city. As a result it has provided Bath with its superb wooded skyline and allowed the retention of important greenspaces to penetrate deep within the built-up area. Many of these bring high quality rural landscapes right into the heart of the city.

The topography has also provided unique architectural opportunities. There are fine views across the River Avon valley from the hillsides and these have inspired architects to develop the high quality architecture of the crescents and terraces which characterise 18th century development in Bath and for which the city is so well renowned.

Throughout the city, buildings are viewed set within, or against, a backcloth of trees. Our forefathers planted exotic tree species within the city at the time of great explorations and plant collecting. Many of these were coniferous and evergreen and survive today as important features in the city's landscape.

From many city centre streets, views are channelled towards the fields and woodlands of the rural skyline. Many of the important Georgian buildings take advantage of these views. New landscapes were often created in association with the terraces and crescents to enhance the enjoyment of their views further. Many of these have been conserved as important townscape features within the city.

Bath's landscape is therefore part cause and partly an effect of the historical development of the city. It has been the interaction between the built and natural environment throughout history and their influence upon one another, which has created the unique composition of Bath.

The inscription of the City of Bath on the List of World Heritage Sites (1987) means that whole city has been recognised as being of outstanding universal value and thereby worthy of special protection. This accolade recognises Bath as a city of international importance for its contribution to the art of urban design, for its architectural quality, its Roman remains, its Georgian town centre and its historic associations. The City Council believes that the special quality of Bath lies not only in the fine architectural facades of its built environment but also in the urban and landscape spaces that they enclose and its setting amidst the high quality landscape of the southern Cotswold Hills.

The city has a wealth of greenery and open spaces, and this provides many different opportunities for leisure activities, learning, relaxation and the simple enjoyment of outdoor places. It also provides a home for a wide variety of plant and animal life. The biological diversity of the landscape is important and is a natural resource on which all life depends.

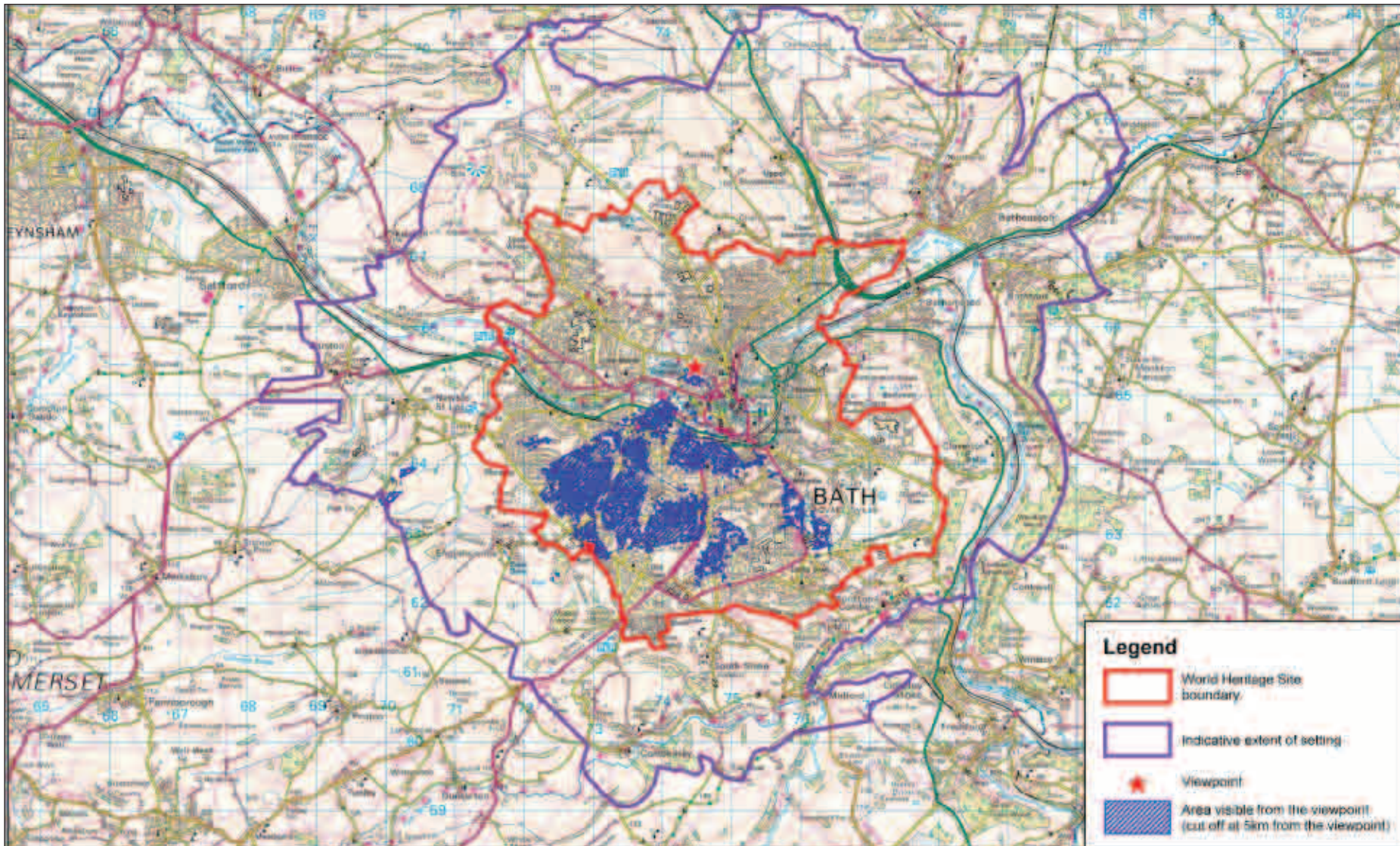
The landscape provides a natural beauty, which is an integral part of the city's special character and appearance and has the ability to soften the harshness of people's activities and a capacity to improve the quality of all our lives.

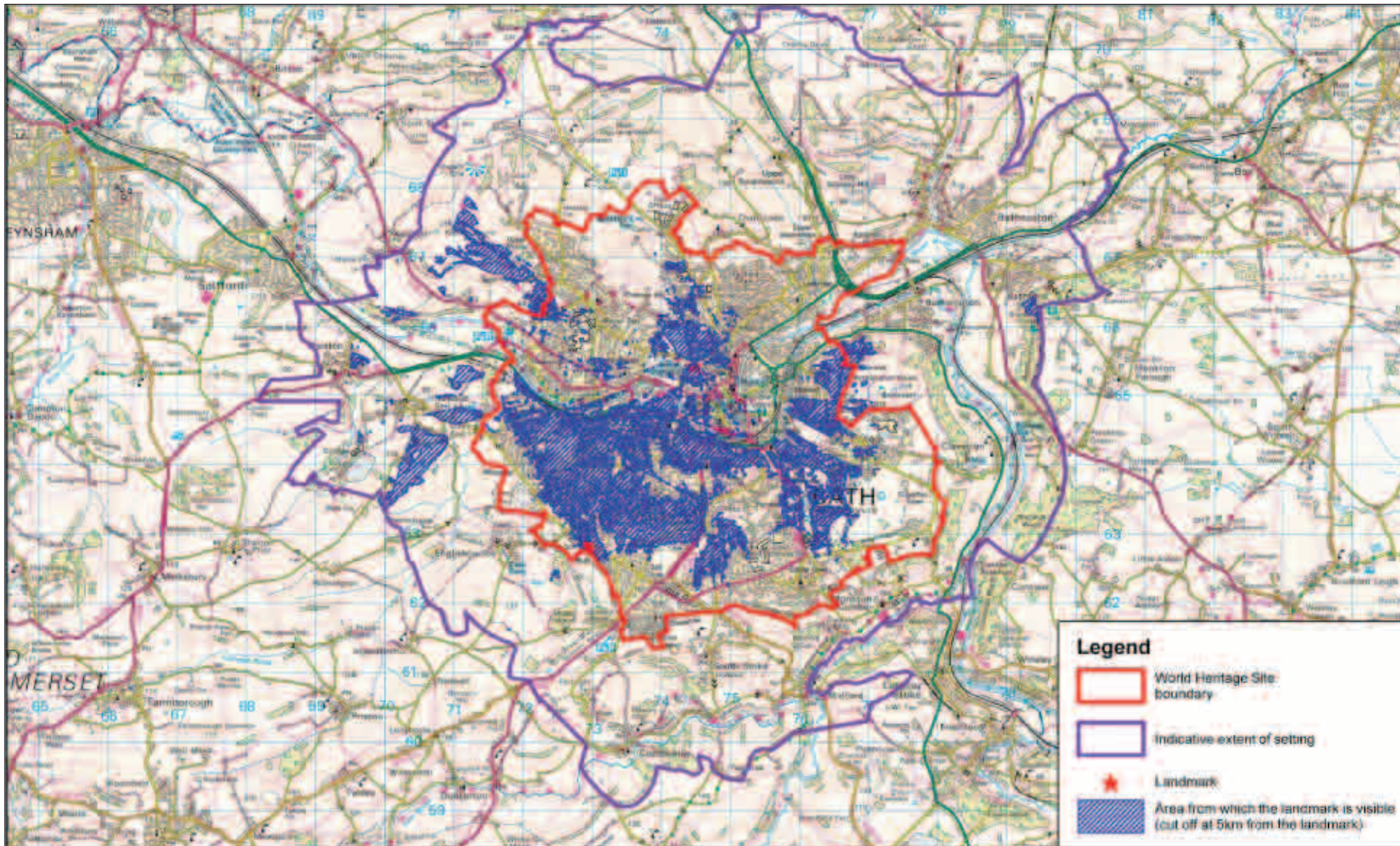
## Appendix 4

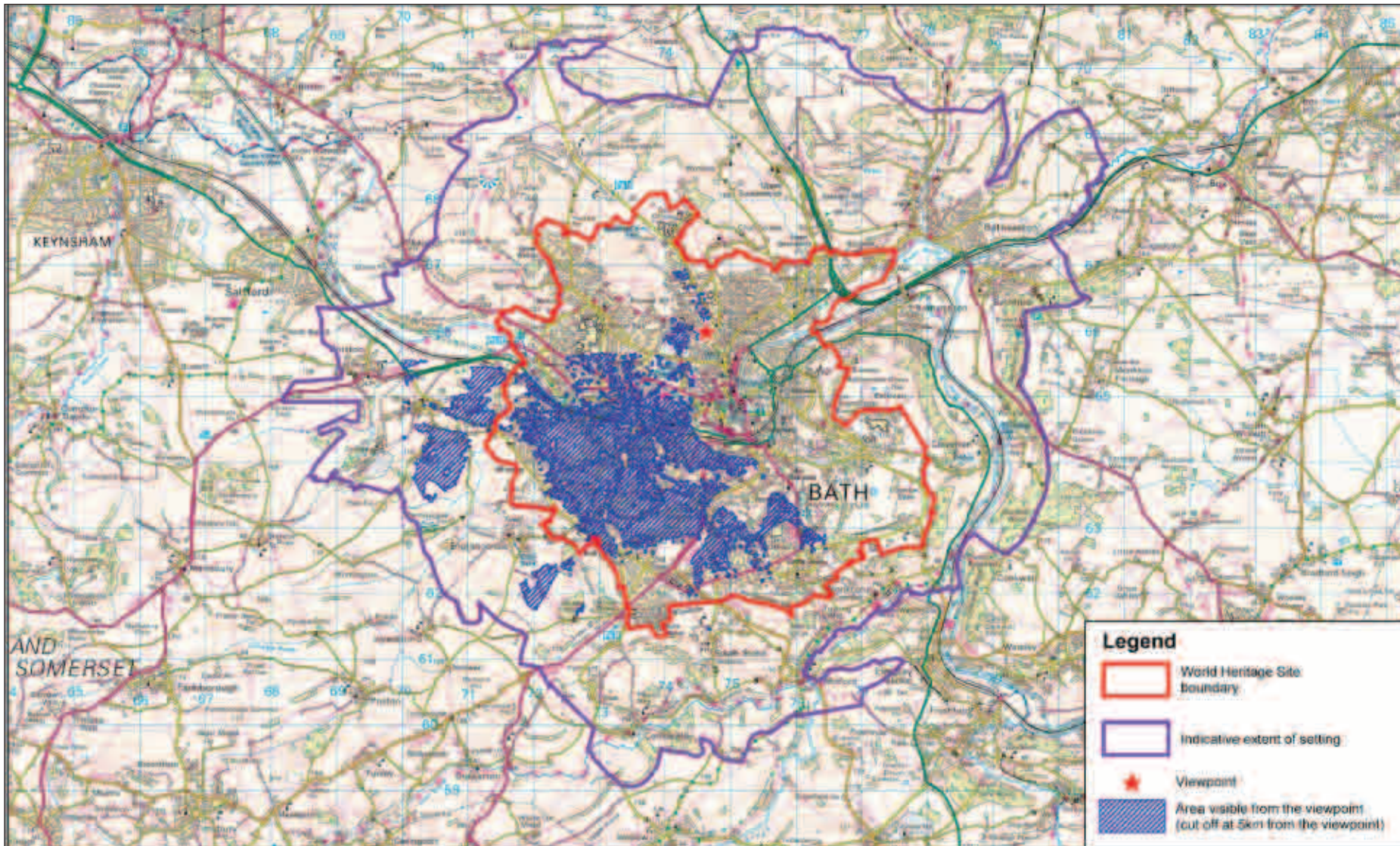
### Selection of Computer Generated View-shed Maps

(all maps in this section are computer generated and cut off at 5km from the viewpoint)

#### Map 7a Area Visible from the Viewpoint at the Royal Crescent

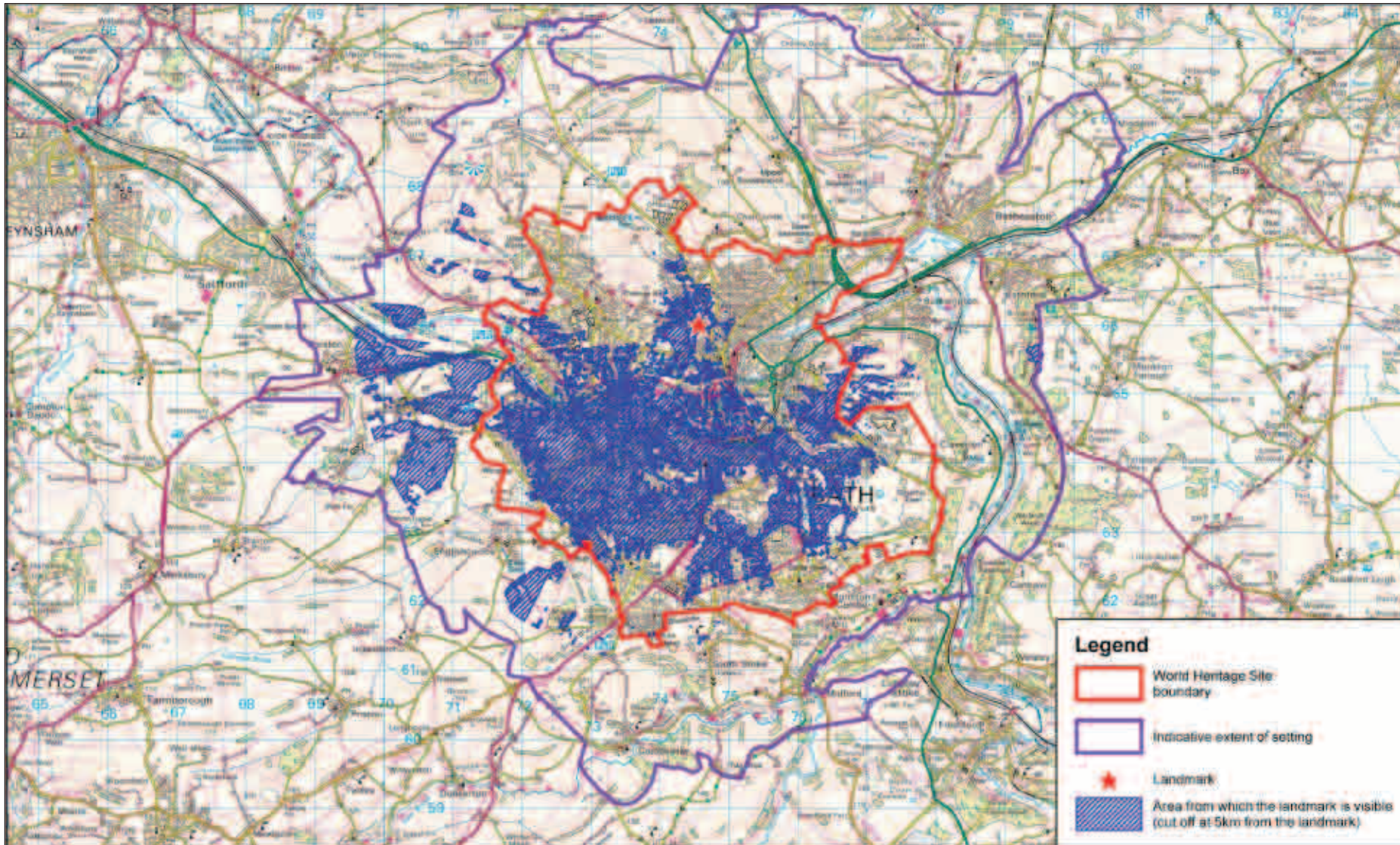


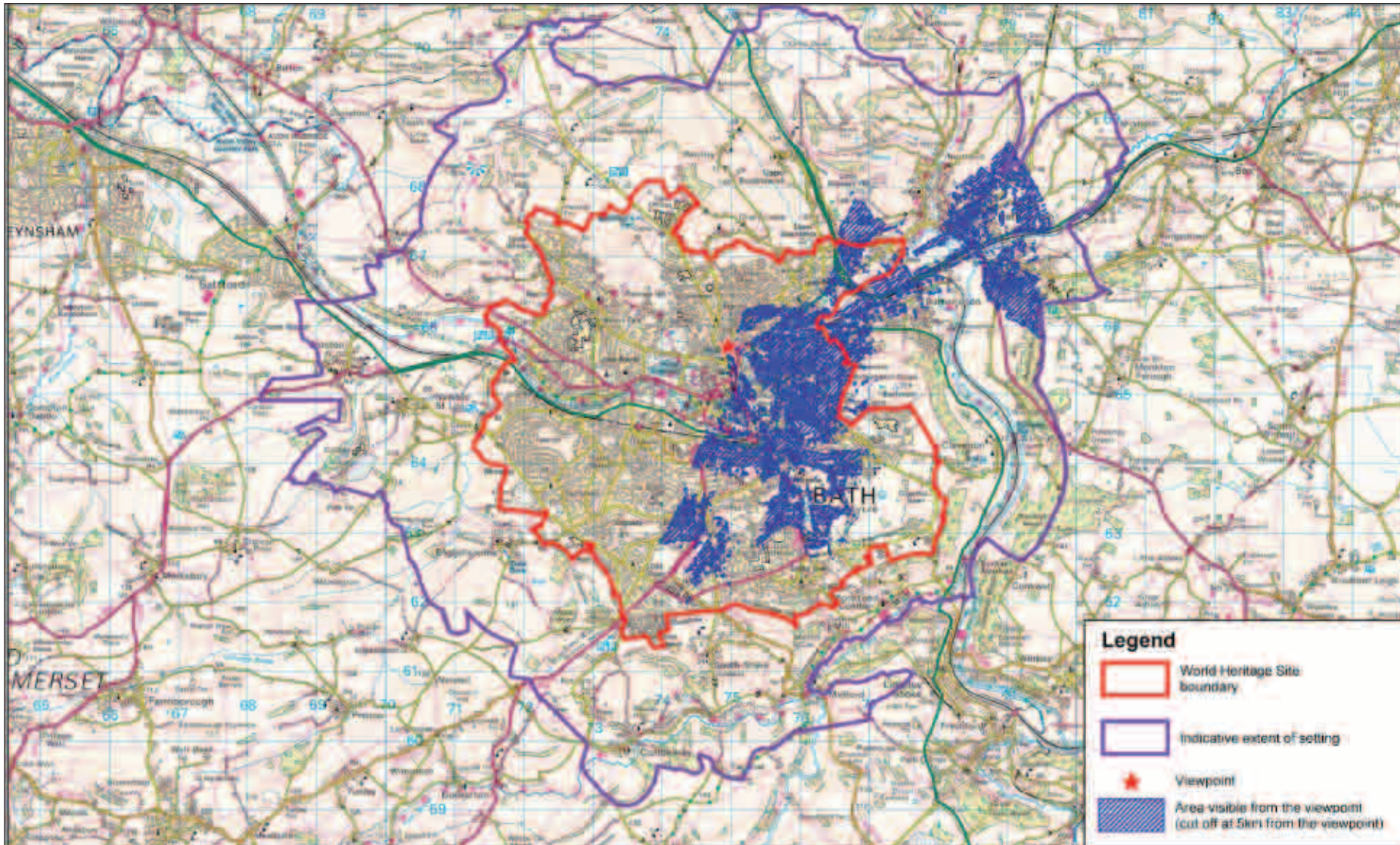
**Map 7b** Area from which the Royal Crescent is Visible

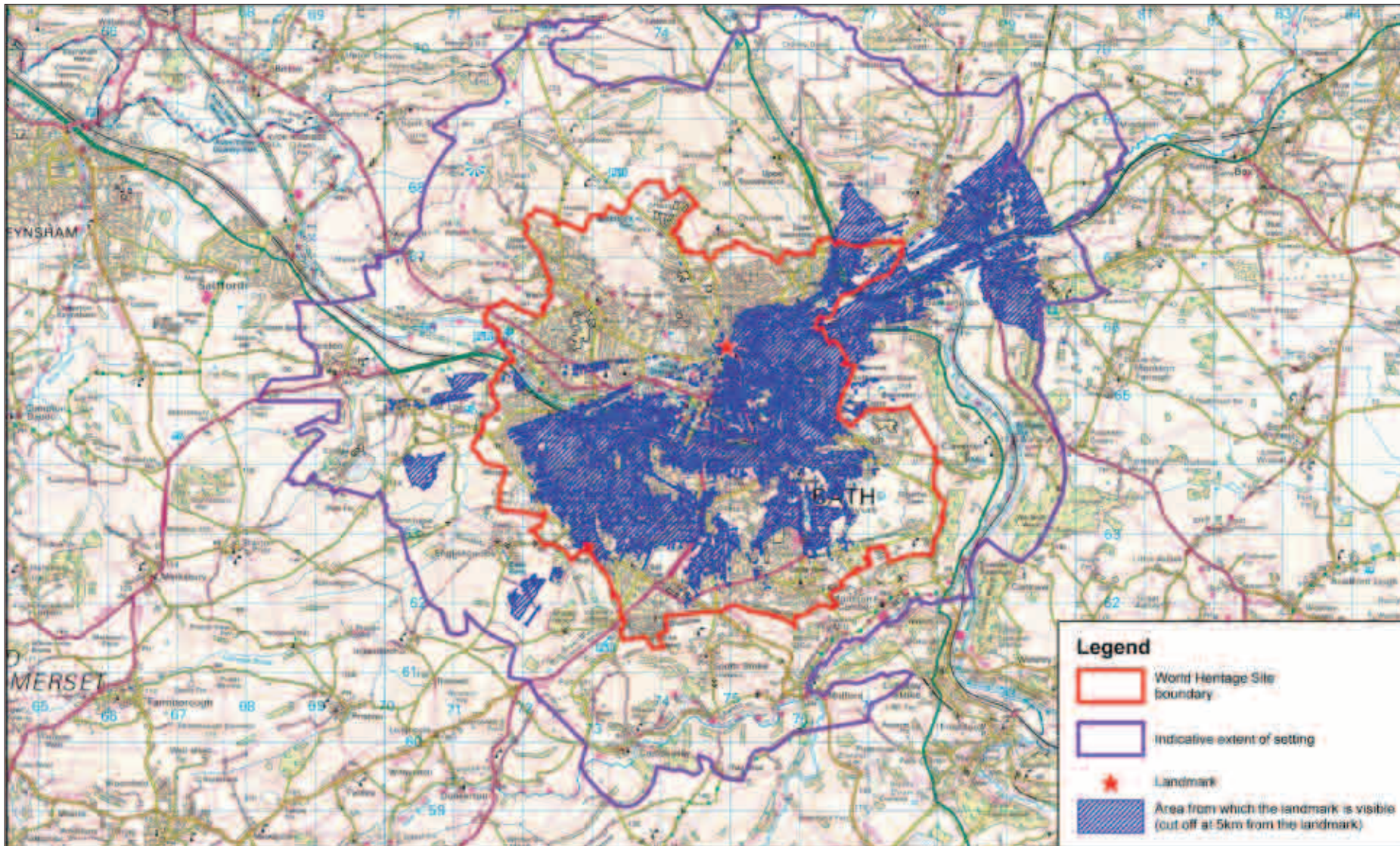
**Map 7c** Area Visible from the Viewpoint at Lansdown Crescent

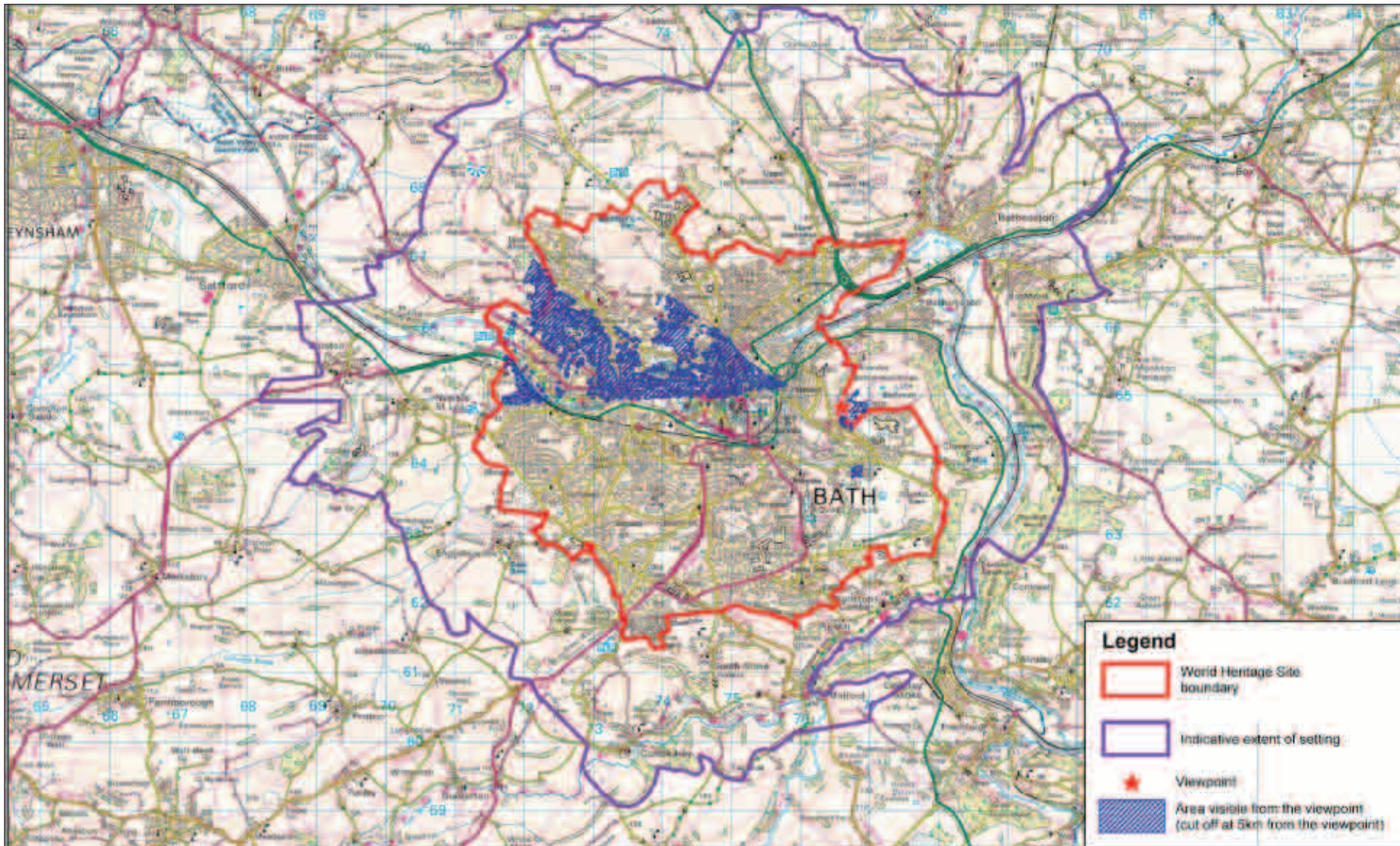


**Map 7d** Area from which the Lansdown Crescent is Visible

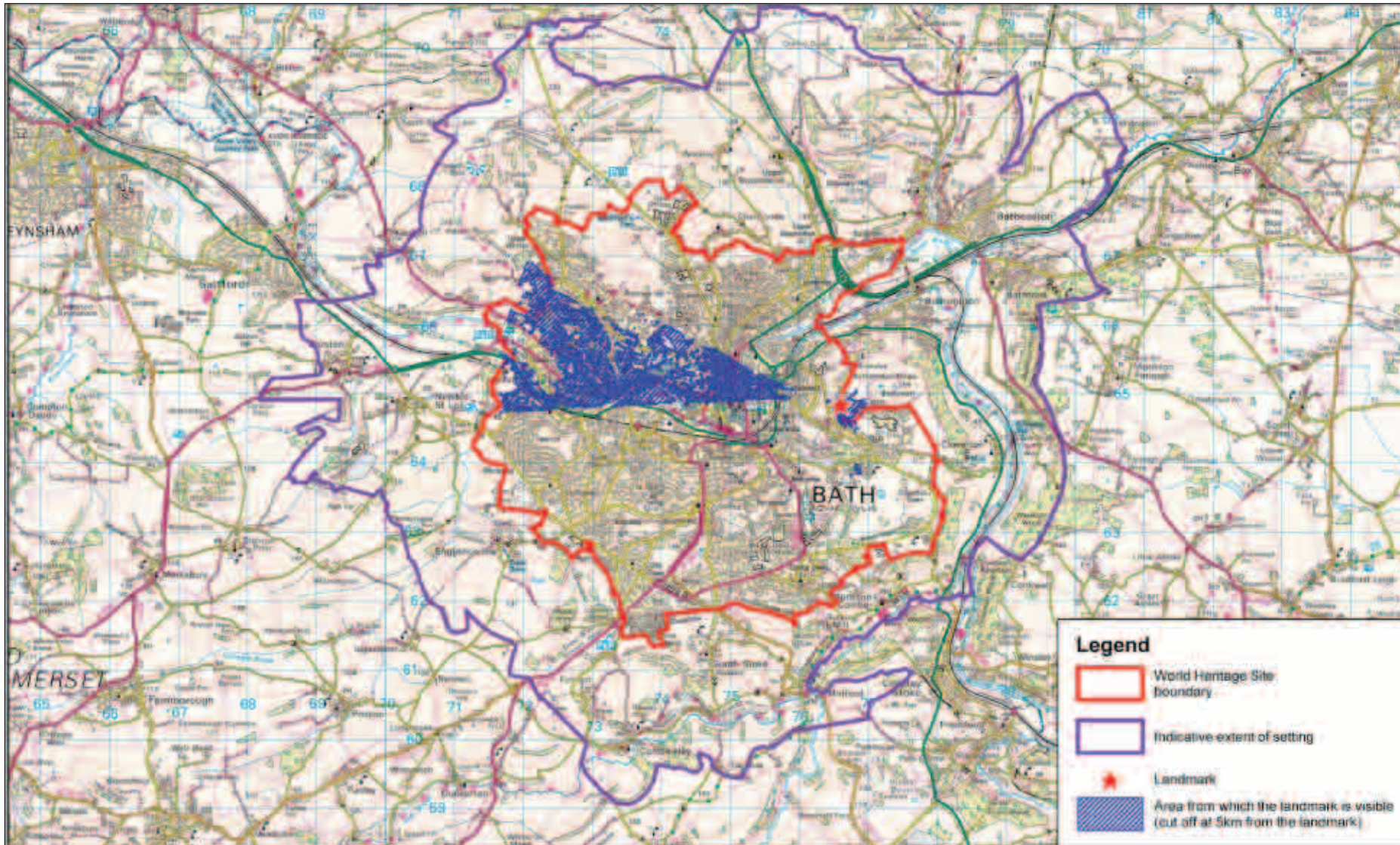


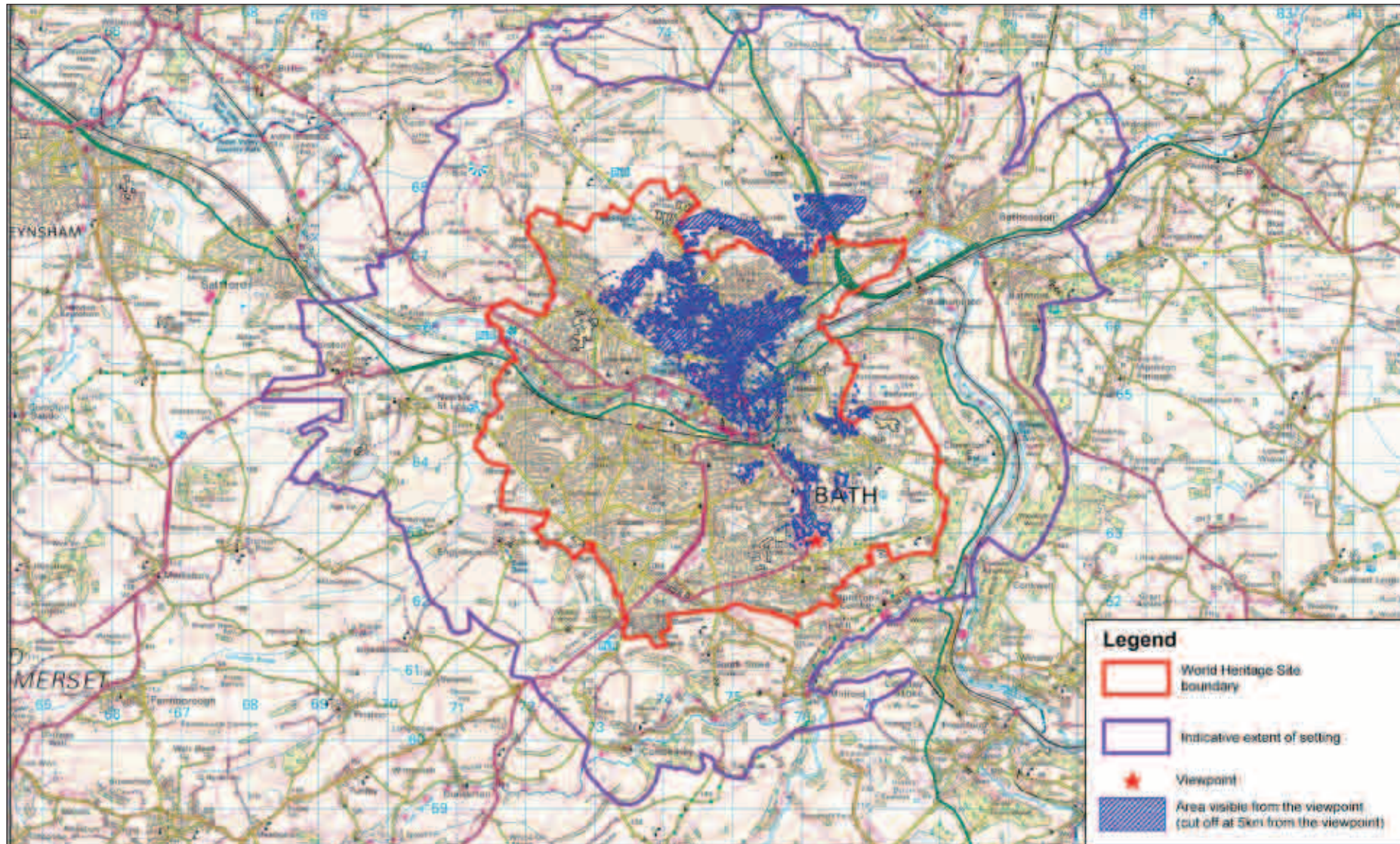
**Map 7e** Area Visible from the Viewpoint at Camden Crescent

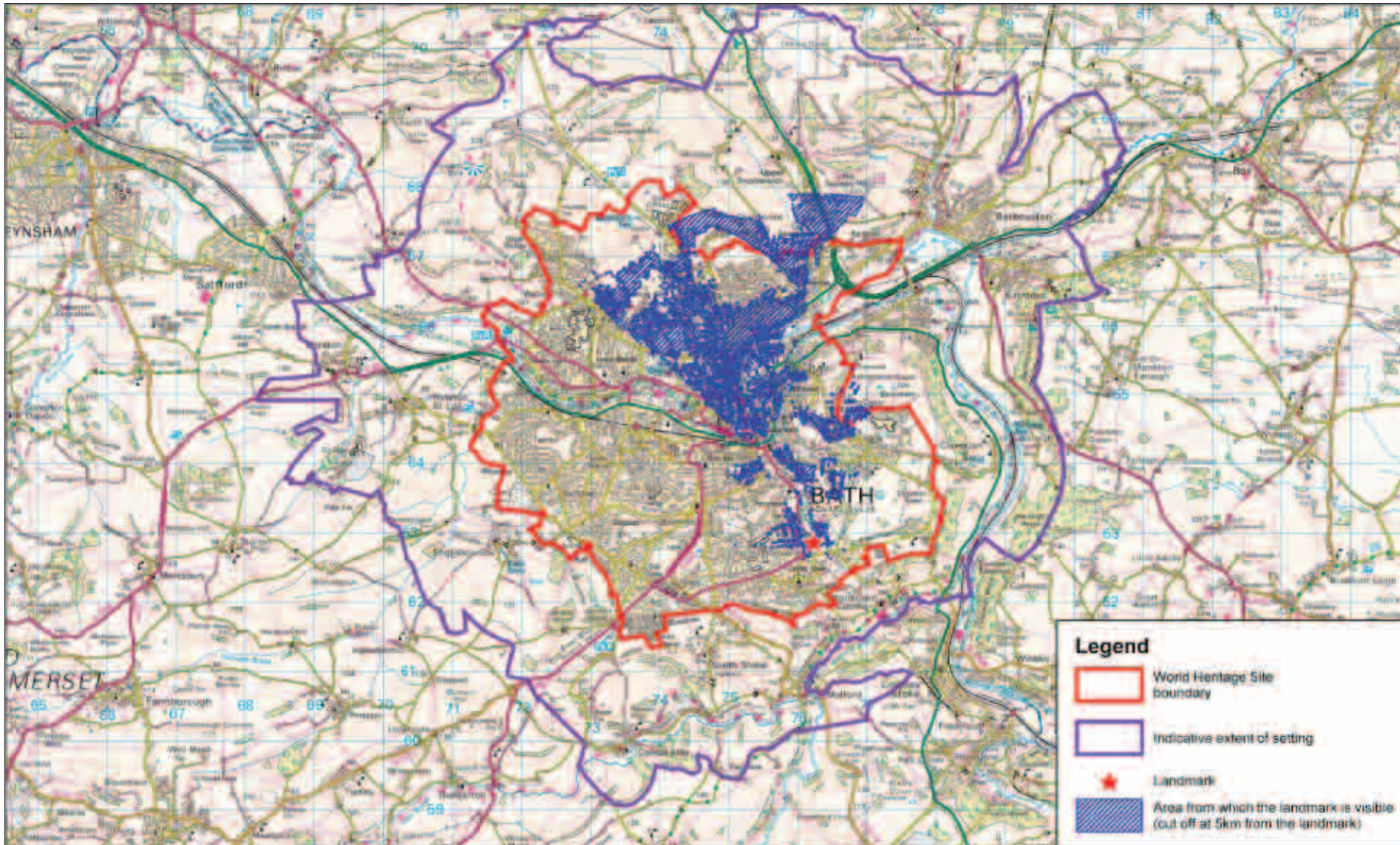
**Map 7f** Area from which Camden Crescent is Visible

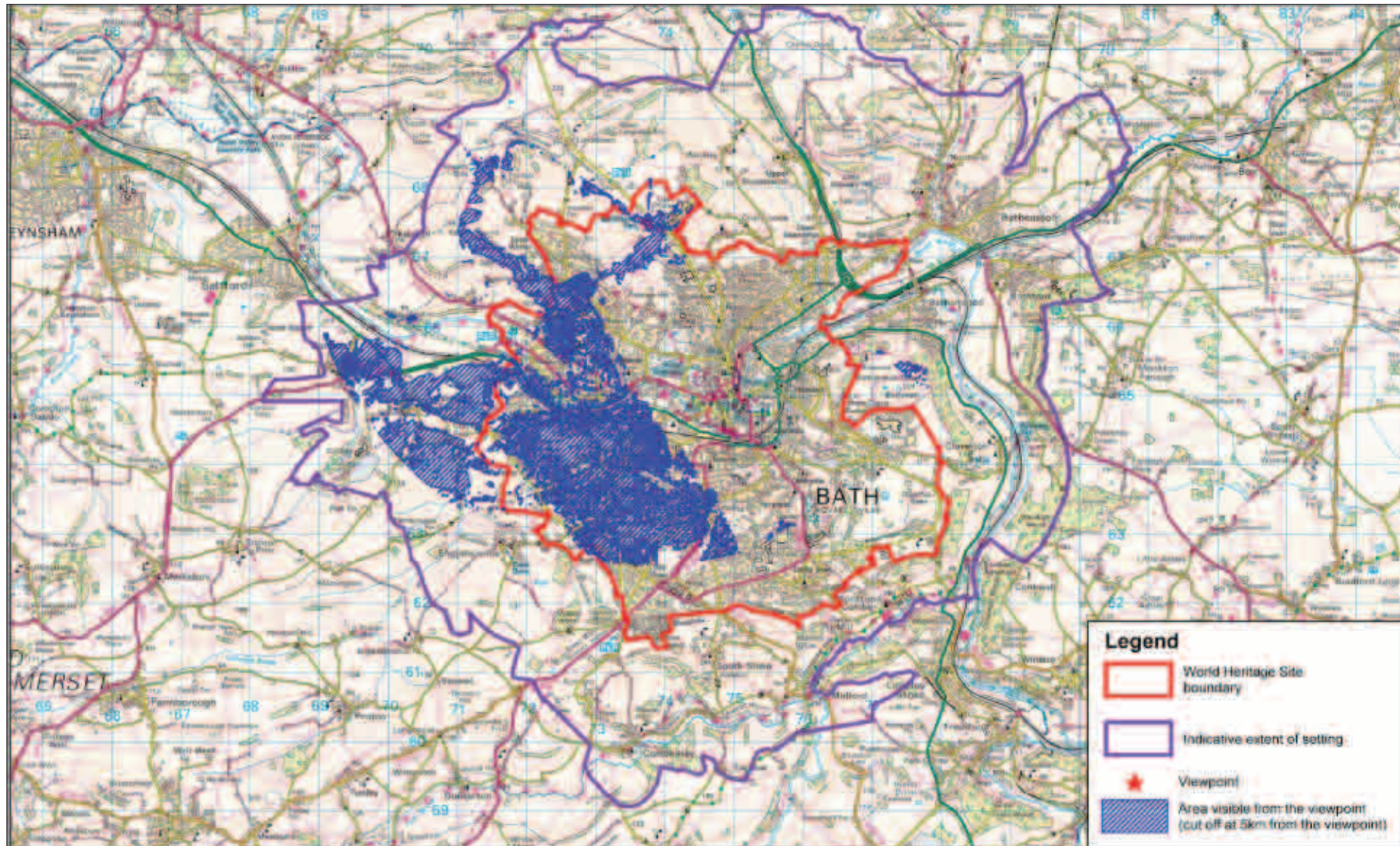
**Map 7g** Area Visible from the Viewpoint at Sham Castle

**Map 7h** Area from which Sham Castle is Visible



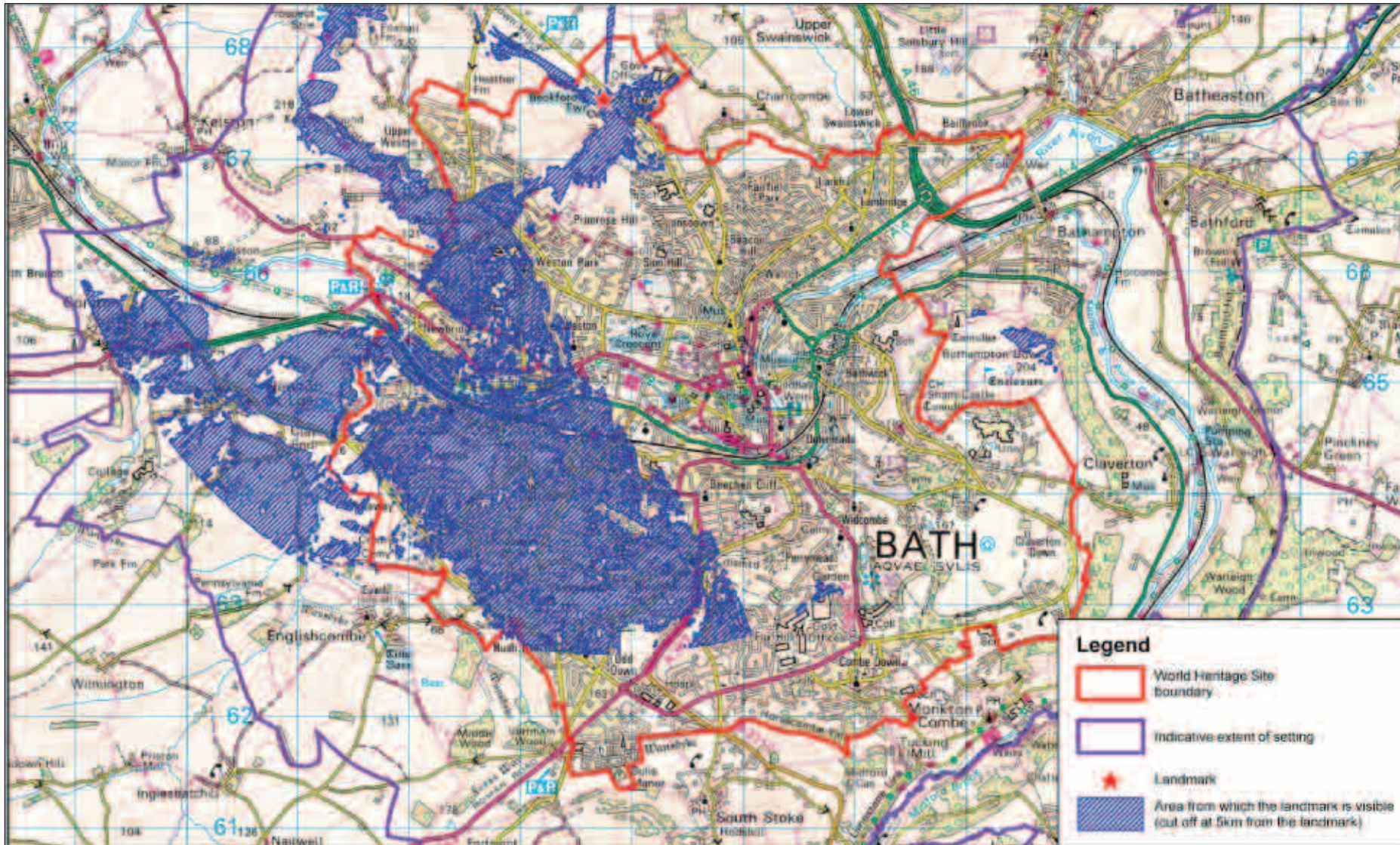
**Map 7i** Area Visible from the Viewpoint at Prior Park

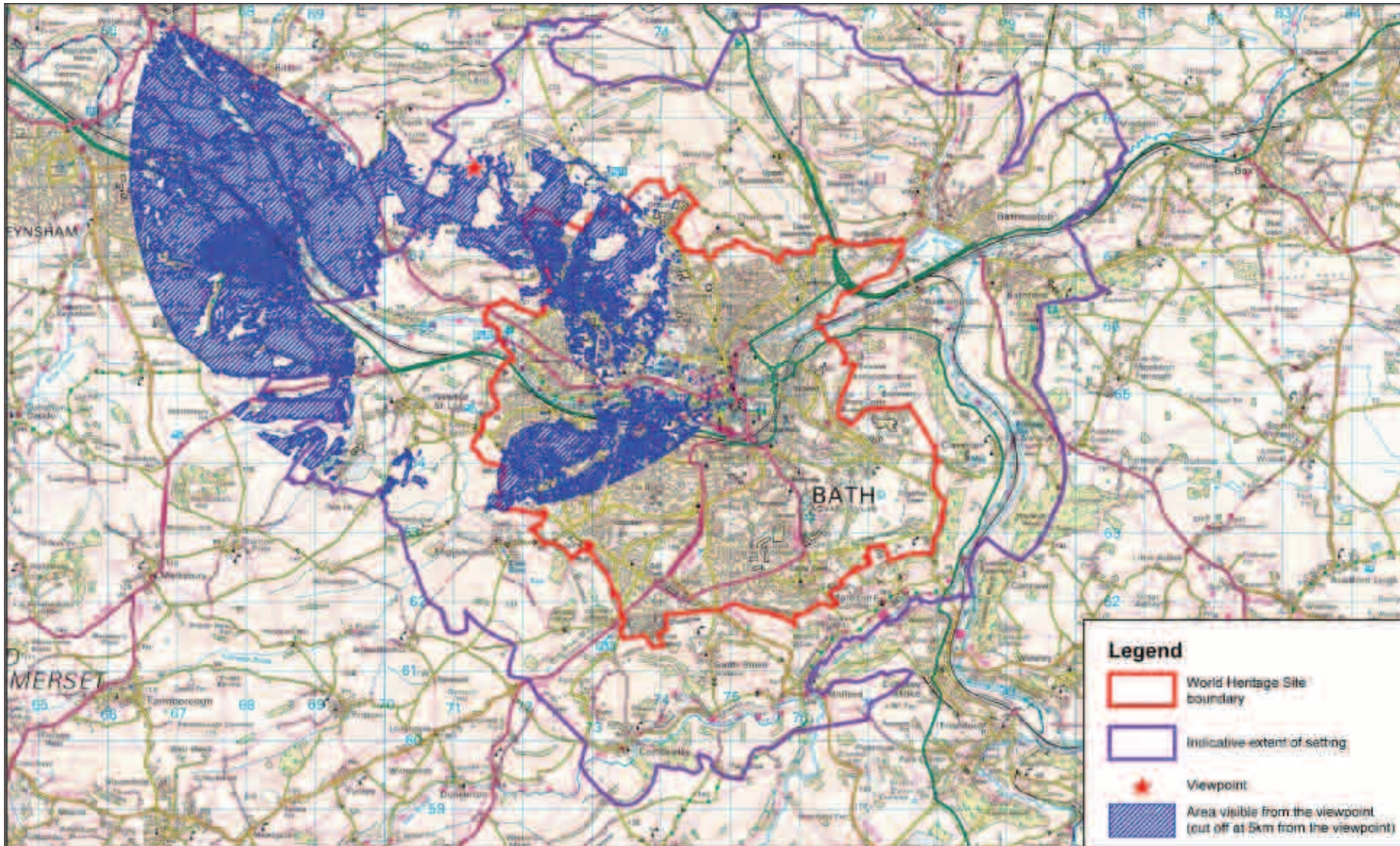
**Map 7j** Area from which Prior Park is Visible

**Map 7k** Area Visible from the Viewpoint at Beckford's Tower

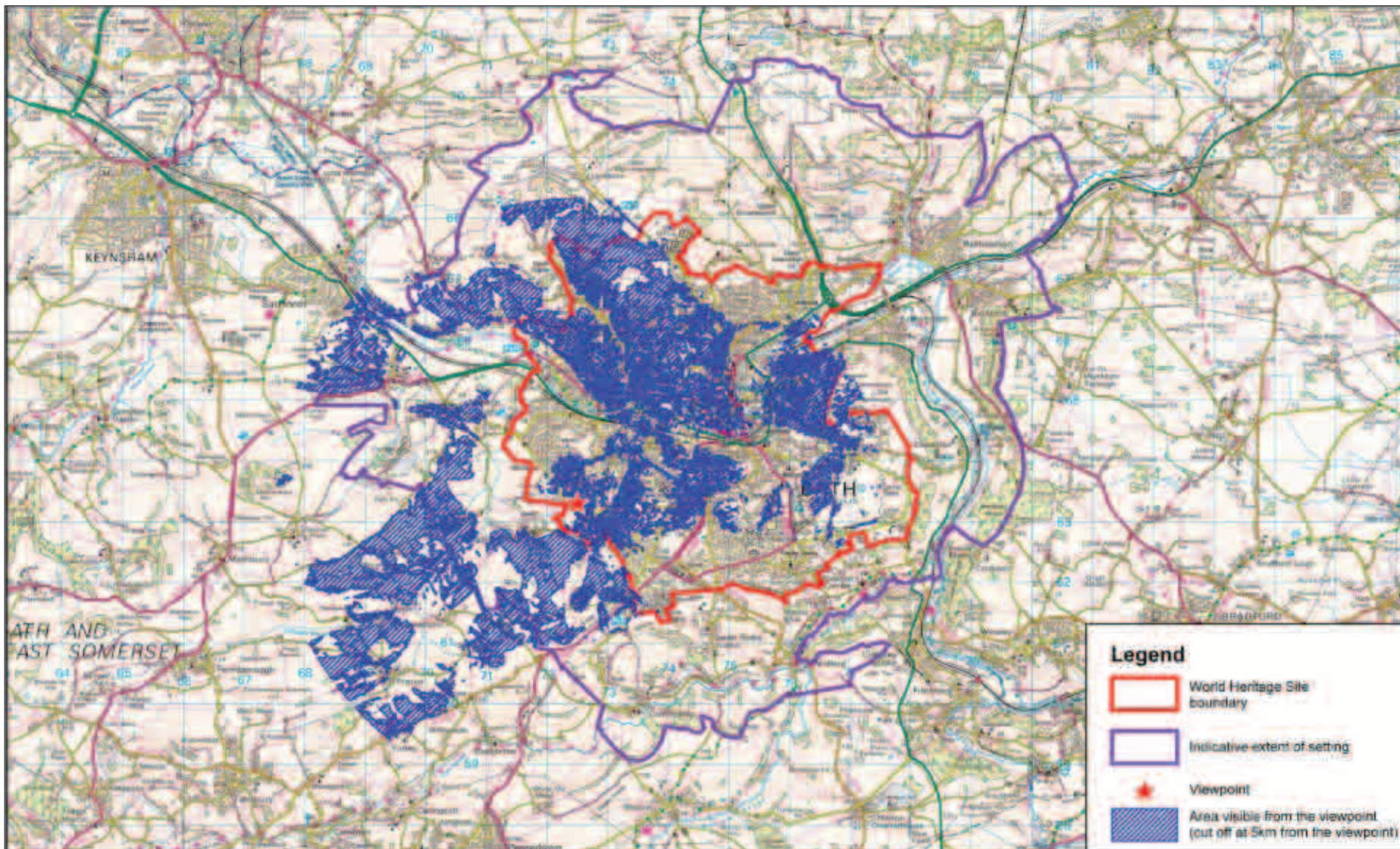


**Map 71** Area from which Beckford's Tower is Visible

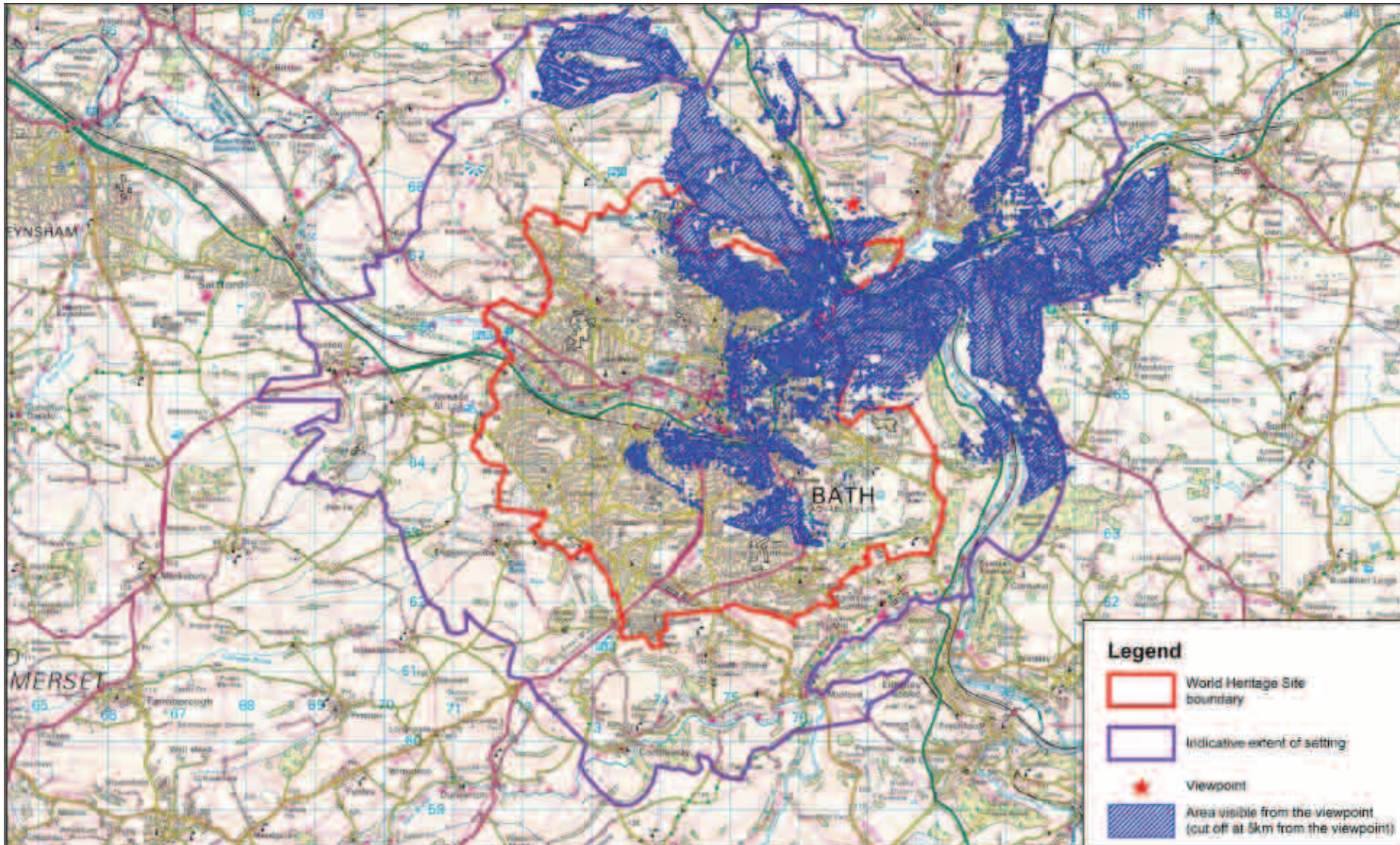


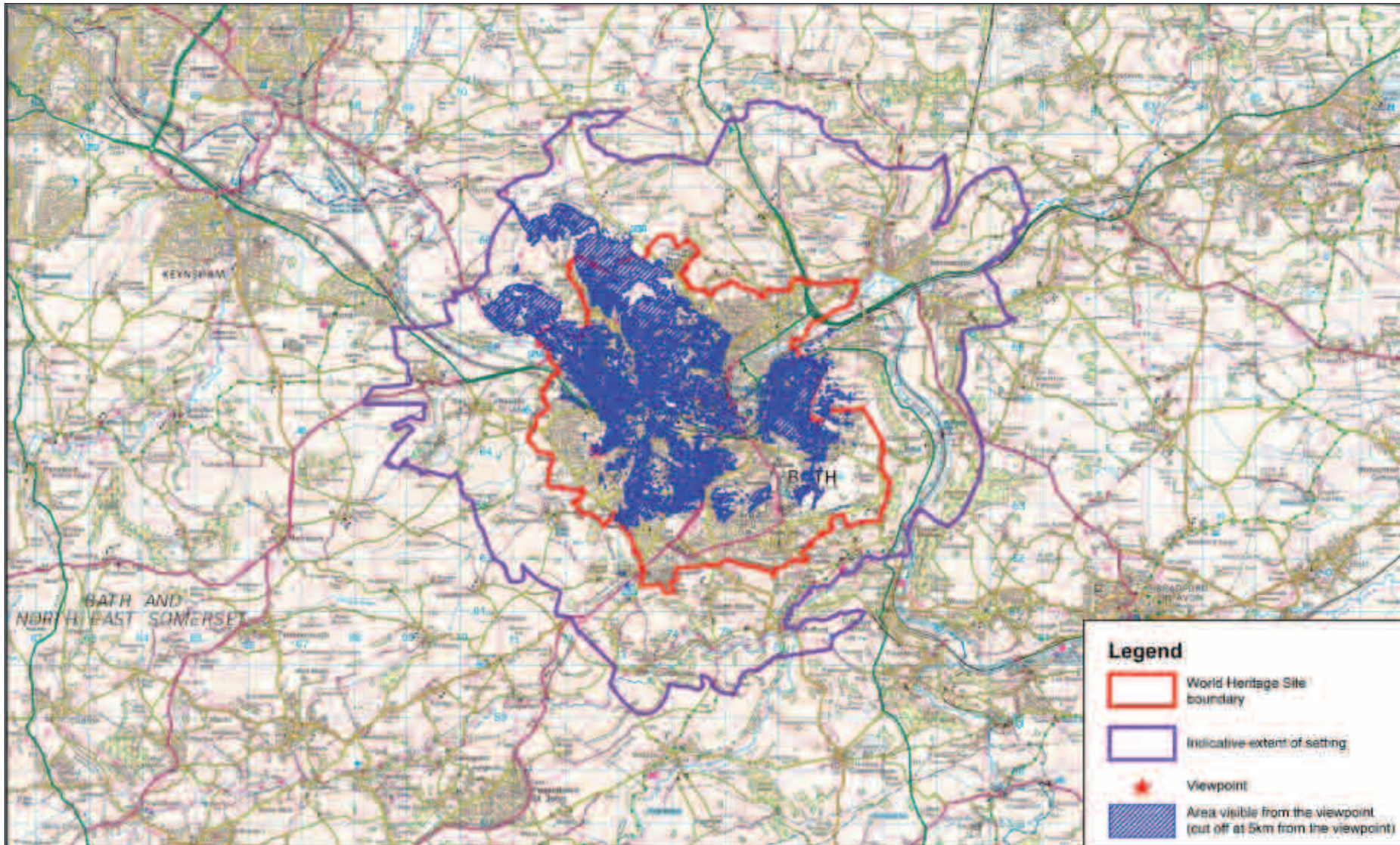
**Map 7m** Area Visible from the Viewpoint at Prospect Stile

**Map 7n** Area Visible from the Viewpoint at Twerton Round Hill

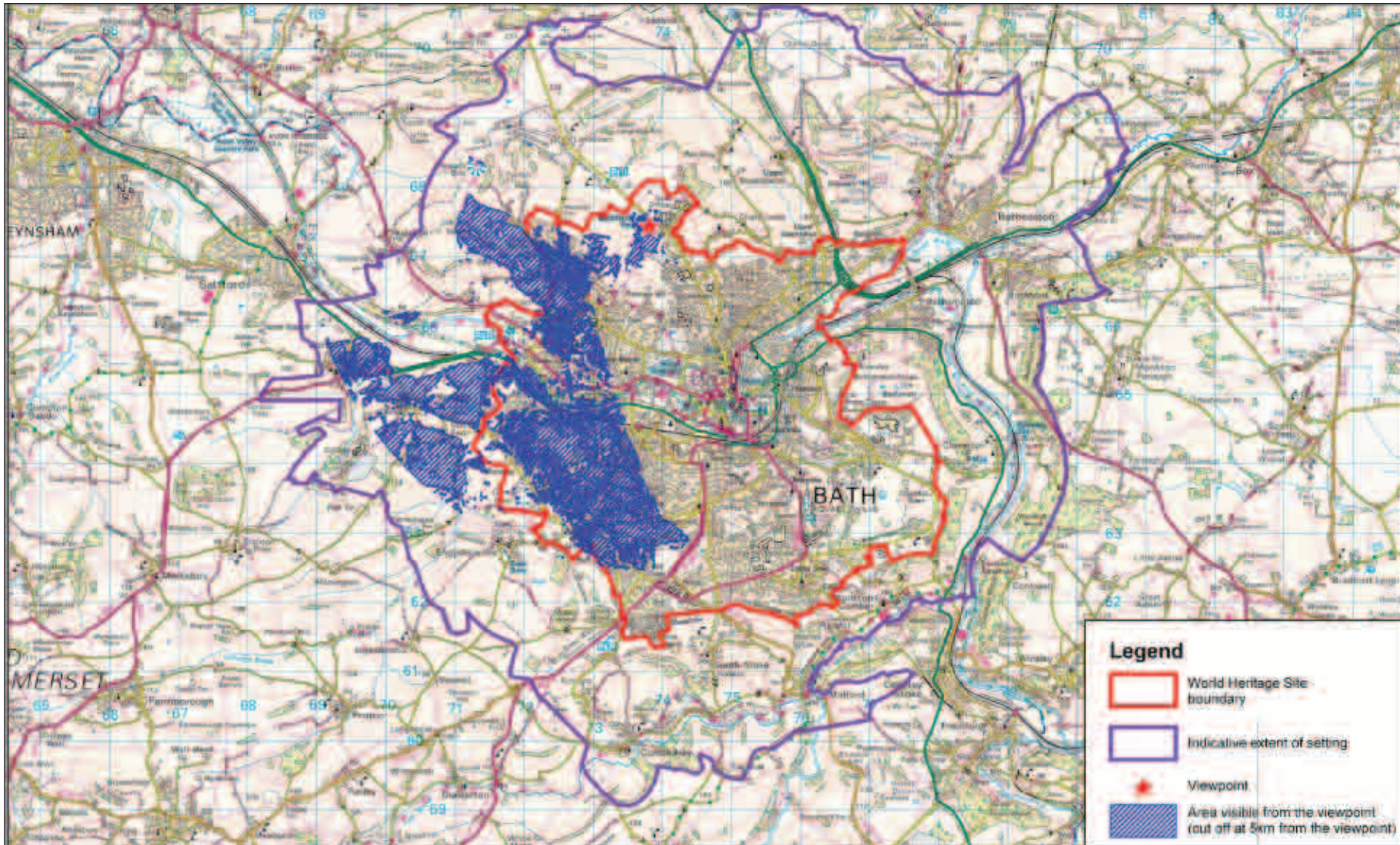


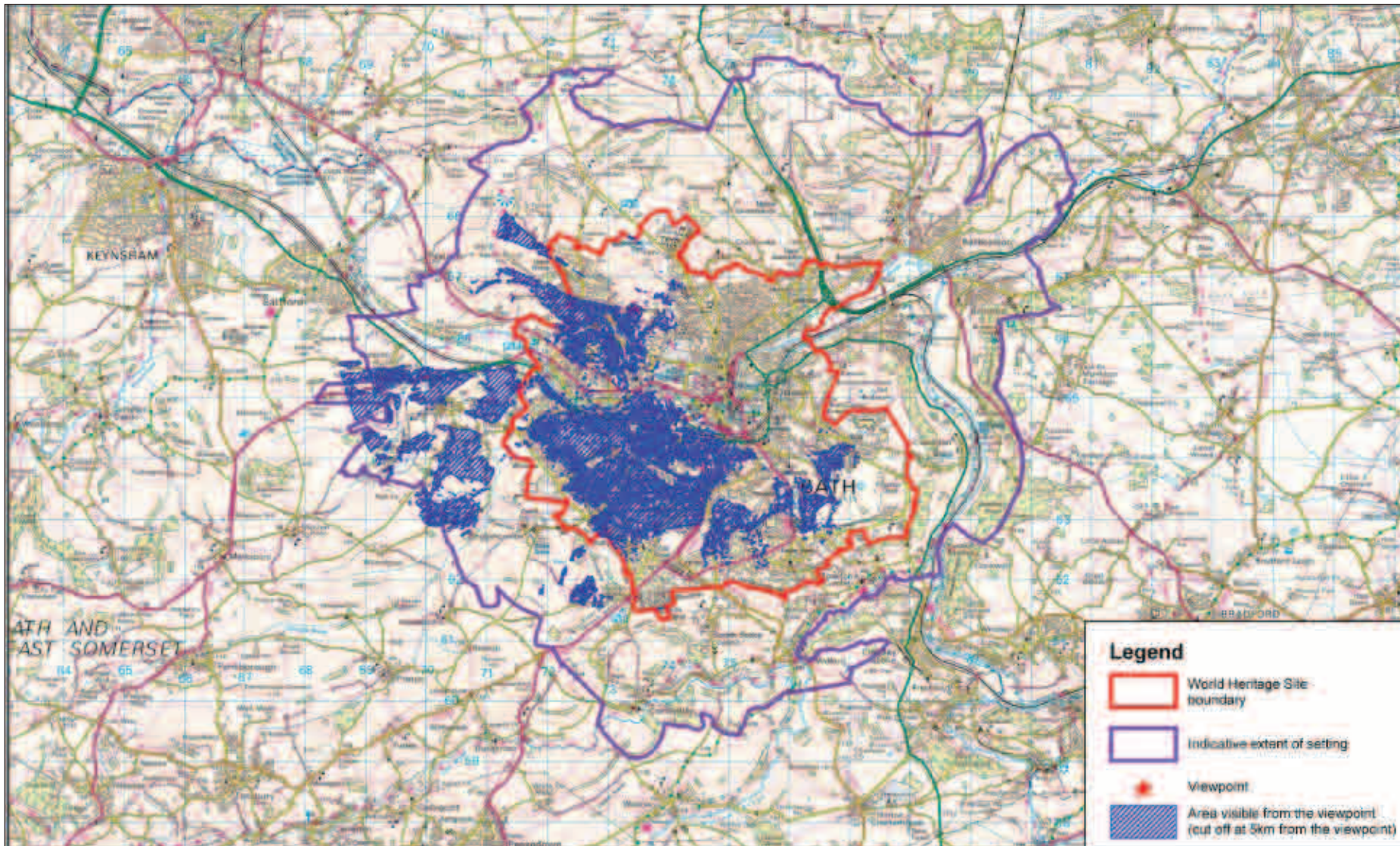
**Map 7o** Area Visible from the Viewpoint at Little Solsbury Hill



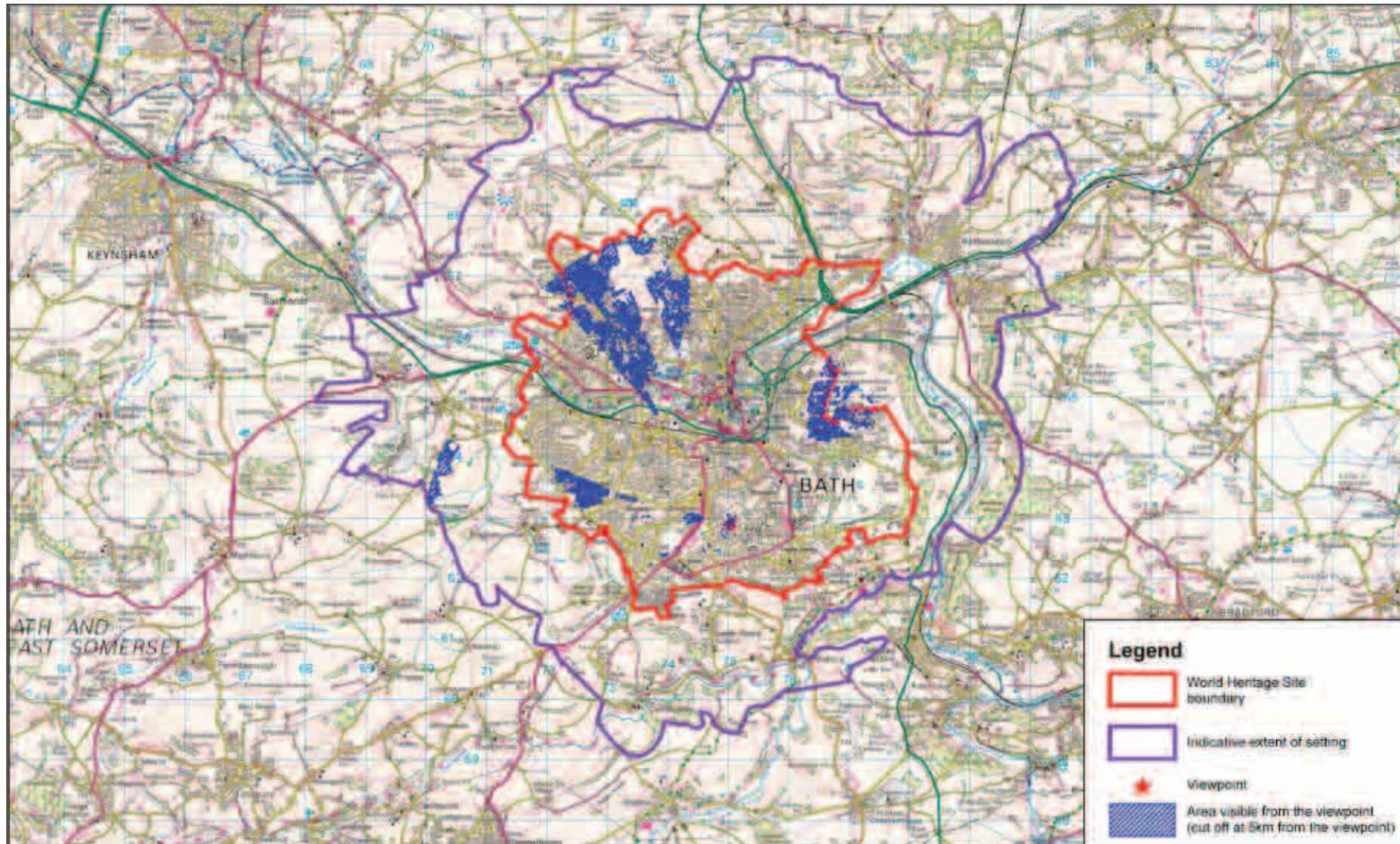
**Map 7p** Area Visible from the Viewpoint at Kelston View

**Map 7q** Area Visible from the Viewpoint at Lansdown Cemetery



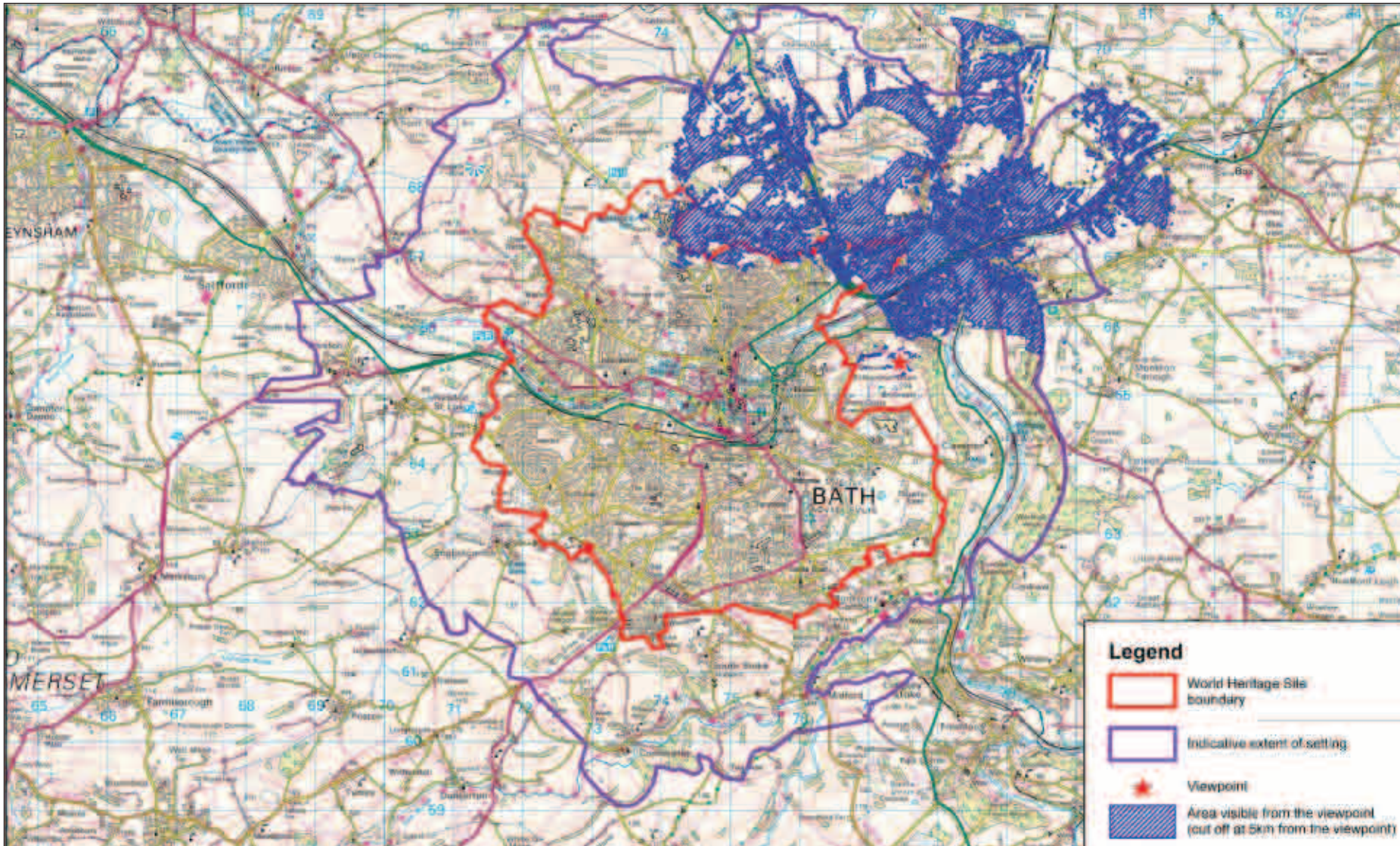
**Map 7r** Area Visible from the Viewpoint at Primrose Hill

**Map 7s** Area Visible from the Viewpoint at Ralph Allen's Carriage Drive / Meare Road



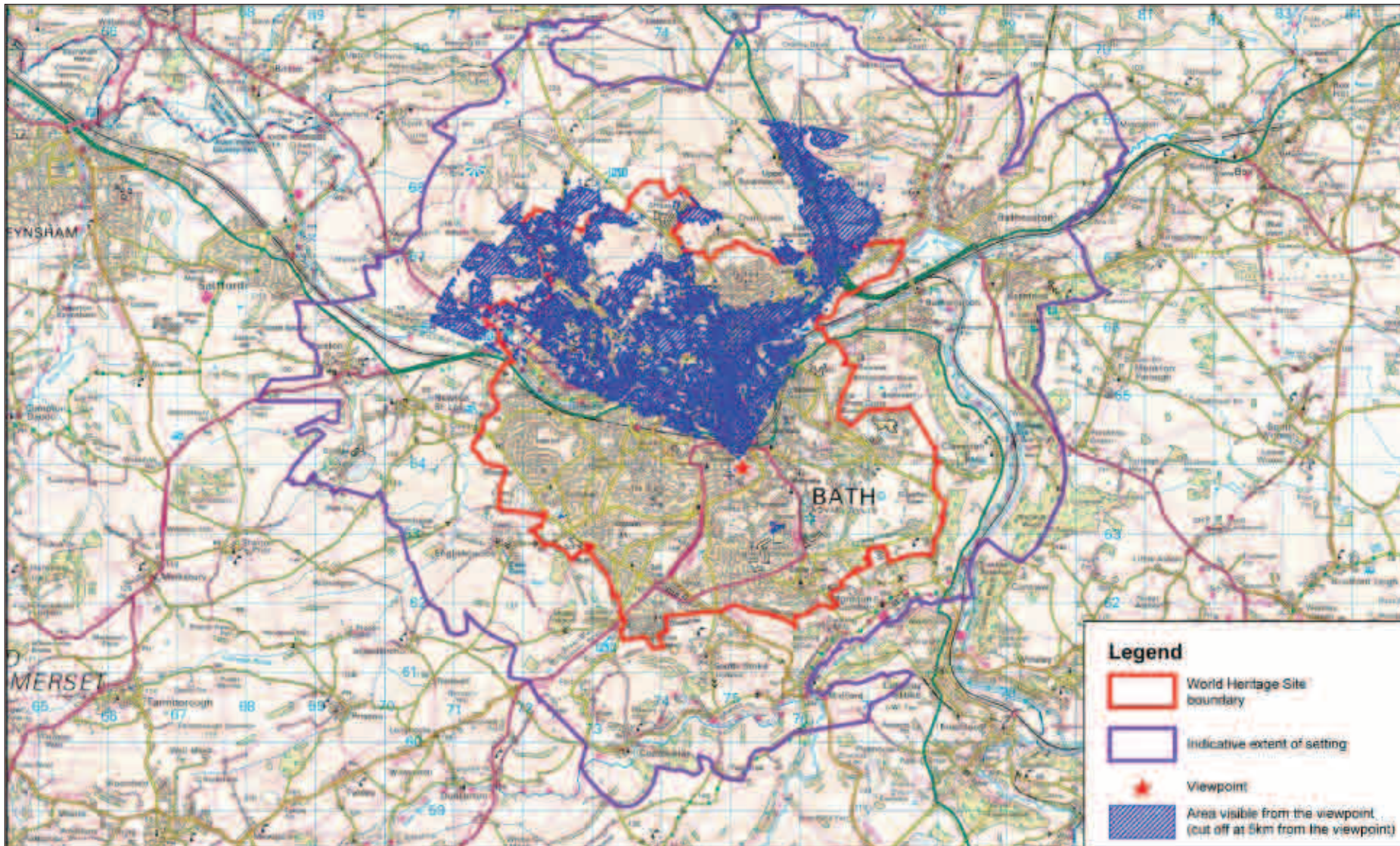


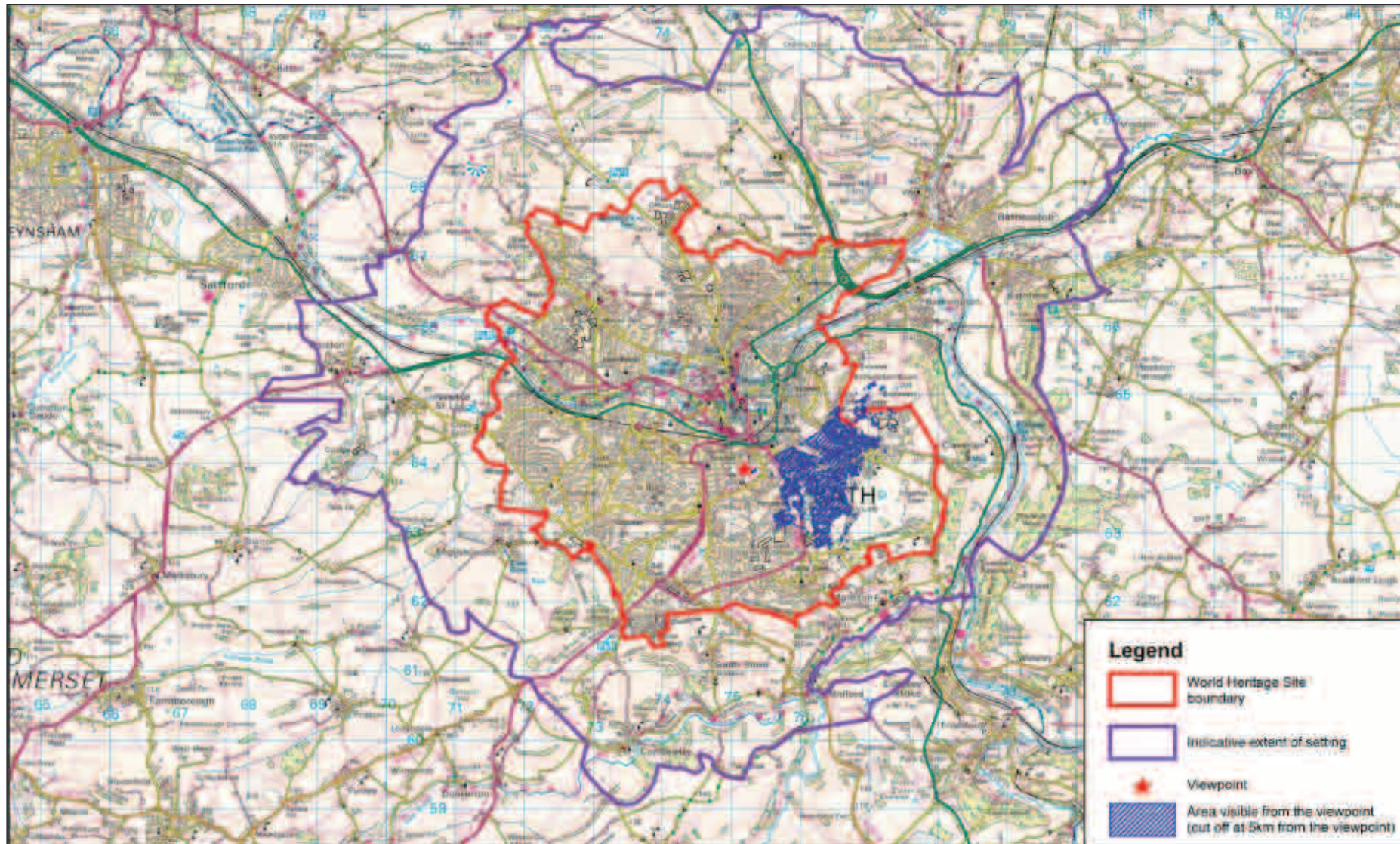
**Map 7t** Area Visible from the Viewpoint at Ralph Allen's Carriage Drive / Bathampton Down

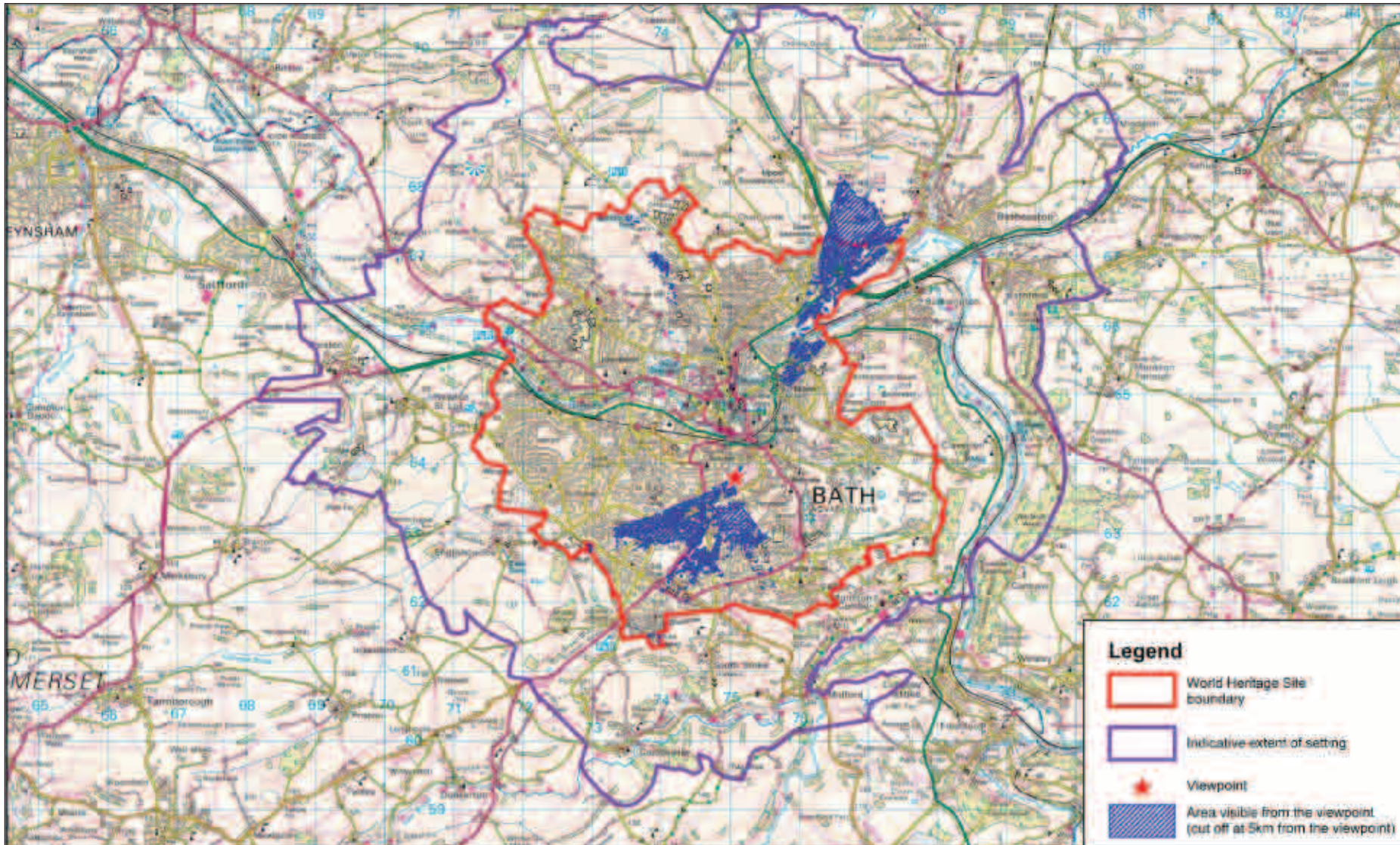


**Map 7u** Area Visible from the Viewpoint at Ralph Allen's Carriage Drive / Limekiln Lane

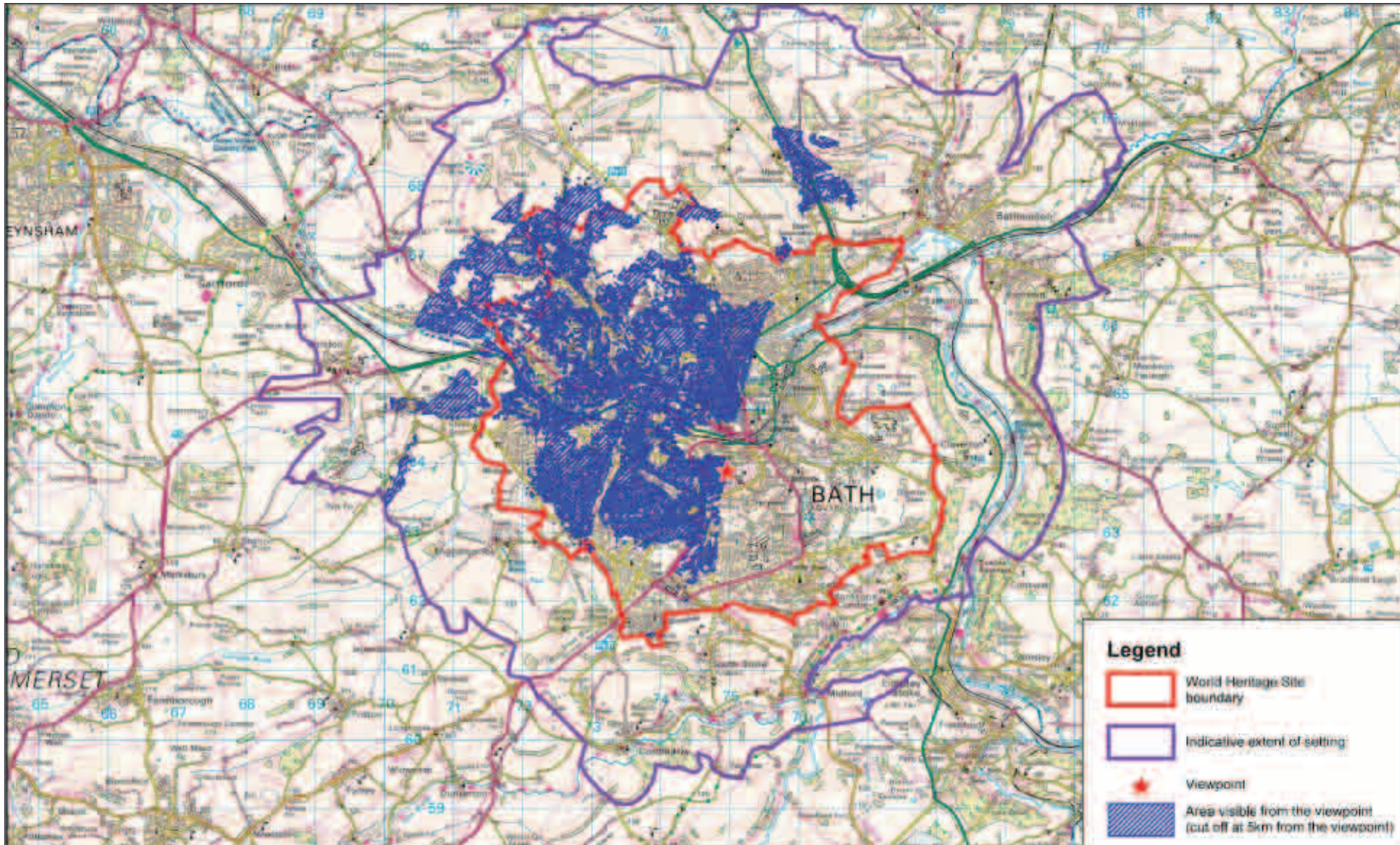


**Map 7v** Area Visible from the Viewpoint at Alexandra Park (North)

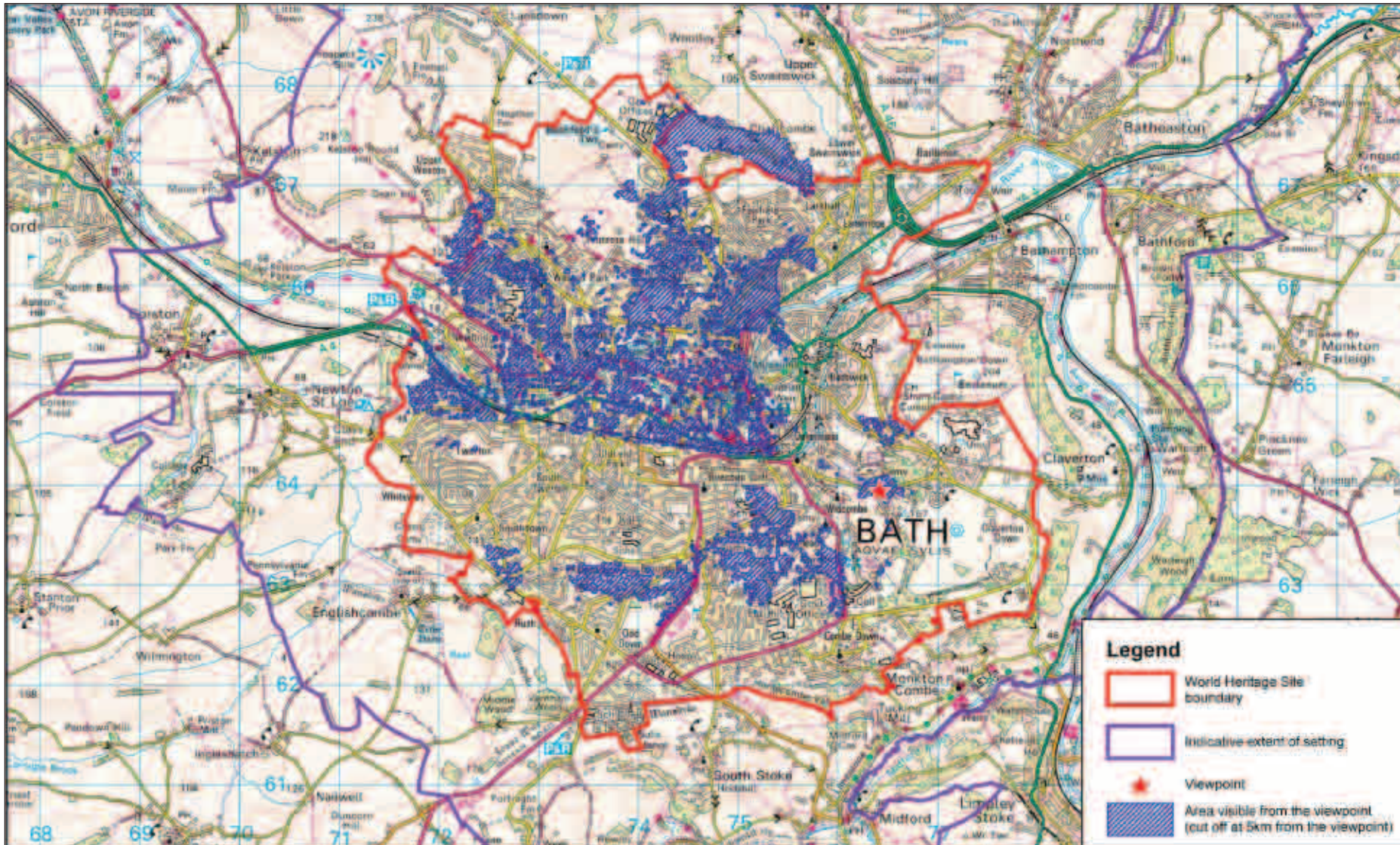
**Map 7w** Area Visible from the Viewpoint at Alexandra Park (East)

**Map 7x** Area Visible from the Viewpoint at Alexandra Park (South)

**Map 7y** Area Visible from the Viewpoint at Alexandra Park (West)



**Map 7z** Area Visible from the Viewpoint at Widcombe Hill



## Appendix 5

### View Information Sheets

#### 1 Prospect Stile

##### Significance of Viewpoint

The viewpoint is one of only a few which shows the city in the context of the surrounding hills looking from the outside. The view to Prospect Stile and Kelston Round Hill was praised by John Wood seen from the south west corner of Queen Square soon after its construction. Only determined walkers in the 18th century would have ventured to Kelston Roundhill and Prospect Stile.

##### Description of View

Panorama of the landscape with distant views of the western edge of Bath, the Avon valley and settlements towards Bristol.

##### Historic Built Features

Distant views of the city including Prior Park Mansion and Beckford's Tower.

##### Landscape and Topographical Features

Bath is laid out to the south showing the city in a hollow surrounded by hills. Near views include fields, hedges and copses above Weston village and towards Kelston Roundhill. Middle distance views extend to the ridge of the Cotswold Way to the south. Distant views include the Avon Valley and the hills beyond to the south, the wooded slopes of Bathampton Down, Twerton Roundhill, the hills above Newton St. Loe, Stantonbury Hill and distant Somerset hills.

##### Other Built Features

Weston village and distant views of the development rising up the slopes of Baths hollow including Bathampton, The University of Bath, Widcombe. Southdown, Odd Down and Twerton.





## 2 Beckford's Tower and Lansdown Cemetery

### Significance of Viewpoint

Beckford's Tower was designed by Henry Goodridge for William Beckford and completed in 1827. It was built to take advantage of the panoramic views of Bath and the surrounding countryside. A pleasure garden known as Beckford's Ride was built around the tower and connected to Beckford's residence at Lansdown Crescent.

### Description of View

There are commanding views of Bath both from the tower and at ground level from Lansdown Cemetery (once part of the pleasure garden) showing its setting and containment within the surrounding hills and open landscape and the characteristic of trees and open landscape extending into the built area from the surrounding landscape.

### Historic Built Features

There are only glimpsed views to the Georgian city which is largely concealed by the topography and vegetation. The later Brown's Folly is visible in the distance.

### Landscape and Topographical Features

Views include the Lansdown Cemetery and the south western slopes of Lansdown Hill in the near distance. Dean Hill forms a major part of the view in the middle distance. Long distance views extend to Little Solsbury Hill, Bannerdown, Odd Down plateau, Padley Bottom western slopes, Newton Brook valley and undulating plateau, the southern slopes of the River Avon valley between Newton St. Loe and Twerton, distant Somerset hills, Salisbury Plain and the Westbury White

Horse, Kelston Round Hill, Prospect Stile and Bath racecourse. Views to green spaces within the city include Beechen Cliff, St James Cemetery, Stirlingale Farm, The Tumps, Brickfields, Locksbrook Cemetery, Bath City Farm, Carrswood and the well treed corridor of the River Avon.

### Other Built Features

Ensleigh Ministry of Defence offices, Bathford, Weston Park housing, Royal United Hospital, Weston, Western Riverside gas holders, Oldfield Park, Moorlands, Twerton and Whiteway housing, Brickfields and Lymore Avenue.



### 3 Lansdown Crescent

#### Significance of Viewpoint

Lansdown Crescent was designed by John Palmer and built in 1789-1793. The significance of the viewpoint is the way the Georgian buildings were designed to fit harmoniously within the landscape setting, offering dramatic views across the Avon valley.

#### Description of View

Much of the view is restricted by trees in the foreground with occasional glimpses across the valley to the city and hills beyond.

#### Historic Built Features

There is a clear view of Prior Park Mansion to the south east. The Georgian city is largely concealed behind trees.

#### Landscape and Topographical Features

Near views are predominantly green with fields and trees. Middle distant views include Locksbrook Cemetery with a glimpse of the chapel spire. Views to the south include Twerton Roundhill and Twerton Hill Farm. Views to the west include Carrs Wood, the ridge above Newton Brook, the River Avon valley and Winsbury and Stantonbury Hills.

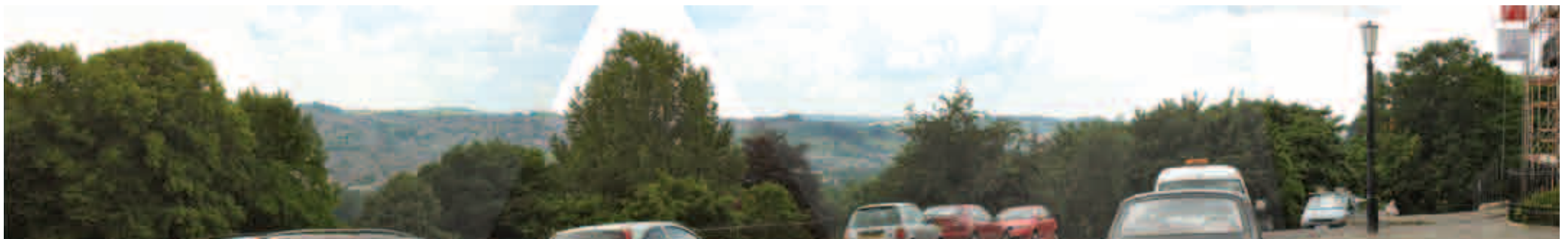
#### Other Built Features

Western Riverside gas holders, Twerton housing, Twerton football ground, Lymore Park nursing home and housing at Southdown

*Thomas Robins 'From Near St. Winifred's Well'*



*Panorama looking South West*



## 4 Approach Gold Course

### Significance of Viewpoint

This viewpoint is on the route of a popular circular 18th century walk which took in the Middle Common (now Victoria Park) and Sion Hill with views across Bath. Part of this route is now the southern section of the Cotswold Way National Trail. The open landscape provided a spectacular view across the valley in the 18th century which can still be enjoyed today. It was also valued for the view eastwards to Lansdown Crescent and All Saints Chapel (since bombed and destroyed in the 1942 Baedeker raids) and the later Cavendish Place and Cavendish Crescent.

### Description of View

The view looking south from the Approach Golf Course extends across the city to the north facing slopes of hills at the edge of the city. Roads and streets, interspersed with greenery, climb up the north facing slopes.

### Historic Built Features

Near views include Somerset Place and Cavendish Place. Middle distance views include Portland Place, St James Square and New King Street. Distant views include Sham Castle and Bloomfield Crescent.

### Landscape and Topographical Features

Near views include the Approach Golf Course, Royal Victoria Park and Locksbrook Cemetery. Middle distance views include Claverton Down, The Tumps, Twerton Hill Farm, Stirlingale Farm, Moorlands School grounds and the Brickfields open space. There are distant views of the hills and ridge above Newton St Loe, Winsbury Hill and Twerton Roundhill.

### Other Built Features

Near views include St Stephen's Church, housing at Westmoreland, new housing at Rush Hill, Western Riverside including the gas holders, Wellsway, Holloway, Southdown and 19th century housing in Twerton on the lower north facing slopes. Middle distance views include Bath University.

*View towards Lansdown Crescent and All Saints Chapel published by Robertson*



## 5 Royal Crescent

### Significance of Viewpoint

The Royal Crescent was built by John Wood the younger in 1767-1775. It is significant in its design which was intended to look outwards over the landscape and also to be viewed from a distance. The fields below the Royal Crescent which were accessed by the Gravel Walk became one of the most fashionable promenades in Bath. (see Appendix 3 View 5 Crescent Fields.) It is still a popular location for visitors to view the iconic Royal Crescent.

### Description of View

Royal Crescent Lawns dominate the foreground with a fringe of mature trees along Royal Avenue concealing the Avon valley and near views of the city.

### Historic Built Features

The curve of the Crescent and railings frame near views of Marlborough Buildings and Brock Street. Prior Park Mansion can be seen in the distance to the east.

### Landscape and Topographical Features

There are near views of the Royal Crescent lawns and the trees of Royal Victoria Park which form a visual barrier to the city in the summer. The mid views to the south are of the greenery on the north facing slopes of Beechen Cliff, Stirtingale Farm, Claverton Down, and Twerton Roundhill.

### Other Built Features

The middle distant views are of 19th and 20th century terraces and larger villas above Beechen Cliff.

*Etching by JR Cozens from present day Royal Victoria Park  
(view now obscured by Marlborough Buildings)*



## 6 The Circus

### Significance of Viewpoint

The Circus was built by John Wood the elder and younger in 1754 to 1758. It was primarily designed to look inwards, nonetheless, a vista to Beechen Cliff via Gay Street has been incorporated into the design.

### Description of View

There is a corridor view down Gay Street which includes trees in Queen Square and the wooded Beechen Cliff slopes below Alexandra Park. From the southern end of Gay Street looking up the hill, the view is halted by the later planting of a clump of trees in the Circus.

### Historic Built Features

Gay Street and Queen Square in the near distance.

### Landscape and Topographical Features

Queen Square marked by mature trees and the wooded Beechen Cliff. Gay Street is a hill with views to the north and south but constricted by the terraces on either side.

### Other Built Features

The post war terraced housing of Calton Gardens at the foot of Beechen Cliff.

*View down Gay Street towards Queen Square*



*View up Gay Street to The Circus*



## 7 Terrace Walk to Bathampton Down

### Significance of Viewpoint

Terrace Walk which ran along the top of the city wall became a fashionable parade when it was paved in the early 18th century. It is believed that Ralph Allen built Sham Castle on Bathampton Down to be seen from the new wing of his house behind the terrace. The existing road was built in 1933 when the Assembly Room at this location was demolished restoring the original view which is today a popular viewpoint overlooking the Parade Gardens.

### Description of View

Wide view taking in Orange Grove around to North Parade and across to Parade Gardens, the river and Bathampton Down beyond.

### Historic Built Features

Orange Grove, the rear of Argyle Buildings and Johnson Street, and North Parade in the near distance. Sham Castle. Bathwick Hill, rear view of Widcombe Crescent, terraces on Widcombe Hill and Ralph Allen Drive and Prior Park Mansion in the middle distance.

### Landscape and Topographical Features

View across Parade Gardens and along the river in the near distance. Grassland and wooded slopes of Bathampton Down in the middle distance.

### Other Built Features

The Empire Hotel, river flood defences, Post 19th century housing at the Dolemeads, railway bridge, the post office building, St John's Church, St Matthew's Church and Widcombe.

*View from south bank across the ferry at Bathwick to South Parade, Terrace Walk, the Abbey and panorama of Bath, Thomas Robins c 1750*



## 8 North Parade Bridge

### Significance of Viewpoint

North Parade Bridge was built in 1835-36 by W Tierney Clark originally as a cast iron structure. This viewpoint would therefore not have been available during the Georgian period until this date. North and South Parade were fashionable promenades giving an elevated position with extensive views of the surrounding countryside in all directions and across the river. The bridge is a key viewing point towards Pulteney Bridge and also provides a significant view to Prior Park.

### Description of View

Views across and along the River Avon across Georgian parts of Bath to wooded hillsides and skylines.

### Historic Built Features

Views northwards of the southern elevation of Pulteney Bridge and the old mill race, the adjacent Argyle Buildings and the rear elevation of Johnson Street and Great Pulteney Street. Distant views of the rear elevation of the Paragon and Lansdown Road. To the south middle distant views of Prior Park and the rear elevation of Widcombe Crescent.

### Landscape and Topographical Features

View north along the well treed River Avon and riverside walk, Pulteney Weir, Parade Gardens and the Recreation Ground. Middle distance views of Beacon Hill and to the south the wooded valley rising towards Prior Park Mansion.

### Other Built Features

To the north there are city views of The Empire Hotel, St. Stephen's Church and the Podium and to the east the perimeter fence to the Recreation Ground. Looking south there are near views of the Cricket ground and 19th century housing at Dolemeads.

*North Parade Bridge towards Pulteney Bridge and Beacon Hill*



*North Parade Bridge towards Bathwick and Prior Park*



*View from the River Avon towards Prior Park, Thomas Ross c 1740*



## 9 Old Newbridge Hill

### Significance of Viewpoint

Travellers from Bristol sometimes avoided this route as it was often congested with traffic from the Kingswood Colliery. One route from Bristol entered Bath down a link road between the Upper and Lower Bristol Road at Newbridge Hill. The original ford crossing the Avon was replaced with a bridge in 1736 built by Ralph Allen's clerk of works Richard Jones. However the steepness of the road together with the steep and narrow New Bridge crossing the Avon which was considered difficult and dangerous to navigate, made this route into Bath unpopular. This crossing of the Avon was later improved by J L McAdam in 1831.

### Description of View

Coming down Newbridge Hill the view takes in the water meadows towards the Globe Public House. To the north Kelston Manor and Park can be seen in the distance.

### Historic Built Features

Kelston Park can be seen to the east. Landscape and Topographical Feature The distant view across the water meadow and lower slopes of the Cotswolds are little changed from the 18th century.

### Other Built Features

Modern housing lines the Newbridge Hill and obscures views to the east.





## 10 Little Solsbury Hill

### Significance of Viewpoint

Little Solsbury Hill is an Iron Age hill fort which would have existed in Roman times and has significance in the historical development and setting of Roman Bath. It is a strong topographical feature and a popular public viewing point which shows Georgian buildings in the context of the surrounding hills.

### Description of View

Extensive panoramic view of the built city, down the Avon valley and of the surrounding countryside of woods, trees and greenery.

### Historic Built Features

Camden Crescent in middle distance. Both the upper and lower town of the Georgian city including the Paragon, terraces along Lansdown Hill and Bath Abbey.

### Landscape and Topographical Features

Near views of grazed hillsides. Beacon Hill in middle distance. Avon valley, Bathampton Down slopes, Perrymead, Widcombe fields, parks, gardens and woodland, Stirtingale Farm and Carrs Wood with ridge above Conygre and Newton Brooks beyond.

### Other Built Features

19th century and later housing at Larkhall and Fairfield Park in middle distance and Twerton housing in the distance. Individual buildings such as the Empire Hotel, the Podium and flats at Snow Hill stand out from the surrounding built areas.

*Charmy Down Farm near Bath, Thomas Robins*



## 11 Camden Crescent

### Significance of Viewpoint

Camden Crescent was designed by John Eveleigh and was built in 1787-1794. It was never completed to its planned full extent. A landslide destroyed several buildings which were under construction at the north-eastern end. Panoramic views are afforded over the east side of Bath taking in Bathampton Down and Beechen Cliff. This area around Beacon Hill provided some of the most popular views of Bath during the 18th and 19th century. Prospect Walk which ran along the front of the crescent opened up a popular route for rambles which for the more energetic may have taken them to Charlcombe village; a walk described by Jane Austen.

### Description of View

Views from Camden Crescent are largely dependent on the height at which the trees and shrubs below the crescent are maintained. Periodically

the trees and shrubs are trimmed to reveal the panoramic view over the city to the northern facing slopes of Widcombe and Bathampton Down. Greenery dominates the view interspersed with distant linear post war housing.

### Historic Built Features

Prior Park Mansion and gardens.

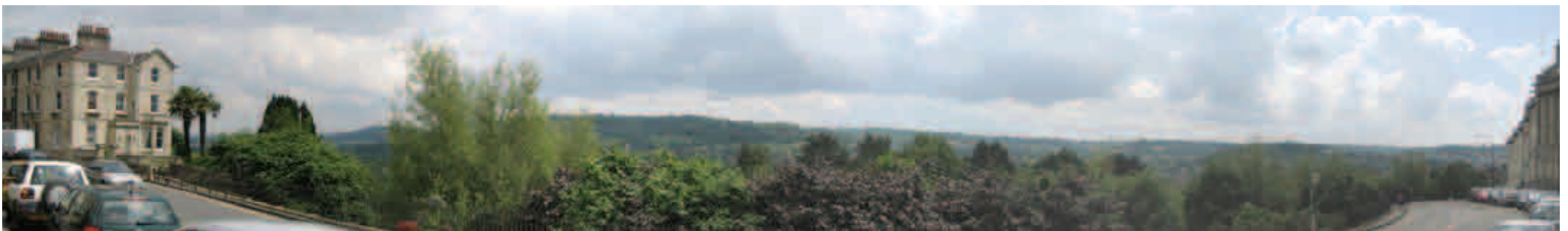
### Landscape and Topographical Features

Near views of the trees and shrubs below Camden Crescent Distant and middle views from the east to west of Bathampton Down and associated north facing slopes, Smallcombe Woods, Claverton Down and Rainbow Woods. Prior Park, Perrymead, Lyncombe Vale, Beechen Cliff, The Tumps and west to Stirtingale Farm. Distant view of woodland around Brown's Folly.

### Other Built Features

The Empire Hotel and the roof lines of modern development in the lower city.

*Historic View 10 from Beacon Hill by John Syer*



## 12a Alexandra Park Looking North

### Significance of Viewpoint

This was an important viewing point during the Georgian period forming part of a series of routes referred to by John Wood and Jane Austen. A summer house was built at the top of Beechen Cliff in the 1750s as a useful viewing point which is thought to be the point where Catherine Morland commented on the landscape in Jane Austen's *Northanger Abbey*. The location is now marked by a park bench.

### Description of View

Commanding views into and across Bath City centre and to undeveloped wooded and grassland slopes beyond framed by trees growing on Beechen Cliff below.

### Historic Built Features

The lower Georgian town in the near distance including St. James's Parade, the Roman Baths, Bath Abbey, the Parades, the upper Georgian town beyond including Royal Avenue, Queen Square, the Circus, the Royal Crescent, Lansdown Crescent, the Paragon and around to Camden Crescent, Prospect Place and Great Pulteney Street.

### Landscape and Topographical Features

Steep wooded slopes of Beechen Cliff in foreground. Trees in near to middle distance at Royal Victoria Park, Queen Square and the Circus, Parade Gardens, Henrietta Park and Sydney Gardens and beside the River Avon and railway line. Open space at the recreation ground and cricket ground. Distant views to High Common, Beacon Hill woodland, hills above Charlcombe, Charmy Down, Little Solsbury Hill, Bannerdown and Bathampton Down slopes.

### Other Built Features

Bath City College, Carpenter House, Kingsmead, the new Southgate development, the Empire Hotel, Berkeley House, Snowhill housing and the Dolemeads. In the foreground the Great Western railway built in 1840 lies along the Avon valley.

*Historic illustration 1d Robins A Southwest Prospect of the city of Bath 1723*



## 12b Alexandra Park Looking East

### Significance of Viewpoint

This was an important viewing point during the Georgian period forming part of a series of routes. This prospect became popular as Bath expanded with views to Bathwick Hill and Widcombe.

### Description of View

Commanding view to and across Widcombe and to undeveloped wooded and grassland slopes beyond framed by trees around the edge of the park. Buildings are set within a well treed and verdant landscape.

### Historic Built Features

Lyncombe Hill terraces, Prior Park Buildings, Crowe Hall, Widcombe Manor, St Thomas a Becket church and Macaulay Buildings

### Landscape and Topographical Features

The eastern view includes the Lyn brook valley, Alexandra Park, allotments and small fields enclosed with trees and hedgerows in the near distance. Smallcombe Wood and Rainbow Woods form part of the wooded skyline with fields below.

### Other Built Features

The view contains very little development later than 1837.

*Excerpt from Panoramic View of Bath, Harvey Wood 1824*



## 12c Alexander Park Looking South

### Significance of Viewpoint

This viewing point was part of an important series of routes during the Georgian period which provided views across the open countryside. Views are now partly restricted by the building of Beechen Cliff School.

### Description of View

The view point on the crest of the hill looks south towards woodland and fields. Beechen Cliff School buildings dominate the foreground.

### Historic Built Features

Views towards Prior Park.

### Landscape and Topographical Features

The view south of the crest of the hills to the south including Lyncombe Vale fields and the eastern edges of Foxhill.

### Other Built Features

Near and mid distant views of Beechen Cliff School and post 19th century housing at Foxhill.

*Excerpt from Panoramic View of Bath, Harvey Wood 1824*



## 12d Alexandra Park Looking West

### Significance of Viewpoint

This viewing point was part of a series of important routes during the Georgian period. The view from Magdalen Gardens was particularly popular with illustrators in the 18th century and the surviving plaque erected in the 1920s is testament to the ongoing appreciation of this view.

### Description of View

View down Shelley Road over Oldfield Park to Twerton and open countryside beyond. The built city blends into distant green hills and woodland along the Avon Valley.

### Historic Built Features

Kelston Park can be clearly seen on the edge of the Cotswold Plateau in the distance above the Avon valley.

### Landscape and

### Topographical Features

Ridge rising up to Whistling Copse beyond Newton Brook valley, hill on south side of River Avon valley with Seven Acre Wood on the crown, Carrs Wood on distinct area of rising ground at Twerton, Ashton Hill (west of Corston), and Kelston Park and the Cotswold scarp slope in the distance.

### Other Built Features

In the near distance Beechen Cliff School buildings, 19th century housing, terraces at Bear Flat and Oldfield Park in near distance and Twerton in the middle to far distance.

*1845 Miss Brackstone's Establishment*



## 13 Twerton Roundhill

### Significance of Viewpoint

Twerton Roundhill is a strong topographical feature. It provides a popular public viewpoint on the south side of the city which shows the Georgian city in the context of the surrounding hills. Great Pulteney Street is thought to have been designed to line up with the hill seen from the Holburne Museum end.

### Description of View

Panoramic 360 degree view including the Newton Brook valley and open undulating rural landscape to the south and west and over Bath looking north taking in the Bristol Channel and Wales in the far distance to the west and Claverton Down to the east.

### Historic Built Features

Kelston Manor, Beckford's Tower, Cavendish Crescent, Somerset Place, Lansdown Crescent, Marlborough Buildings, Marlborough Street, Park Street, Park Place, Doric House, Royal Crescent, Brock Street, Nelson Place West, Norfolk Crescent, the Circus, Lansdown Road, and Lansdown

Grove Hotel, Great Pulteney Street and the Holburne Museum, the Abbey, the Roman Baths and Pump Room, St Michael's Church, Bathwick Hill, Darlington Place and Sydney Buildings.

### Landscape and Topographical Features

Near views of wooded slopes and ridge of Claverton Down, Brickfields, Stirlingale Farm, Rush Hill, Englishcombe village and views to the south. Middle distance views of Royal Victoria Park and allotments. Distant views of Kelston Roundhill, Prospect Stile, the Lansdown ridge, High Common (Approach Golf Course), Little Solsbury Hill and Bannerdown.

### Other Built Features

Post 19th century housing including Southdown Estate, Waterside Court student accommodation, Western Riverside, Kingswood School, St Stephen's Church, Balance Street flats, Bath City College, Empire Hotel, MOD offices on Warminster Road and modern housing at Rush Hill.

*The City of Bath, T Clark 1826*



## 14 Bloomfield Road

### Significance of Viewpoint

Upper Bloomfield Road was one of the routes from the south into Bath which entered the city across the historic St Lawrence's Bridge at Widcombe. The road passed Cottage Crescent (now known as Bloomfield Crescent) and the descent into the city would have had far reaching views to the east and west.

### Description of View

The view from Bloomfield Crescent across Stirlingale Farm of fields and trees, extends across the city to the south facing slopes. The view includes large areas of the Georgian city on the south facing slopes of Lansdown. Far views along the Avon valley extend west and east.

### Historic Built Features

The view includes large areas of the Georgian city on the south facing slopes of Lansdown. The view includes The Abbey, Royal Crescent, Lower Common, Lansdown Crescent and Sion Hill crowned by Kingswood School and Beckford's Tower. To the west, the view down the Avon Valley includes Kelston Park and to the far east Alexandra Park.

### Landscape and Topographical Features

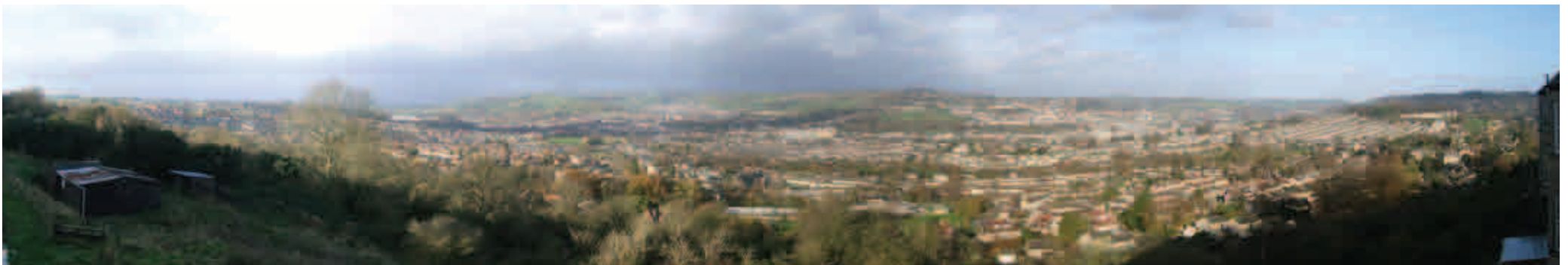
Bloomfield Road twists down into the city from the southern rim into the hollow in which Bath sits. The view includes the built and developed city and the green hills of the Cotswolds Area of Outstanding Beauty to the north. To the west, the view down the Avon Valley includes Kelston Park, Kelston Round Hill, and to the far west Twerton Round Hill (High Barrow Hill)

In the far distance the valley opens out towards Bristol. To the far east Alexandra Park and to the north Little Solsbury Hill and Charmy Down beyond

### Other Built Features

The lower slopes below Bloomfield Crescent are dominated by post 18th century development as Bath extended up the southern slopes of the city. Dominating the river valley view is the industrial Western Riverside gas holders. The proposed Western Riverside Development includes several high rise residential blocks which will change the view yet again.

To the east, the parallel street pattern of pre war residential development at Bear Flat climbs the hill towards Alexandra Park. Beechen Cliff School and playing fields are visible on the southern slopes of the hill. In the valley to the east the copper roofs of the Snowhill flats are visible.





## 15 Sham Castle

### Significance of Viewpoint

Sham Castle was built in 1762 as an eye-catching folly to be seen from Ralph Allen's townhouse and was probably designed by Sanderson Miller. Bathampton Down itself was popular in the 18th and 19th century for its views and riding. Literary references to it include those by Spencer Cowper, William Pitt and Jane Austen. It was used for horse racing over a 2 mile course and later Ralph Allen made a carriage drive to show off the skyline views. This ran around the periphery of Bathampton Down and extended as far as Rush Hill.

### Description of View

View framed by trees looking from the east of the city towards the west. The view takes in trees in the foreground, the proposed development site at Western Riverside in the middle distance and distant views of the countryside and hills.

### Historic Built Features

Middle distance views of the Abbey, Johnstone Street, Pierrepont Street, Bridge Street and the central Georgian core of the upper and lower town. Key buildings include Johnstone Street, the Circus, Gay Street, Lansdown Road (Belmont Row) and The Paragon.

### Landscape and Topographical Features

View of the city defined by the northern and southern surrounding hill slopes. Royal Victoria Park, river valley corridor towards Bristol, middle and distant views of open countryside and hills.

### Other Built Features

The recreation ground, the North Parade leisure centre, the Empire Hotel, Thermae Bath Spa, Western Riverside gas holders, St. Michael's Church and Twerton.

*WH Bartlett 1841*



## 16 Widcombe Hill

### Significance of Viewpoint

In the 18th century Widcombe Hill provided, and still does today, some of the best panoramic views to the west and north of the city seen from the east. Georgian buildings are seen in the context of the surrounding hills and the green River Avon valley.

### Description of View

View of the Georgian city within the hollow of the surrounding hills with distant views west along the River Avon valley.

### Historic Built Features

Distant view of Kelston Park and Beckford's Tower. The Georgian city including The Circus, the Royal Crescent, Lansdown Crescent, Camden Crescent and the Abbey.

### Landscape and Topographical Features

Near views of Perrymead, the lower slopes of Widcombe and the Lyncombe Vale terraces, Abbey cemetery, Alexandra Park and allotments and Beechen Cliff woodland. Middle distance views of the Approach Golf Course, the route of the Cotswold Way, trees in The Circus, woodland areas below Lansdown Crescent, Royal Victoria Park and Locksbrook cemetery. Distant view to the north and west of the city in a hollow, along the Lansdown ridge including Kelston Round Hill and hills above Corston and very distant views of ridges west of Bristol.

### Other Built Features

Near view of St Matthew's Church (Widcombe), Churchill Bridge with the riverside warehouses, Kingsmead housing, Western Riverside and gas holders and post 19th century housing to the west of city. Snow Hill housing and terraces below Beacon Hill in the middle distance.

*J Parker 1792*



## 17 Prior Park Mansion

### Significance of Viewpoint

Ralph Allen's mansion was built in 1733-1750 at a prominent location at the head of a tributary valley above Widcombe village. It was designed by John Wood the Elder and provides spectacular views of Bath and conversely there are many views of the mansion from the Georgian city. Many famous guests were invited and on certain days of the week the grounds were accessible to the public as they are today through the National Trust.

### Description of View

Spectacular view down the open grassland valley enclosed by trees on the side slopes framing views to Bath.

### Historic Built Features

Palladian Bridge and Crowe Hall in near to middle distance. Beckford's Tower, Lansdown Hill, the Royal Crescent, Lansdown Crescent, Camden Crescent, Lower and Upper Camden Place and Prospect Place in the distance.

### Landscape and Topographical Features

Prior Park landscape garden in the near distance. In the middle distance views to Upper Common (Approach Golf Course), Kelston Roundhill, Lansdown Hill and Beacon Hill. In the distance the hills above Charlcombe and Charmy Down.

### Other Built Features

St. Stephen's Church, St. Thomas a Beckett at Widcombe, Snow Hill housing, Camden and Larkhall housing.



*Hollway 1837*

## 18 Great Pulteney Street

### Significance of Viewpoint

Great Pulteney Street is a fine formal street of monumental proportions. It has been designed to provide vistas to pediments and Corinthian pilasters along the street and lines up with the Holburne Museum and the well treed Sydney Gardens to the north-east and Twerton Roundhill some distance to the southwest. There are also incidental views to the wooded slopes of Perrymead, Beacon Hill, Bathampton Down and Claverton Down and to the well treed Henrietta Park from roads and openings off the street.

### Description of View

This is a much valued view, closed by the Holburne Museum to north east and Laura Place to the south west. Apart from a distant glimpse of trees in the museum grounds the view is hard and urban which emphasises the grand scale of the street.

### Historic Built Features

The three storey terraces were speculatively built. The Holburne Museum, originally known as Sydney House was designed by Thomas Baldwin and built to a modified design by Charles Harcourt Masters in 1796-7.

### Landscape and Topographical Features

The view from Twerton Roundhill to the east forms an axis along the street terminating in the Museum. Side streets give views of trees in Henrietta Park and of the hills to the south.

### Other Built Features

The present modern fountain is built on an earlier base by AS Goodridge. The 'Penfold' hexagonal pillar box dates from 1866 to 1879.



**Map 8 Information Sheet Viewpoints**



## Appendix 6

### Historical Illustrations References

#### 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

**North Parade** 1759  
*View from North Parade*  
 Elizabeth Claybourn Crossley (BL)

**South Parade** c.1740  
*View Towards Prior Park from the Avon, Bath*  
 Thomas Ross (VAG)

c.1750  
*View of Bath Looking East*  
 Copplestone Warre Bampfylde (VAG)

1759  
*From the South Parade*  
 Thomas Robins (CI)

1846  
*St. James's Railway Bridge*

J.C.Bourne (in The History and Description of the Great Western Railway)

#### Views From Outside The City

**1a** 1662  
*Bathe*  
 Wenceslaus Holler (attrib.) (Ashm.)

1673  
*The South Prospect Of Bathe*  
 Jacob Millerd (Brit.Mus.)

1788  
*Bath from the South*  
 S.H.Grimm (VAG)

1817  
*Bath*  
 Thomas Clark (BL)

1833  
*Panorama of Bath*  
 J.W.Allen (VAG)

**1b** late 17c  
*Bath from the south east*  
 Van Diest (attrib.) (VAG)

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 evidently towards Batheaston or Bathford) (VAG)
- 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 7

### 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 wd 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:

#### Red lines:

Ralph Allen's carriage drives around the skyline – taken from his estate map.

#### Green lines:

Popular walks identified from literary descriptions and guidebooks

#### Blue lines:

Sites of ferries over the river Avon used by walkers and riders

#### Purple outlines:

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, strewed 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 Sheriden, 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 ramblers, 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.

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 *Aeneas* ...

### 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 & almost all the Hills round about Bath - from thence went to Wincomb [Widcombe] a Mile from it a delightfull 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 Surprising place w[h]ere he diggs the Stone's, which is done with Great Ease ... they drive in Iron wedges & then Losen it with Iron Crow's, which often Brakes of[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 desent of the Hill, it is mannged 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 Supplys 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 9 Historic Places of Interest in the Georgian Period

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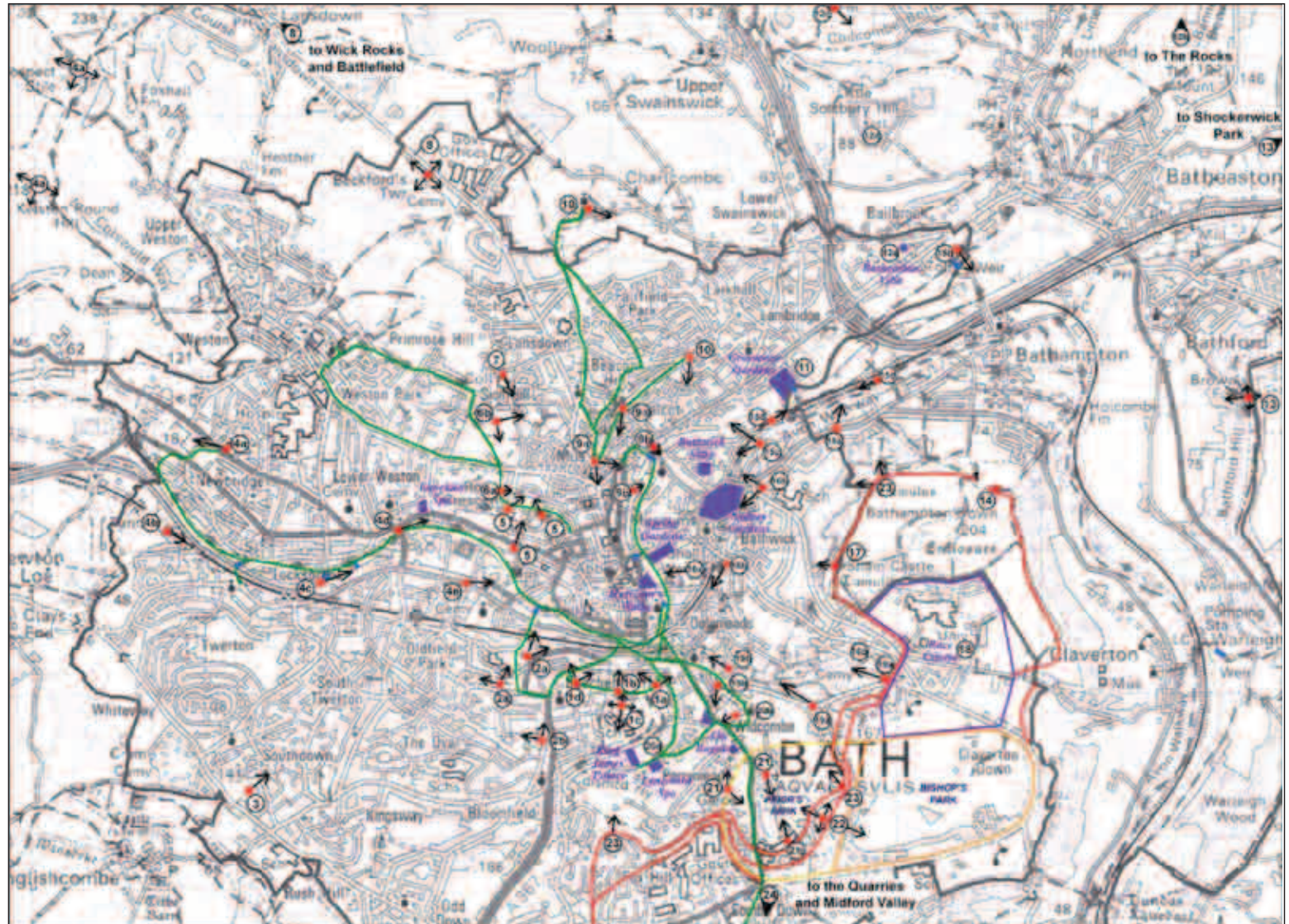
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**Please note:** Appendix 8 'Historic Environment Record References' will be included in the final SPD



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## Appendix 9

### Principal Historic Routes into and out of Bath

The following deals principally with Bath's main approach roads, which, for most of its history constituted the main access into or out of the city or the means of enjoying its environs. Routes by water or rail are discussed briefly at the end of this section. Each main road is described as it would have appeared during the Georgian period when the resort was at the height of its popularity, starting from 1707 onward when the first local turnpike trusts were established and the obstacles that previously made the city so inaccessible were progressively removed. From hereon better information about the roads becomes available, particularly relating to the Bath Turnpike Trust whose jurisdiction extended some three to four miles from the centre of Bath where visitors would first become aware of their approach to the city. The end of this period is marked by the decline in Bath's popularity as a fashionable resort in the mid-19th century, and the growth of the railway system that eclipsed long-distance road travel for the next hundred years. Practically all the roads described here are still in use today, although a few sections, cut off by later deviations, survive merely as minor roads or lanes. In most cases, the descriptions follow the in-bound journey towards the city.

#### A Note on Local Turnpike Trusts

Until the early 1700s all the roads through Bath (as shown on Thorpe's 1742 map) had grown up during the Middle Ages (some based on even earlier Roman roads) over terrain which was only suitable for travellers on horse-back or with pack animals. Celia Fiennes, who visited Bath by coach in the 1680s, noted that *'the ways to Bath are all difficult - the town lies in a bottom and it is steep ascents all ways out of the town'*, and that *'..there is little use of a coach ... for the ways are not proper for coaches'*. The magnificent views of the city from its approaches was a small compensation for the danger and discomfort of negotiating its hills.

It was already evident that the city could not develop as a premier resort unless this problem was solved, and a Turnpike Act was therefore granted in 1707 (one of the earliest in the country) which brought the approach roads under the jurisdiction of the Bath Turnpike Trust. Improvements by way of road widening, surfacing and drainage were soon carried out, and by the middle of the 18th century, following several new Acts, diversions and new roads built on easier gradients also started to appear. Indeed, the approach roads became so popular with visitors for excursions and 'airings'

that in 1751 arrangements were made for the turnpike tolls paid by horsemen and coaches on short outings to be refunded. Despite the inconvenience of numerous turnpike gates, the new roads also provided a great stimulus to the development of stage-coach services and, more particularly, to the introduction of the fast mail-coach, initiated by John Palmer of Bath.

The Bath roads also began to link up with other local trusts set up about this time, such as Bristol (established 1727) and Wells (1752), all eventually forming part of a nation-wide system. From hereon it could be said that Bath possessed some of the best roads in the country, particularly after the famous road-maker John Loudon McAdam (1756-1836) became General Surveyor of the Bath Trust in 1826, followed by his grandson William until 1861. The Bath Trust continued to manage these roads until 1878 when, in line with the national trend, it was replaced by the local authorities.

#### The Roads

##### The London Road

Despite the importance of this route, the original Roman road from this direction had long fallen out of use and by the 18th century there was no single main road from London. Travellers

came either through Devizes (the present A365) or Chippenham (the present B3109, shown on Ogilby's 1675 road map). These roads however met on the open down at Chapel Plaster, and from hereon all traffic had to descend the notorious Kingsdown Hill through Bathford Village, one of the most difficult hills to negotiate in the Bath area. When the Bath Turnpike Trust was first established, its jurisdiction was immediately extended as far as the top of the hill (about five miles from Bath, just beyond the county boundary), and by 1759 some improvements had been made, including a straightened section between the villages of Kingsdown and Bathford. The abandoned section is still traceable along Ashley Road in Bathford, although mostly as a farm track. Soon after, in 1761, the Brickers Barn Trust built a completely new by-pass road (the present A4) at a lower level through Box to Bathford Bridge, via Chippenham. However, since most of the traffic still came via Devizes, it was not until 1828, when the present road between Blue Vein and Box was joined up with the lower road, that Kingsdown Hill was finally avoided as a major highway.

In 1795 the Bradford on Avon Turnpike Trust opened up another new road (the



present A363), from Bradford through Warleigh Woods, to join the main road at Bathford. As today, this does not seem to have been a very important route into Bath, but served instead as a bypass to the north after the opening at about that time of the new Gloucester Road, mentioned below. In 1771 William Pulteney, the owner of Bathwick, proposed to seek an Act of Parliament granting him powers to build a bridge across the Avon at Bathford and put in a new turnpike road to the as yet uncompleted Pulteney bridge. The effect would have been to divert the main London traffic across Bathampton to enter the city through the Bathwick estate. Clearly Pulteney's hope was for a consequential rapid rise in land values and profitable building development. However, the Corporation was hostile to Pulteney's proposal, and by a decision of a large majority, a counter petition opposing the scheme was drawn up to present to Parliament. It was also opposed by the Bath Turnpike Trust at a large meeting packed with representatives from Bath including Ralph Allen, John Wood and other notable citizens. In the face of such collective opposition Pulteney eventually abandoned the idea. In the 1830s the opportunity to build this road in combination with Brunel's route for the GWR between Bath and Bathford

was again discussed but not taken up. Although a road bridge was eventually built over the Avon at Bathford for the recent Batheaston Bypass, the route into Bath via Bathwick was not adopted.

From Bathford the London Road crossed the 17th century Box Brook Bridge (still in use today), before entering Batheaston village over the St.Catherine's Brook Bridge at 'Stambridge'. Here it joined the Fosse Way, then known as the **Oxford Road**, which descended from Bannerdown via Fosse Lane. The present route down Bannerdown Road on an easier gradient was adopted after 1757 when the road was taken over by the Bath Trust as far as the turning to Colerne, just beyond the Three Shire Stones. Although this does not appear to have been a particularly busy route, visitors such as Richard Pococke who had an antiquarian interest in the Roman road would ride out along Bannerdown (still unenclosed) to villages along the way as far as Nettleton. A turnpike gate was initially sited at the Colerne junction, but in the 19th century was moved back to the London Road junction where it could control both roads.

Following the Fosse Way, the remaining section of the London Road, through Batheaston High Street, provided a better prospect for the visitor (illus.,

1773), on easier terrain and with a fine view of the Avon valley, universally regarded as one of the finest pieces of landscape around Bath. At the Lam Bridge, the London Road was joined in the 1790s by an important new road from the north, built by the Cirencester & Bath Turnpike Trust, which became the (New) **Gloucester Road** (the present A46, now joined to the Batheaston Bypass). Diverging from the old Gloucester Road (mentioned below) at Dyrham, this provided a much easier gradient from the Cotswold scarp at Nimlet Down through the Swainswick valley. Its turnpike gate was situated a little way up the road in Lower Swainswick, where the toll-house still stands.

On the London Road, the first turnpike gate belonging to the Bath Trust stood at the top of Walcot Street by St.Swithin's Church, but this was soon removed to the end of Walcot village, at the bottom of Snow Hill. After the development of Grosvenor Place it was moved yet again to the top of the rise there at the entrance to the later St.Saviour's Road. There was also a gate in Batheaston Village, initially outside Batheaston House, but this was relocated in 1829 next to Bailbrook Lane with a side-bar to intercept any

traffic cutting across from the new Gloucester Road.

Being level and easily accessible from the city, the London Road soon became one of the most fashionable for visitors wishing to ride out or take an 'airing'. The broad strand between Lower East Hayes and Grosvenor Place was presumably laid out with this in mind, and prints were frequently published of views along the road between Walcot village and Bathford. In the early 18th century Walcot village still remained in open countryside, and the final approach to the city, along Walcot Street, could still give good views over the river (according to John Wood), before passing through the North Gate into the Market Place. Nevertheless, the suburb of Walcot Street did not give a good impression of Bath. Wood complained that, despite the presence of a few notable buildings such as Ladymead House, the street was also occupied by 'Hovels for the Refuse of the People'. However, as the upper part of the town began to develop, many stage-coach lines took the opportunity to continue along the Paragon (opened up in the 1770s) to a new terminus outside the York House Hotel and General Post Office in George Street.

### The Old Gloucester Road

The York House was also a convenient terminus for traffic arriving down Lansdown Road. Known as the Gloucester Road until superseded in the early 1800s by the new Gloucester Road (mentioned above), this was the main route from the north, over Lansdown, which entered the North Gate of the city via the suburb of Broad Street. It is thought to have been a branch (later adopted by the Romans) of the so-called 'Jurassic Way', a prehistoric trackway along the Cotswold Edge towards the Somerset marshes. In 1707 the Bath Trust's jurisdiction only reached to the summit of the hill, with a turnpike gate at the top of Broad Street, but in 1757 this was extended to the county boundary at the Granville Monument. The road along the top of Lansdown ran across open grassland and was very popular with visitors for riding out and airing. Indeed, complaints were made when the Down was finally enclosed in the 1790s, and a subscription was even proposed to keep it open, but only the broad verges remain today. It was also about this time that the first race meetings were held here, in preference to their previous site on Claverton Down. As late as the 1830s the ancient Lansdown fair was still held annually on the green in front of the old chapel near

the top of Weston Lane, but until the building of Beckford's Tower in 1826 the only other landmark was the old Hare and Hounds Inn (originally known as Lansdown House), at the crest of the hill into Bath.

The steep slope of Lansdown Hill was perhaps even more dangerous than Kingsdown, and it was here in 1703 that Queen Anne's horses were so exhausted that her coach ran backwards into a ditch - an event that presumably contributed to the granting of the Turnpike Act only four years later. The most likely site of this incident would have been between the site of Belvedere and St. Stephen's Church, the most difficult section even today. Maps of the 1740s show that the road originally ran on a steeper slope in a direct line between these points (approximately following St. Stephen's Road and Camden Road), but was diverted, according to John Wood, along its present course in 1707.

Some time later the Broad Street turnpike was moved to the upper end of this section, at the junction of Charlcombe Lane (now Richmond Road), probably after 1757 when the Bath Trust extended its jurisdiction to join the Chippenham to Bristol Road (the present A420) at Wick. It was also after this time that the road at the north

end of Lansdown was realigned. Originally it passed directly in front of the Granville Monument, on the east side, instead of the west, as today, and would have descended a very steep slope on its way down past Dr. Jerry Pierce's Lilliput Farm (the present 'Battlefields'). Until the 19th century the Wick road also turned off at the Monument, but this was re-routed on a better gradient around the present S-bend lower down the hill, and the old road, which climbed steeply along the side of Beach Wood, has since disappeared.

### The Upper Bristol Road

The 'Upper' Bristol Road, which followed the northern bank of the river, appears to have been largely based on the course of the Roman Road from Bath to the Severn at Sea Mills (the so-called 'Via Julia'). Though the two Bristol Roads had fewer gradients than those approaching from the downs, their condition was no better, and were frequently foundrous in bad weather. In 1707 the Bath Trust's jurisdiction along this road (also known as the Bitton Road, now the A431) only ran as far as Lox Brook Bridge, but in 1757 this was extended to meet the Bristol Turnpike Trust at Buckle Brook bridge below Kelston Park, and again in the 19th century to Coombe Brook towards

Swineford. As conditions improved, the road often became busy with local traffic, particularly with coal wagons from the Kingswood Coalfield, and for this reason was often avoided by travellers. Indeed, many preferred the slower but more civilised wherry service along the River Avon after it was made navigable in 1727.

Nevertheless, the road remained generally popular for riding out and airings as far as Bitton, mainly because it provided the best views of the Avon Valley between Kelston Park and Newton St. Loe, much praised for its beauty by John Wood and others. For this reason a view from the top of Old Newbridge Hill, engraved by Jacob Spornberg, is included in Collinson's History of Somerset, 1791. Although this particular view is now partly obscured by buildings, the valley is still a spectacularly sight from this road, especially in evening light.

Crossing the river below, was a ford used by local traffic that was removed in the 1720s to make the river navigable and replaced in 1736 with bridge by Ralph Allen's clerk of works, Richard Jones. In 1759 the 'New Bridge' was adopted by the Bath Trust who built connecting roads each side to link the Upper and Lower Bristol Roads, with a new turnpike gate called the 'Cross

Post' at the Lower Road junction next to a group of Coal Pits in Newton St. Loe parish. However, it is unlikely that this link road was initially very popular. Besides the steep connection with the Upper Road (now Old Newbridge Hill), the bridge itself was very steep and narrow, requiring (according to Wood) a fair degree of courage to cross. Indeed, it collapsed during a bad flood in 1774, and had to be rebuilt with a stronger arch and with proper graded ramps on each side. Even so, it was still narrow, and the two-lane traffic which it carries today was only made possible by J.L.McAdam who widened the bridge in 1831. At the same time, to avoid Old Newbridge Hill, a new diversion (the present Newbridge Road, now part of the A4) was built between Lox Brook Bridge and the bottom of the Hill. On the opposite side of the river the T-junction at the Cross Post was changed to a fork and provided with a new central toll house (demolished in the 1960s) to control both roads.

During the 18th century the only building between Kelston village and Lox Brook was 'Halfway House' (now 'Warlands'), near the junction of Penn Hill Road where there was later a turnpike gate. Towards Bath, at the bottom of what is now Park Lane, was

another turnpike amongst a group of buildings associated with a mineral spring there called Limekiln Spa - named after a limekiln overlooking the road. One of these buildings was a fine house called 'West Hall' which presumably served visitors taking the waters. However in 1817 the Bath Gas Light and Coke Works was built on the south side of the road next to the river, and by the mid-19th century 'West Hall' had disappeared, to be replaced by road-side terrace housing.

Until the end of the 18th century the stretch of road below the Town Common and Crescent Fields remained relatively open, providing a fine view of the Royal Crescent to the north and the riverside meadows to the south. Katherine Plymley, returning from Bristol on 1794 was moved to write; 'It was dark before we reach'd Bath, the lamps, particularly in the Crescent & Landsdown Crescent, seen from the road, had a beautiful effect'. This appears to be the first notice, even before the days of gas lighting, of the 'Lights of Bath' at night for which the city later became well known. In the early 18th century the main road entered the western suburb of the city at a turnpike gate by the King's Arms Inn in Monmouth Place before continuing on through Monmouth

Street to the West Gate. This is now a one-way system for out-bound traffic, the main in-bound route being along Charlotte Street, opened up to Queen Square in the 1820s.

### The Lower Bristol Road

Although the Lower Bristol Road (also known as the Keynsham Road, now part of the A4) was a longer route to Bristol than the Bitton Road, it was often preferred by travellers who wished to avoid the traffic from the Kingswood coalfield. The views of Avon valley were not as fine as the Upper Road, but it was still popular for riding out and airing, passing through almost completely open countryside on fairly level ground between Keynsham and Bath. Until the 20th century, Saltford village did not extend up to the road, and the traveller would only encounter the Crown Inn at the top of Saltford Hill and the Ship Inn and toll house at the bottom (all of which still remain). In 1707 the Bath Trust's jurisdiction ran only as far as Twerton Church, but in 1757 was extended to meet the Bristol Turnpike Trust at the Globe Inn in the parish of Newton St.Loe. There appears to have been a turnpike gate in Twerton High Street, but this would have been superseded by the Cross Post gate opposite Newbridge after 1759. At the Globe one could turn off to view

Newton Park and Mansion, newly landscaped by Capability Brown in 1761.

The Globe Inn was a notable landmark along this part of the road, surrounded (until the mid-19th century) by the Newton Coal Pits, and standing at the junction of two other roads. One of these was previously an old route leading westward through Corston, with connections to the Bristol to Wells Road (the present A38). This was taken over in 1761 by the Bath Trust as far as Rush Hill in Ston Easton and known as the **Lower Wells Road** (the present A39), thereby avoiding the steep gradients on the Upper Wells Road, described below. Despite many improvements, this was a long detour and does not appear to have been very popular with travellers other than coal hauliers from the North Somerset Coalfield. Leading south-east also from the Globe was the ancient **Frome Road (or Salisbury Road)**, crossing Pennyquick Bottom and climbing past High Barrow Hill to Rush Hill on Odd Down. From there it continued on across the Midford Valley as the Warminster Road (discussed below), and therefore formed an important route between Bristol and Salisbury. This is the most likely road taken by the Duke of Monmouth in 1685 when he led his army from Keynsham, calling on

Bath, on his way to Norton St.Philip and (finally) Sedgemoor. It was presumably for this reason that it was quickly taken over by the Bristol Trust in the early 1730s as far as the top of Midford Hill. Although entirely by-passing Bath, it nevertheless provided a link between all the main roads leading south from the city and may well have served as a useful circuit for excursions. However, as time went on, it seems that new routes between Bristol and Salisbury were becoming more profitable, and powers over this road were abandoned by the Bristol Trust in the early 19th century. Unfortunately the records of the Bristol Trust have not survived.

Beyond the Newton meadows and Cross Post turnpike, the rest of the Lower Bristol road towards Bath (now part of the A36), crossed Newton Brook by the 'Avon Bridge' (a corruption of its earlier name, 'Eden Bridge'). The present bridge, rebuilt by the Bath Trust in 1824, is a fine structure which still carries today's heavy traffic. Following the river Avon along 'Twerton Flat' to the Twerton Lower Mill, travellers had then to negotiate a steep climb before reaching Twerton High Street. This slope, below St. Michael's Church, remains today as a short slip-way called Connection Road. A more gradual by-pass for the hill was

opened up from what is now Howe Hill through Twerton Wood in the 1820s, but this only lasted until 1839 when it was demolished for the Great Western Railway. In its place, Brunel built the present stretch of road along the north side of the railway embankment between Ferry Lane and Twerton Lower Mill which completely by-passed the whole of Twerton village.

The rest of the route to Bath, between the last house in the village (Fielding's Lodge, now Fielding's Road) and Bath Bridge, passed through open meadows with fine views of Green Park and the western side of the town, as depicted in an engraving by Spornberg in Warner's 1801 History of Bath. Indeed, this view (taken from the present junction with Brougham Hayes) would have remained unchanged until 1869 when the meadow in the foreground became the engine depot and goods sidings of the Midland Railway. A few yards further on, to the right, was the site of a turnpike gate in the early 19th century, but this appears to have been removed to the bottom of Brook Road when St. James's Cemetery was laid out in the adjoining field by Major Charles Davis. Opposite Green Park, there were some fine villas built beside the road in the early 19th century, but after 1858 when the Stothert & Pitt foundry was built

nearby this whole stretch became engulfed in industrial buildings as far as Bath Bridge.

### **The Upper Wells Road**

In the early 18th century travellers approaching the city from the south were still obliged to cross the Avon by the medieval St. Lawrence's Bridge, with its oratory chapel and fortified gateway at the southern entrance, before continuing along the suburb of Southgate Street to the South Gate. In 1707 a tollgate was erected in front of the old gate at the southern end of the bridge, but as traffic increased, the narrow bridge became such a nuisance that in 1754 it was rebuilt (again by Richard Jones) and the turnpike moved elsewhere. Confusingly, the new Bath Bridge came to be known as the 'Old Bridge' - to distinguish it from the 'New Bridge' on the Bristol Road.

Three turnpike roads converged at the bridge; the Wells Road, Lower Bristol Road and Bradford Road. The most important of these was the Wells Road (now part of the A367), particularly during the early middle ages when communication was required between the cathedral city of Bath and its diocese in Somerset. Most of this route followed the old Roman Fosse Way which, on its straight course, typically ignored the long and difficult gradients

across the Cam and Wellow valleys. In 1707 the Bath Trust was only given jurisdiction as far as 'the top of Odd Down', where the Wansdyke crossed the road at the parish boundary of Lyncombe & Widcombe. The 'Burnt House Turnpike Gate' was set up here, but in 1759 an extension was granted as far as the 'White Post' a few miles south of Radstock at the meeting with the Wells Turnpike Trust.

Various long diversions with better gradients were soon carried out, particularly on Dunkerton Hill (thereby preserving much of the Fosseyway, now a public trackway), but the result was never regarded as satisfactory, and even a tunnel was proposed. There is still a stable near the summit of the hill, opposite the former Crossways Inn, which until the 20th century provided trace horses to assist with heavy loads in the ascent. Also at the Crossways was an alternative route to Wells, leading through Paulton and Tunley (the present B3115) to the Lower Wells road, which John Leland used in the 16th century, and was still shown as the main road on Ogilby's map in the 17th century. However, it was never turnpiked and has remained a local road ever since.

An increasing problem on both roads towards the end of the 18th century

was the quantity of heavy traffic, particularly colliers' wagons from Timsbury and Radstock in the North Somerset Coalfield, a situation only partly alleviated by the opening of the Somersetshire Coal Canal through to Bath in 1801. Near the base of Dunkerton Hill the canal bridge can still be seen under the main road, together with the sites of several wharves just above the ancient Swan Inn where William Smith first penned his geological discoveries. Also crossing the road next to the Inn was the GWR viaduct which by-passed the abandoned canal in 1910, but this was demolished with explosives in the 1970s and only the embankments remain.

Unlike the other downs, Odd Down had been mainly enclosed by the 18th century, and it is probably for these various reasons that this part of the Wells Road was not popular for excursions except for those with antiquarian interests. Indeed, industry continued to feature prominently along this road in the 1880s when a fuller's earth mine was opened on the crest of the Down above Combe Hay. A wind engine that powered the machinery (the largest windmill in the country at that time) provided a spectacular landmark on the Down until it was destroyed by fire in 1904. The mine

however continued in use until the 1980s, and its rusting silos remain a prominent feature of the Down today.

In the vicinity of the junction of Combe Hay Lane, traditionally known as 'The Burnt House', a building called 'Odd Down House' is shown on Ogilby's 1675 road map. Later maps, from 1742 onward, show nothing on this site except the turnpike gate, which suggests that at some time between these dates this house was destroyed by fire, its blackened ruins remaining a gaunt landmark for travellers for many years. Since the present Wellsway was not built until 1803, the original road continued along the (Upper) Bloomfield Road to the northern summit of Odd Down where it crossed the Frome Road. In the 18th century the only building on the crossing, nowadays known as Noad's Corner, was the Red Lion Inn which served traffic negotiating the steep ascent from Bath. Later, when Wellsway was built to avoid this gradient, the old Inn was abandoned and the present Red Lion Inn built next to the new crossroads to intercept the diverted traffic. Just beyond the Red Lion crossroads, at the crest of the hill, was the site of a gallows, and in 1748 a convicted murderer was executed here in the presence of a large crowd and his

corpse hung up in chains to the view of passing travellers.

Below the summit there were extensive quarry workings (some still visible today) with a fine view towards Bath before Cottage Crescent was built in 1801. At the bottom of the hill the Wells Road converged with the Warminster Road from Entry Hill road (described below) on the level area known as the 'Bear Flat'. Throughout most of the 18th century this remained an open space except for the Bear Inn at the northern end towards Holloway, and it was on this site that the ancient 'Holloway Fair' continued to be held annually until the 1830s. At the summit of Holloway there was a turnpike gate until the late 18th century when the present Wells Road was built. To control both roads, it was later replaced by a toll house in the middle of the Flat, at the fork between of the Wells and Warminster roads.

The steep descent through Holloway provided a fine view of the town, and all the early commentators seem to have entered from this direction. The earliest, John Leyland, who visited Bath in the 1530s noted that:

*'Or ever I cam to the bridge of Bath that is over Avon I cam doun by a rokky hille fulle of fair springes of water: and on this rokky hille is sette a*

*longe streate as a suburbe to the cyte of Bath; and [in] this streat is a chapelle of S. Mary Magdalen ... Bytwixt the bridge and the south gate of Bath I markid fair medows on each hand, but especially on the lift hond, and they ly by south west on the toun. The cite of Bath is sette booth yn a fruteful and pleasant botom, the which is environid on every side with greate hilles ...'.*

There has recently been some doubt whether this part of the Wells Road actually followed the course of the Roman Fosse Way, and indeed there is good evidence for an alternative route diverging from the Burnt House (along 'Old Fosse Lane') on a more westerly course following the parish boundary to the Avon below the Royal Crescent. However, the antiquity of the suburb at the foot of the hill is not in doubt, and is now recognised as the Saxon village of 'Cliftune', the original manorial centre of Lyncombe and Widcombe, mentioned in a charter granted to the monastery at Bath in 970.

By the mid-18th century Holloway contained some moderately respectable houses, but like Walcot Street, it gradually declined as a result of increasing commercial activity. To avoid the narrow climb up Holloway, the present Wells Road diversion through Hayesfield was completed in

the 1780s, but the junction at the bridge foot where the three turnpike roads converged remained one of the busiest thoroughfares into the city. By 1800 Holloway had become a disreputable district avoided by visitors, and for many years remained a thorn in the side of the City Corporation who had no jurisdiction in that parish until later. In 1840 it was further isolated by the construction of the Great Western Railway viaduct and the clearance of houses clustered around the bridge, and by the 20th century had become very run-down. Finally in the 1970s the lower half of the street was almost entirely demolished and dug out for the roundabout under the railway viaduct, leaving the upper half as a cul-de-sac.

### The Warminster Road

As mentioned above, in the past the road from Warminster and Salisbury (the present B3110) was not only a main route to Bath, but also to Bristol, and therefore more important than today. Approaching from Norton St. Philip, it crossed the Midford valley at the confluence of the Cam and Wellow Brooks where signs of an earlier Roman road to Bath can be traced across the fields towards a crossing further downstream. The name Midford (or Mitford, Old English, 'meeting ford') is evidence of a route in Saxon times, and

it would seem that a stone bridge had already been long established here before the 16th century. Positioned at the junction of two valleys, the hamlet of Midford later became the focus of other communications systems, and the road today still features remains of two abandoned railway viaducts (of the Somerset & Dorset Joint Railway, built 1872, and the GWR, built 1910) and canal bridge (of the Somersetshire Coal, built 1801).

This part of the road was taken over in 1752 by the Bath and Warminster Trust (generally known as Black Dog Trust, after the inn used as its headquarters) as far as the summit of Midford Hill on Odd Down, where it met the Bristol Trust. This was a steep climb, and several deviations on a better gradient were put through land belonging to Midford Castle, probably in about 1775 when the house was being built. A turnpike was established by the bridge, and about the same time two new inns also appeared; the Fox on the south side of the bridge, and on the north side, the White Hart (later changed to the 'Hope & Anchor' when the Coal Canal was built next to it). These buildings still survive, and the Old Midford Road, cut off by the deviations, is still in use, though little more than a lane. Near the top of the

old road is Pack Horse Farm, formerly the notorious 17th century Pack Horse Inn, known for its tea-smuggling activities. Cut off by the new road diversions, and with the resulting loss in trade, the inn was eventually closed in the 1850s and its name transferred to the present Pack Horse public house in Southstoke Village.

The jurisdiction of the Bristol Trust began a little way beyond the crest of the hill where, like the Wells Road, the Wansdyke crossed the road on the boundary of Lyncombe & Widcombe parish. This was also the crossroads of a medieval route between Bath and Southstoke which led on to Wellow and Mells. By John Leland's time however, it offered a useful diversion into Bath from the Bristol to Salisbury Road. His description of this route provides a vivid impression of the open Down in those days:

*I ... passid over a ston bridge where ranne a litle broke there they callid Mitford-water ... From this bridge to Bath 2 good miles al by mountayne ground and quarre, and litle wood in syte. About a mile from Bath I left the way that ledith to Bristow for them that use from Saresbyri to Bristow'.*

Although the Down had become enclosed for pasture grounds by the

early 18th century, it was still very open, with few buildings to be seen except the newly-built Cross Keys Inn at the Southstoke junction which was the staging post for the Salisbury and Southampton coaches. Whilst the Bath traffic could turn off here towards Entry Hill, traffic coming from the opposite direction could take a turning about a quarter of a mile further on which led eastward (the present A3062, across the summit of the Entry Hill and along Combe Down) to the Bradford Road at the top of Brassknocker Hill, described below. At this turning was a tall glass furnace cone which provided a notable landmark visible for many miles around. Built in the late 17th century, 'Mr. Bennet's Glass House' had already gone out of production by the early 18th century and had been converted to a farm, 'Glasshouse Farm', but the cone remained standing for use as a cart-shed and did not disappear until it collapsed in a storm in 1764. The farm was eventually demolished in the 1970s and replaced with a block of flats. When Wellsway was built in the early 1800s, a link road (the present Midford Road) was extended to the Cross Keys, cutting off part of the Old Frome Road and creating a new crossing over the Bradford Road which is still known locally as 'The Glasshouse'.

In 1707 the jurisdiction over the Warminster Road by the Bath Trust only reached to the top of Entry Hill, at the Bradford Road crossing, but in 1757 this was extended the extra quarter mile to the Bristol-Salisbury Road at the Cross Keys. Entry Hill (sometimes called Anthony Hill in the past, but spelled Enterry Hill by the Turnpike Trust) dropped steeply down to the Lyn Brook at the head of Lyncombe Vale before joining the Wells Road on the Bear Flat. The Lyn Brook at that point passes through a deep ravine which the Bath Trust appears to have overcome at some early stage by building a massive viaduct over 30ft high with a single culvert arch (illus., c.1839). Despite its crude construction, this still carries today's heavy traffic, and in the 19th century provided a picturesque feature for artists.

### The Bradford Road

This road, which leads across Claverton Down, was probably the most popular for riding out and airing and provided the best views of the city. For this reason it was mainly known as the Claverton Road, but was also the main route to Bradford on Avon which then led on to Winchester and Portsmouth. In 1707 the Bath Trust had powers as far as the top of Brassknocker Hill, but in 1757 these were extended as far as the

bridge over the Combe Brook (now known as the Midford Brook) near its confluence with the River Avon in the Limpley Stoke Valley.

In former times the route from Bradford followed a rather tortuous route through Westwood, across the ancient bridge at Freshford and through Limpley Stoke village to the Combe Brook bridge - as described by Leland on another of his visits to Bath; *'I passyd firste ovar by Frescheforde bridge of stone on Frome. And a myle and more beyond that at a new stone bridge I passyd ovar a litle broke that aftar a litle lower goythe in to Avon'*. In 1752 the Tinhead Turnpike Trust obtained jurisdiction over this route, with an intended diversion from Freshford to join the Warminster Road at Midford, but this was immediately dropped when the Bradford on Avon Trust acquired powers for a better route. This followed the present B3118 through Winsley and over the river Frome at Limpley Stoke where a new bridge (confusingly known as the 'New Bridge') had just been built at Stoke Ford in about 1740.

In 1800 the Somerset Coal Canal was built along the side of the Midford Valley to join the Kennet & Avon Canal at Dundas Aqueduct, cutting across the road a little way up Brassknocker

Hill. In 1834 the bridge which carried the road over the canal became incorporated into the New Warminster Road viaduct (mentioned below) and can still be seen in the canal tunnel under the viaduct. The tunnel now serves as a covered dock at the end of a short stretch of the waterway which has been brought back into use for a marina. The new intersection between the Bradford Road and the viaduct remained a simple crossing until c.1910 when the GWR Camerton Branch railway was constructed beneath it. Since the railway ran a little way below the abandoned canal, the present dog-leg taking the Bradford Road over the viaduct was adopted to avoid building a second bridge.

Still standing near the summit of the hill is the former Brassknocker Inn (originally known as the Crown), a fine 18th century house converted back to a dwelling in about 1870. Beyond this point, the road divided as it joined a circuit road around the top of Claverton Down. One branch followed the circuit westward along Combe Down towards the Glasshouse (the present A3062, mentioned above); while the main road continued through a turnpike gate and followed the circuit northward. This circuit road had become established around the boundary wall of the private

deer park set up in 1091 by the Norman Bishop, John of Tours, later shared with Priors of Bath Monastery. Leland goes on to note; *'A mile a this syde Bathe by southe est I saw 2 parks enclosyd with a ruinus stone walle, now with out dere. One longyd to the bysshope, an othar to the prior of Bathe ...'*. In this instance he appears to have taken the western branch which passes the section of the park belonging to the Prior, and would therefore have entered Bath by turning off, as before, into Entry Hill. Since the Dissolution of the Monasteries, the park wall has been continuously repaired, and a large proportion of it still survives. At Ralph Allen's request, this stretch of the Bradford Road, from Brassknocker Hill to Entry Hill, was brought under the control of the Bath Trust in 1763. This was not only to the benefit to the quarry owners on Combe Down, but also provided better access to the entrance of Allen's mansion in Prior Park at the crossing of his carriage drive and quarry railway.

Continuing northward, the Bradford Road diverged from the park wall and headed north-west into the open and flat part of Claverton Down. At this point, near what is now Limekiln Lane, there was a gallows where a highwayman, John Poulter, was executed and hung up in chains as a

warning to others. It was also a reminder that the uninhabited downs had become an ideal haunt for highwayman and footpads to waylay the increasing numbers of wealthy people visiting Bath. This problem was only resolved later in the 18th century by the adoption of armed stage-coach guards and the development of the banking system. After crossing the Down (site of the Bath race meetings before they were moved to Lansdown in the 1780s) to the western edge, the road presented one of the best views of the city as it descended Widcombe Hill between Smallcombe Wood and Ralph Allen's fir plantations. Though one of the steepest hills out of Bath, it was a popular excursion for many, including Spencer Cowper who took great pleasure in all the local rides: *'Every way the views are fine, and the Town, considering what a hole it is in, is seen from many to great advantage, particularly one, wch shews the New Square [Queen Square]... but my favorite one is from the road to Clerken [Claverton] Down ...'*

At the bottom of the hill it met the junction of Bathwick lane, opposite the White Hart Inn, before continuing over the level crossing of Ralph Allen's railway at the entrance to his stone wharf by the river. In anticipation of the development of the Bathwick Estate by William

Pulteney, the lane to Bathwick village was taken over by the Bath Trust in 1759, and provided with its own turnpike gate at the junction. This road (the present Pulteney Road, part of the A36) remained something of a cul-de-sac until the 1830s when it was joined up with the new Warminster Road at Sydney Gardens. Its present use as a route through to the London Road via Bathwick Street did not occur until the Cleveland Bridge was purchased by the Corporation and freed from tolls in 1929. Similarly, Ralph Allen's Drive, originally the route of his railway and private drive, did not become fully opened as a public thoroughfare until the 1920s.

The rest of the Bradford road, between the bottom of Widcombe Hill and Bath Bridge, eventually become congested with housing during the early 19th century, particularly after the opening of the entrance to the Kennet & Avon Canal in Ralph Allen's wharf. Previously, the main obstacle on entering the suburb of Claverton Street was the turnpike gate near the bottom of Lyncombe Hill, where the road passed between Gibbs's Mill and its millpond. The road at this point was said to be so narrow that it was possible to jump across to the mill from the wall of the mill pond. In 1893, when the mill closed, the road was widened the pond

removed, but eventually all the houses on the north side of Claverton Street were demolished for the Rossiter Road by-pass in the 1970s.

### The New Warminster Road

The most ambitious of the later schemes for new roads into Bath was undertaken by the Black Dog Trust in 1834. This was the new Warminster Road (now the A36) which ran on a completely new route between Woolverton and Bath via Limpley Stoke and Claverton, its object being to avoid the hills at Midford on the old Warminster Road, as well as Brassknocker Hill on the Bradford Road. Forshadowing the railway age, it was a considerable engineering project which met with much opposition, particularly from the Kennet & Avon Canal Company who were concerned that the road would cause land-slips onto the canal below. Interestingly, one of the arbitrators who spoke in favour of the road was the engineer Isambard Kingdom Brunel, who had just arrived in the area to design the future Great Western Railway.

However the new road was hailed as a success, and the viaduct across the Midford valley was much praised. By-passing all the villages along the route, the only obstacle was the 'Dry Arch' at Bathampton, a bridge built to carry a tramway over the road from the

quarries on Bathampton Down to a wharf on the K&A canal. Constructed on a sharp bend, this later became a dangerous corner and was eventually demolished in the 1970s. Curiously, an earlier 'Dry Arch' which had been built over the old parish lane to Claverton in 1810, and was by-passed by the new road, still survives overlooking the bend.

Today the road still presents a fine entry into Bath, towards Sydney Gardens from St. Georges Hill, and it is unfortunate that there is little information on its use by visitors, possibly as a result of competition from the Bath & Weymouth Railway constructed in 1857.

A note on other routes:

### Waterways

Even before the Avon Navigation was fully open to Bath in 1727 a passenger boat or wherry (manned by oarsmen) was running between Bristol and Twerton, but the first person to make the full journey to Bath was Lord Falmouth on 3 January 1728. The Navigation received the royal seal of approval a few months later when the Princess Amelia, daughter of George II, whose dislike of road transport was well known, made the journey to Bristol in a wherry especially decorated for the occasion. Soon after, Samuel Tomkins,



the wherry owner, ran a regular service along the route, leaving for Bristol from the Bath Bridge at 10 am each morning. By 1740 two boats were running daily, taking about four hours on the journey at a fare of 1s. In the same year, Tomkins announced that he had added three new pleasure boats to his fleet ‘.. with a House on each, with Sash Windows, &c.’, one of which was ready ‘to be lett, at an Hour’s Warning, to any select Company; being neatly ornamented, and designed for Expedition ... Mann’d with able London Watermen’.

However, the main purpose of the Navigation was to carry freight, and it is difficult to assess the how important this route was for passengers. Outings along the river were certainly popular throughout the 18th century, but most passenger traffic to Bristol was probably local. Though river travel could be pleasant in good weather, providing fine views of the city as it wound its way through the meadows towards the town quay, it was dangerously unpredictable in adverse seasonal conditions. An alternative scheme for canal to Bristol was set up in 1811, but this was never carried out. The first steam-boat on the Navigation to Bath, a passenger packet doing a return trip from Welsh Back at Bristol each day, was in operation in 1814,

quite a technological innovation for the time. The steam packet *City of Bath* was still doing the run to Bristol during the 1830s.

The Kennet & Avon Canal, opened in 1810, provided a new and picturesque route from London, and a successful passenger service was soon in operation to Bradford on Avon. By the 1830s fast ‘scotch boats’ to London could also be obtained several times a week, but again it seems that the main use of the canal was for outings and local traffic. Indeed, all passenger traffic along both waterways practically ceased after 1840 with the arrival of the railways.

### Railways

Bath was well-served with railways, the first being the main GWR Bristol to London line in 1840, together with its branch to Westbury and Weymouth in 1857. Brunel’s landscaping and spectacular engineering along the line in this region contributed much to Bath’s prestige, as demonstrated by the views of the railway approaches to Bath in J.C.Bourne’s prints. However, this was somewhat marred later on by industrial activity which, like the waterways before it, was inevitably attracted to the railway. For similar reasons the Midland Railway (Mangotsfield branch), connected to

Bath in 1869 with its extension to Bournemouth and the south by the Somerset and Dorset Joint Railway in 1872, offered the visitor to Bath an even less favourable impression of the city. It was hoped that the railways might help restore Bath’s flagging fortunes as a resort, and the Corporation was already placing advertisements at railway stations throughout the country by the 1850s, but the decline continued.

### Postscript: Revival of the roads

However, throughout the rest of the 19th century the city became instead a residence for retired gentlemen, for whom local rides and outings by road or rail remained an important amenity. Indeed, by the 1890s this activity had become available to all levels of the population thanks to the invention of the bicycle and the introduction of horse-buses and trams in the city suburbs. When the electric tramway system was laid in 1904, the line was extended for this purpose into the surrounding countryside to three rural termini; The Crown Inn at Bathford (via the London Road); The Globe Inn at Newton St.Loe (via the Upper Bristol Road); and the Combe Down Convalescent Home (via Wellsway and the Bradford Road). Further extensions were proposed, but feeder motor buses were adopted instead – from

Bathford to Chippenham, Devizes and Trowbridge; from the Globe to Bristol; and from the Glasshouse to Radstock, Midsummer Norton and Frome. The trams were popular with the working population of Bath who could escape from the city and take circular walks across country between each terminus. As a result, tea-gardens and other amenities soon began to appear in previously out-of-the-way villages such as Englishcombe or Tucking Mill. However, motorised transport provided a more flexible alternative and the tramway was eventually abandoned in 1939. Since then the roads have continued to regain dominance, particularly after the construction of the motorways in the last quarter of the 20th century, a significant feature in the revival of Bath as a world tourist centre.



## Appendix 10

### World Heritage Site Setting Study - Significant Historical Components

The following study, with accompanying maps, identifies the significant historical components of the World Heritage Site surrounding Bath associated with the Roman and Georgian periods.

#### Roman

Three main stages are recognisable in the development of Aquae Sulis and its hinterland throughout the Roman period, i.e.;

##### 1. Pre-Roman/Iron Age

The area of the hot springs was not only a place of special 'spiritual' gathering before the Romans, but also stood at a 'node' of trade routes across the Cotswolds (north-south) and along the Avon Valley (east-west). By the time of the invasion the landscape around Bath was also highly populated and intensively farmed, as indicated today by the many remains of Celtic fields, enclosures, hillforts and associated settlements surrounding the city. This was therefore one of the more wealthy tribal areas, where (in the early stages at least) the Roman occupation was not readily accepted.

Although many Iron Age sites have been detected, archaeological information about them is still scarce. Most appear to have been farmsteads, usually sited high up on the downs close to areas of

cultivation, but others were of sufficient size to be classed as 'villages'.

##### 2. Early Roman (c.50 to c.270 AD)

The Roman town of Bath was first established about 50AD to exploit its position as a route centre at a river crossing near the present Cleveland Bridge in Walcot (A), north of the springs. Through here passed the Fosse Way (a) and roads from London (b), the Severn crossing at Aust (c, the so-called Julian Way), Cirencester (d), and Poole Harbour (e). Early remains found near this crossing suggest a military presence nearby, possibly a fort on the opposite side in Bathwick, and it was probably for the soldiers guarding the crossing that the first baths were built separately over the springs (B) in the late 60s or 70s. Whether the town played any part in the administration of the province is doubtful, but its productive agricultural and industrial hinterland ensured that it grew into a flourishing market and manufacturing centre, with a local trading influence extending over a ten-mile radius. Similarly its popularity as a resort grew to such an extent that the central part of the baths complex was completely replanned in the late 2nd century.

**The Farm Economy.** During this early period the hinterland of Bath as well as the town itself remained under direct

imperial control as a result of opposition to Roman rule. The surrounding land, little of which lay unexploited, was occupied by a large number of small farms, hamlets and villages which, unlike the town, remained at a low level of Romanisation, many occupying or replacing pre-Roman sites. They were nevertheless well organised. There are indications of a network of local tracks that enabled these settlements to communicate with each other as well as with the town centre, and there were several large villages based around a street plan, such as Little Down (D), Warleigh Wood (E) and Bitton (F).

The main agricultural output in this area was cereals, cattle and sheep, supplemented with such industrial activities as ironworking and the manufacture of pottery and pewter, the latter employing lead from the Mendips, tin from Cornwall and coal from the neighbouring coalfields. The extraction of Bath Stone from quarries in the surrounding Downs was probably even more important, although the quarry sites are now virtually impossible to identify. As well as local use, building stone from Bath has been found as far afield as Colchester, London, Silchester and Caerwent. A site at Combe Hay (9) also

suggests that fuller's earth, a rare deposit specific to the neighbourhood of Bath, was being exploited for the manufacture and laundering of textiles.

Bath stone was also produced for funerary monuments, an industry which received a considerable boost after the 2nd century when cremation gave way to inhumation in stone coffins. Extensive Roman cemeteries have been found bordering the roads leading out of the town, a characteristic and prominent feature in their day, such as the London Road, reaching as far as Lam Bridge (i), Bathwick (ii), Julian Road (iii), and on the lesser roads such as Locksbrook cemetery (iv) and Partis College (v). Some were close to a suburban settlement such as Sion Hill (vi) or Crescent fields (vii), but several others, always sited high up the surrounding slopes such as Haycombe Drive (viii), Englishcombe Lane (ix) and Perrymead cemetery (x), appear to stand isolated and are less easy to interpret.

It is very noticeable that hardly any villas were built in this area before the mid 3rd century, the Combe Down villa (10) being the only one in the immediate vicinity. Its early date and finds on the site indicate that this was possibly the headquarters of an imperial estate near or around Bath controlling a large number of native farmsteads and

villages. Nevertheless, for this and other estates further afield, Bath would still have been an important distribution and export centre, and the presence of officials and soldiers supervising such estates would help to explain the early and quite separate development of the baths and temple precinct.

### 3. Later Roman (c.270 to c.400 AD)

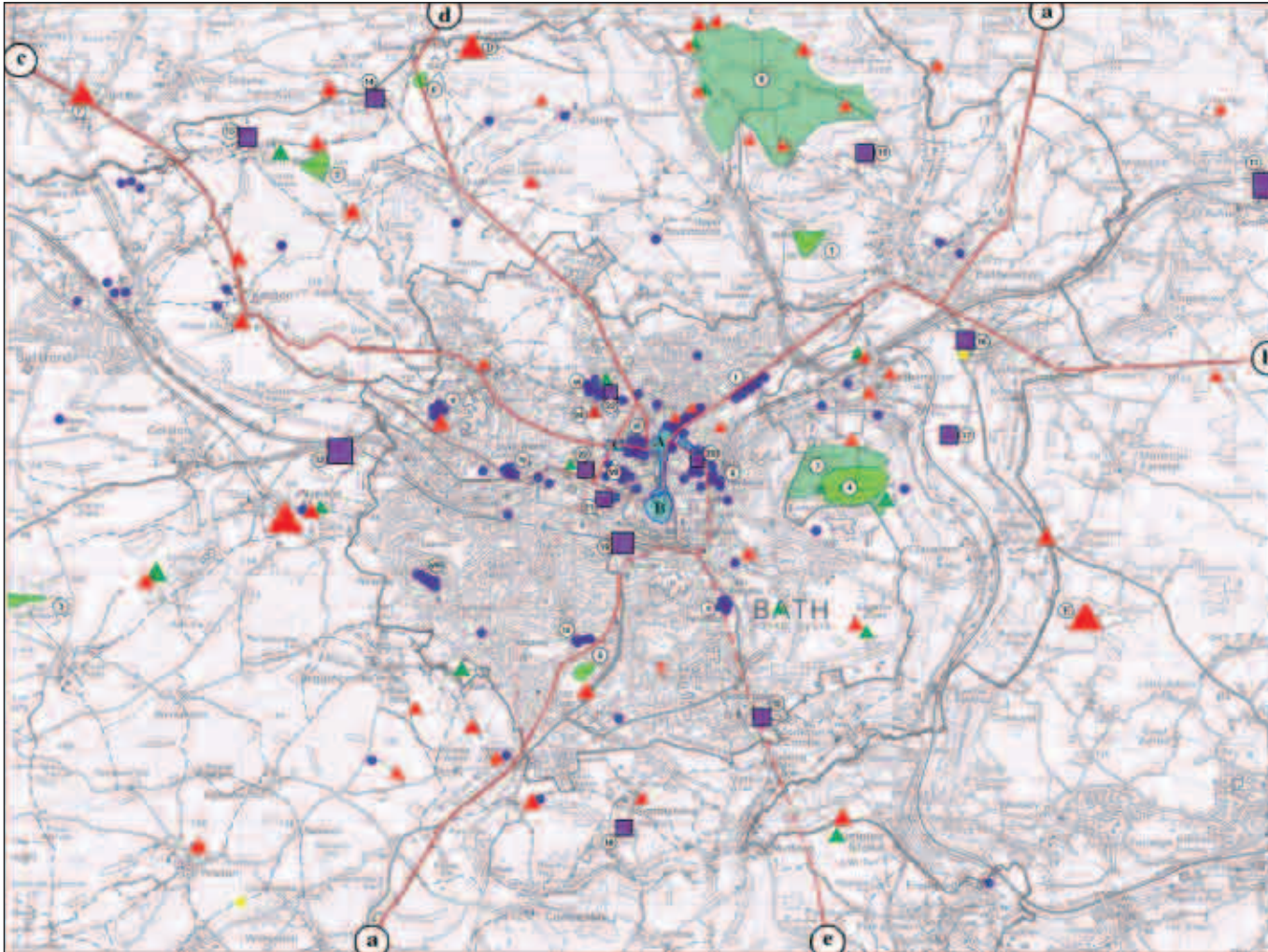
However a most sudden and spectacular change occurred in and around Bath at the end of the 3rd and the beginning of the 4th century, during which time the buildings within the springs precinct attained their greatest magnificence. There was also a considerable expansion of the town itself, particularly along the approach to the precinct, the two eventually becoming united. The centre at Walcot was rebuilt, and a new suburban market district was established behind the Royal Crescent at a junction of the Sea Mills Road (C). Altogether the built urban area covered about 60 acres.

These events occurred during the administrative changes in the Empire after a period of economic and political chaos, when imperial estates and industries were sold off to aid the ailing treasury, and which, in this instance, allowed the wealth of Bath and its hinterland to be retained, creating a boom in both the town and the resort.

**The Villas.** The effect of this boom on the surrounding landscape was equally spectacular. It has long been realised that, while villas tend to cluster around towns, the numbers built around Bath during this period are exceptional - the highest concentration in Britain. Within its larger hinterland there were about thirty or forty, half of which stood in the immediate neighbourhood of Bath. Indeed, it is highly probable that others may appear as archaeological investigation proceeds. The grandest and largest of these lie at the periphery of the area, serving as the head of large outlying estates, such as Box (11), Atworth, Wellow and Keynsham, the nearest being at Newton St.Loe (12).

Most of these new estate villas occupied prominent sites on the lower slopes of the downs, some replacing earlier farmsteads, such as at Church Farm, North Stoke (13), Brockham End, Lansdown (14), Hollies Lane, Batheaston (15), Bathford Village and Meadows (16 and 17), and Hod's Hill, Southstoke (18). These sites were evidently chosen for the better managing their estates, but a magnificent view seems also to have been a consideration. In several instances two villas stand close together, presumably one serving as a management centre, the other only as a luxurious residence.

More notable perhaps are those which have been described as 'Suburban Villas' on the outskirts of the town, such as Wells Road (19), Daniel Street (20), Norfolk Crescent (21), Lower Common (22), and Sion Hill (23), all of which would have had view of, and been visible from, the town. It is quite evident from their density on the ground that they were not dependent on the land and probably served as retirement homes of imperial officials and soldiers who would have appreciated the luxuries and amenities of the health resort, or as suburban retreats for the more successful town residents such as magistrates, doctors, and priests of the temple. The mosaic schools of Cirencester and Gloucester flourished here at that time, and even ordinary houses, such as at the High Common (24), were well appointed, exhibiting an exceptionally high level of Romanisation.

**Map 10** Roman Historical Sites and Features Associated with the Outstanding Universal Value

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#### Symbols used on the map:

##### Light green areas

Iron Age hilltop forts and enclosures.

Only half of these, Little Solsbury (1), Littletdown (2) and (at the periphery) Stantonbury (3) appear to have served some local defensive purpose (the remainder, Bathampton Down (4), Berewick (5) and Lansdown (6) being large enclosures used for agricultural and other purposes), and none can be regarded as rudimentary 'towns'. Nevertheless, with the exception of Berewick and Lansdown, all these earthworks remain prominent landmarks around the city today.

##### Dark green areas

Surviving remains of pre-Roman field systems.

On Bathampton Down (7) the outlines of the fields are still very noticeable, particularly

from the air. Those on Charmy Down (8) are now less visible, partly due to the construction of an airfield there during WWII.

##### Green triangles

Known sites of Iron Age occupation.

##### Light Blue areas

The built area of the town of Aquae Sulis, including the Baths and Temple precinct and the later market area around Julian Road.

##### Thick Red lines

Known roads.

##### Pecked Red lines

Probable roads.

##### Purple squares

Villas.

##### Red triangles

Other occupation sites; farms, hamlets and villages

##### Yellow circles

Coin hoards.

##### Dark blue circles

Burials and cemeteries.

## Georgian

Sites of significance outside the city in the Georgian period can broadly be divided into two categories;

**Public.** Sites accessible to the public at large included those designed specifically for recreation and entertainment as well as naturally occurring landmarks and features of interest. It is noticeable that the latter were predominantly of a novel technological or industrial nature. Though often regarded as curiosities in their day, many proved to be important forerunners in the development of the industrial revolution.

**Private.** Less accessible however were private residences or estates, well known to the 'company' at Bath, whose owners generally provided leadership in the political and cultural life of the city. These residences often served as a meeting-place of ideas, the estates themselves expressing the architectural and landscape ideals of the time. Today many are now either in public use or accessible to the general public.

### The Sites (numbered clockwise on the map)

#### 1. Lilliput Castle, North Stoke

At the far end of Lansdown, below the Grenville monument, a small retreat was built in about 1738 by Dr. Jerry Peirce, who played an influential part in the foundation of the Bath General Hospital. Named from its unusual and diminutive size, it was designed by John Wood the Elder and set in landscaped grounds which included a rustic arch and hermit's cell, evidently inspired by the ideas introduced by Alexander Pope, Ralph Allen and others. In 1802 the original house was incorporated into a larger building, the present Battlefield House, to form its entrance hall.

#### 2. Grenville Monument, Lansdown

A well-known landmark for visitors taking an airing on Lansdown was the monument to the Sir Bevil Grenville Monument at the northern edge of the Down. This was erected in 1720 on the site of the Civil War battlefield of 1643 to commemorate the death of the Royalist leader by his grandson George Grenville, Lord Lansdown.

#### 3. Lansdown and Claverton Down Racecourses

From the early 18th century, horseracing became one of the most popular entertainments outside of Bath, and on occasions as many as 800 carriages and at least 20,000 people on foot or horseback attended the meetings, with a grandstand and stables erected for their use. These initially took place on Claverton Down, but the turf was considered too hard going, and in the mid 1780s the races were moved to the present site on Lansdown, where they have continued ever since.

#### 4. Lansdown Fair

An additional annual entertainment on Lansdown was the traditional three-day fair in August, instituted by the Prior of Bath in the 14th century. This occupied the open area opposite the old Chapel, adjoining the race course, and although not a 'genteel' occasion, was a source of picturesque interest for many, including artists such as Thomas Barker, whose painting *Lansdown Fair* gives some idea of the event in 1813. Thanks to its association with the race course, it later came to specialise in horse trading and was not discontinued until the early 20th century.

#### 5. Woolley Gunpowder Mills

The manufacture of gunpowder at Woolley was set up in 1722 by a partnership of Bristol Merchant Venturers who wished to move its production away from Bristol into the neighbouring countryside. Among these were members of the Parkin family who were then owners of Woolley, but it was their successors, the Worgans, who actually resided there and managed the works from 1740 onward. Although the mills are mentioned by Collinson in his *History of Somerset*, this was a high security operation and any interest by visitors would have been discouraged. By its very nature also it would have been avoided, as explosions were not uncommon. The works were closed in about 1802, partly as a result of the abolition of the slave trade, and only fragments of the buildings and water supply system now remain.

## 6. The Rocks, Marshfield

This was a fine 17th century mansion built on the edge of a cliff at the northern end of Bannerdown which belonged to the Jacobs family throughout the 18th century. It was already noted for its romantic setting in 1738 when it was celebrated in a collection of poems dedicated to Princess Amelia by Mrs. Mary Chandler of Bath. In the 1760s Gainsborough produced several paintings of the Jacob family, and would have been familiar with this landscape which included ornamental woodland gardens and ponds below the cliff, now part of a forestry amenity known as the Rocks East Woodland. In 1790 the property passed by inheritance to Isaac Webb Horlock who was a partner in the foundation of the Bath and Somersetshire Bank in 1775, one of the earliest in the city. It was probably Isaac Webb's family who converted the mansion to the present castle-like structure, and organised the well-known fox-hunting meetings there in the early 19th century. Although the B&S bank crashed during the 1793 slump in Bath, the original building known as 'Stuckeys' in Milsom Street is still run by the National Westminster Bank.

## 7. Shockerwick House and Park

Shockerwick House was built by John Wood the Elder in c.1750 for John Wiltshire, proprietor of Wiltshire's Assembly Rooms on Terrace Walk and founder of a successful carrier's business. John's son Walter, who went on to become three times Mayor of Bath, had a particular friendship with Gainsborough who found inspiration in the park and surrounding countryside in the 1770s. Wiltshire conveyed Gainsborough's paintings to their destinations safely without charge and, for his part, Gainsborough made Wiltshire gifts of some of his paintings. These were dispersed at a sale at Shockerwick about a century later.

When Walter Wiltshire died in 1799, Shockerwick passed to his son, John, and it was in his time that William Pitt the younger, having come to Bath to take the waters, visited Shockerwick in December, 1805 to view the paintings by Gainsborough and other distinguished artists. Whilst there, the Prime Minister received the despatch giving the news of the defeat at Austerlitz. For Pitt, who had been in failing health for several years, this was a fatal blow and he died in London a few weeks later. Princess Victoria, later Queen Victoria, visited Shockerwick with her mother when, in 1830, she

came to Bath to open the Royal Victoria Park. The house now serves as a nursing home.

## 8. Cold Bath Farm, Batheaston

From the 1740s, visitors to Batheaston and St. Catherine's valley could refresh themselves in a public bath which had been established at Cold Bath Farm overlooking the village. The house was later enlarged and is known as Eden House, but the spring that fed the bath can still be seen issuing into one of the basement rooms. It was in a field below the farm provided by the then owner Henry Walters that William Smith directed the unsuccessful sinking of a coal mine in 1813.

## 9. Trevarno Paper Mill and Spa, Bathford

In about 1740 water from a spring adjoining Bathford fulling mill was found to have strong mineral content with good curative properties. As a result, 'Bathford Spaw', as it was called, was acquired by Dr. William Oliver, a founder of the Bath General Hospital and inventor of the Bath Oliver biscuits. John Wood the elder designed a pavilion over the spring in 1746, and the whole property including the mill and mill house (used as an occasional residence) was named 'Trevano' after Oliver's family home in Cornwall. However, the spa does not seem to have lasted very

long, and the mill was converted to leather dressing in 1768. In about 1800 it was converted to a paper mill, reputed for producing the best paper in the kingdom. Although nothing remains of the original mill, mill house or spa, high quality paper is still manufactured on this site by Portals Ltd.

## 10. Bathampton Manor

In 1743 Ralph Allen acquired the manor of Bathampton from his brother-in-law Charles Holder, including the old manor house on an unusual site on the bank of the Avon next to Bathampton Mill and Ferry. In the 1750s he made various alterations to the building which probably included its present elevation, together with a surrounding pleasure ground containing avenues of trees and ornamental features along the river bank. Allen did not occupy the house himself, but it remained the residence of later members of the Allen family well into the 19th century, although much enlarged, and the pleasure ground reduced to a garden. It now serves as a nursing home.

### 11. Bathampton Lodge and Bath House, Bathampton

Soon after the opening the K&A Canal, a residence in the High Street of Bathampton, originally a farm house, was converted to a place of refreshment for walkers along the towing path. By 1815 a large new wing had been added on the east side, suitable for entertainments and dancing (and presumably for lodgings), and at the rear a pleasure garden including a bath house. Although the premises have long since returned to residential use and the garden broken up, the charming 'Hot and Cold Bath House' in the style of a gothic cottage, has survived, complete with its stone bath and interior fittings, and including a boiler house, well, and privy at the rear.

### 12. Hampton Rocks tramway, Bathampton Down

In 1808-10, when the Kennet & Avon Canal was nearing completion, a self-acting inclined plane tramway was opened up connecting quarries on Bathampton Down known as Hampton Rocks to a wharf on the canal near Holcombe Farm. Previously these old quarry workings had been a favourite haunt for artists, including Thomas Barker whose landscape, *Hampton Rocks, morning*, was painted in the 1790s. At this time, the quarries were

owned by Messrs. Bowsler & Co., formerly clerks to the Somersetshire Coal Canal, who commissioned William Bennet, engineer of the canal, to design the tramway. Although initially successful, the line became redundant in the 1840s following the discovery of new and better sources of Bath Stone at Box during the construction of the Great Western Railway. Along the steep incline, now a public footpath, rows of sleeper blocks for the tramplates are still visible, as also a bridge or 'Dry Arch' which carried the line over an old parish road. The quarries above also survive, although the rock-faces for which they were so well known were demolished with explosives for safety reasons.

### 13. Sham Castle, Bathampton Down

Sham Castle was built on a site previously occupied by a building on the edge of a medieval rabbit warren on Bathampton Down called Warren House or Anstey's Lodge, a summer-house, it appears, used by Francis Anstey, a wealthy distiller and spirit merchant of Stall Street. In 1762 Allen demolished the lodge for the 'castle in the warren' to provide a picturesque landscape feature outlined against a background plantation of fir trees. Although the work was carried out by Richard Jones, Allen's clerk of works, it is thought to have been based on a

design by Sanderson Miller who had been approached seven years earlier with the intention of building a larger house on the extreme north-west peak of the Down. Although Jones thought it would be too small to be visible, 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.

### 14. Claverton Manor, Claverton

Dr. William Skrine, an eminent and wealthy physician in Bath related to the Skrines of Warleigh, purchased the manorial estate of Claverton from the Bassett family in the early 18th century, and it was his son John who sold it in 1758 to Ralph Allen. Allen often preferred to live in the Jacobean manor house and entertain his friends there, particularly Richard Graves who was the rector of Claverton and author of the best-selling novel 'The Spiritual Quixote'. Allen also chose to be buried

in Claverton and his tomb remains in the church yard. He erected a school room for Graves (now a garage) whose most notable pupils included Malthus, Prince Hoare (son of the artist), Henry Skrine of Warleigh (author of the *The Rivers of England*, etc., see below) and the diarist and antiquarian Rev. John Skinner of Camerton. Graves' garden and summer house belonging to the rectory still remain.

*'.. 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 ...'*

Philip Thicknesse in his *New Prose Bath Guide*, 1778

After Allen, the manor was acquired by John Vivian, an eminent barrister, who replaced the old house in 1819-20 with the present Palladian building further up the slope of Claverton Down, designed by the architect Jeffry Wyattville. It is now open to the public as the **American Museum in Britain**.



### 15. Claverton Pump, K&A Canal

Soon after the completion of the canal, in 1813, a pump was erected on the site of Claverton Mill to supply additional water to the section between Bradford on Avon and Bath. Designed by the canal's engineer John Rennie to use the power of the river to lift its own water some 48ft up to the canal, it is a unique example of this kind of technology to be applied in this country. Having remained in continual use up to 1952, restoration was started in 1969, and it now serves as a museum as well as performing its original function for the now popular waterway.

### 16. Warleigh Manor, Bathford

William Skrine of Bathford became a doctor of high repute in Bath and purchased Claverton Manor in 1714. Being in possession of some ground on the west side of the Hot Bath, he also became a centre of controversy by digging down to tap the hot spring which he proceeded to sell 'for his own benefit.' Later that century, Henry Skrine, known as 'the tourist' on account of the extensive tours he made throughout Britain, became known as the author of a number of works on travel. It was during this time that the Skrines became patrons of Gainsborough; Louisa Skrine sat for him, and several of his works including *Gentleman with a gun* and a

small portrait of William Pitt the younger, still remained in the house when the contents were sold in 1956. It was Henry's son, also Henry, who built the present Warleigh Manor House in 1815 to the designs of Neale Webb, a Staffordshire architect, in Tudor revival style. After serving as the home of Warleigh Manor School in recent years, it has now been converted to private residences.

### 17. Dundas Aqueduct, K&A Canal

This is by far the most spectacular and architecturally noteworthy structure on the whole line of the canal. Built between 1796-98, below its heavy cornice are two bronze dedication tablets; one to Charles Dundas, Chairman of the Company; the other to John Thomas, Bristol Quaker and Superintendent of the Works. When the canal was reaching completion in 1808, Thomas purchased Prior Park and Widcombe House (in anticipation it is thought, of a considerable increase in trade of Bath Stone), where he remained until his death in 1827. At the west end of the aqueduct is the original gauging wharf and crane at the entrance to the Somerset Coal Canal which has been restored as far as the Limpley Stoke Viaduct and converted to a marina and amenity centre known as the Brassknocker Basin.

### 18. Conkwell Incline, Winsley

This was one of several self-acting inclined plane railways which were built by Kennet & Avon Canal Company to supply stone from neighbouring quarries for the construction of the canal. Built in 1799, it linked Conkwell Quarry some 325ft above the canal to a wharf at the eastern end of Dundas Aqueduct. Of no further use after the completion of the canal, it was only retained until 1812 when the fittings were sold off, but the line is still very clearly defined and serves as a public footpath.

### 19. Murhill Incline, Winsley

At Murhill is another of the self-acting inclined plane railways built by Kennet & Avon Canal Company to supply stone for the canal, opened in 1803 to connect with Murhill Quarry. In this case it continued to be commercially useful after the completion of the canal and remained in operation until about 1880. There are some spectacular workings in the cliff above the where the incline starts, about 300ft above the canal, and although most of the line is now covered by an asphalt service road, original cast-iron rails still remain in situ at the canal wharf which is scheduled as an Ancient Monument.

### 20. Combe Grove, Monkton Combe

This mansion was completed by 1706 on the southern edge of Combe Down overlooking the Midford Valley by the Poole family, local landowners who sold Prior Park grounds to Ralph Allen. John Wesley stayed and preached here when he visited Bath in 1764. A few years later it was acquired by Richard Graves, rector of Claverton and friend of William Shenstone and Ralph Allen, who probably landscaped its extensive grounds. It now serves as a hotel and country club.

### 21. Tucking Mill.

William Smith, whilst supervising the building the new Somersetshire Coal Canal through Tucking Mill (named after a former fulling mill) was so impressed by its beauty that he bought an estate there in 1798 for his own home. Below his house he created a fishing lake behind the canal to drive a small mill which was intended to provide income to support the estate. All of this he lost after his bankruptcy in 1819. However, Smith's house still remains, together with a gothic cottage which adjoined the mill, the latter having been demolished in 1927. The fishing lake, after being filled in later for a fullers' earth works, has been restored as an amenity the disabled.

## 22. William Smith's tramway and quarry

In about 1811 William Smith acquired a Bath Stone quarry on Combe Down from Charles Conolly, then owner of Midford Castle, which he connected by means of a tramway to his mill at Tucking Mill where the stone was sawn up into ashlar for export via the canal. Unfortunately Smith was unable to pay Connolly his share of the enterprise, for which he spent a spell in the debtors' prison in 1819 and was compelled to leave Bath to find employment elsewhere. Kingham Quarry, as it was known, can still be seen above Summer Lane, and the lower section of the tramway now serves as a public footpath where stone sleeper blocks are still visible in places.

## 23. De Montalt Mill, Combe Down

In 1803 the Ralph Allen estate was inherited by Lord De Montalt who began the construction of a water driven paper mill on the edge of Combe Down overlooking Tucking Mill. Completed in 1805, the mill was run by a partnership of booksellers and stationers in Milsom Street in Bath who produced high quality writing paper for the highly literate visitors to Bath. By 1819 they were also producing artist's water colour paper, particularly favoured by Turner, but also used by

Constable and others. After the death of the partners the business was given up in 1841 and the premises put to other purposes. It was notable in its day also for size of the water wheel, 56ft diameter, then said to be the largest in the country, although even this needed to be supplemented with steam power in 1808. The building has a surprisingly fine architectural frontage, and despite a long period of abandonment in later times, survived in sufficient state to be restored and is now converted to residential units.

## 24. Midford Castle, South Stoke

This substantial but eccentric villa or 'Gothic Mansion' in trefoil plan was built on the southern edge of Combe Down in about 1775 for Henry Disney Roebuck, after a design by John Carter. It is situated in extensive park grounds which still contain such picturesque elements as embattled gatehouse, stables, chapel, 'priory' tea-house and rustic hermitage, possibly inspired by Prior Park nearby. It was later owned by Charles Connolly, whose business association with William Smith led to the latter's imprisonment for debt in 1819.

## 25. Caisson and Locks, Somersetshire Coal Canal

A most notable new technique adopted in the building of the Coal Canal in the 1790s was Robert Weldon's experimental Caisson Lock at Combe Hay, in which boats could be transferred inside a submersible vessel to the required level. Many thousands attended to watch it in operation in 1799, including the Prince of Wales, and Jane Austen wrote in 1801 of her uncle's intention to visit the site. However the ground in which it was constructed proved unstable, and the Caisson chamber had to be filled in and replaced by a flight of 22 conventional locks, a considerable engineering feat completed in 1805. Although the canal itself was eventually abandoned in 1898, there are considerable remains of these works in the area of Caisson House (the resident engineer's mansion) adjoining the Caisson site. Most of the 22 locks still stand in various states of dilapidation, together with the foundations of the pumping engine, an inclined plane and various ancillary basins and wharfs. The lock flight is progressively being cleared by the Somersetshire Coal Canal Society in collaboration with the present owner of Caisson House.

## 26. Combe Hay Manor, Combe Hay

The present house was built for the Smith family in about 1730 (possibly by John Strahan, with alterations in the 1770s), together with the landscaped park which includes a serpentine river on the Cam Brook and an artificial lake. John Smith followed Pitt as M.P. for Bath and, as Grand Master of the Province of Somerset, played an important rôle in the development of the freemasonry movement in the city. In the 1790s it passed to his son Col. Leigh-Smith, also Grand Master, whose friendship with the Prince of Wales (later George IV) presumably led to the Prince's visit to Combe Hay to witness the operation of the Caisson Lock in 1799.

## 27. Newton Manor and Park, Newton St. Loe

This was an old park estate which belonged to the Gore-Langton family who played an active part in the political life of Georgian Bath. Joseph Langton had the distinction of being defeated by the celebrated politician William Pitt in the election for M.P. for Bath in 1757. It was he also who built the present mansion house in 1762-3, designed by Stiff Leadbetter, together with a reorganisation of the park and old castle grounds, including artificial lakes and cascades, landscaped by

Capability Brown with additions by Joseph Repton. Newton Park is now occupied by Bath Spa University College under the ownership of the Duchy of Cornwall.

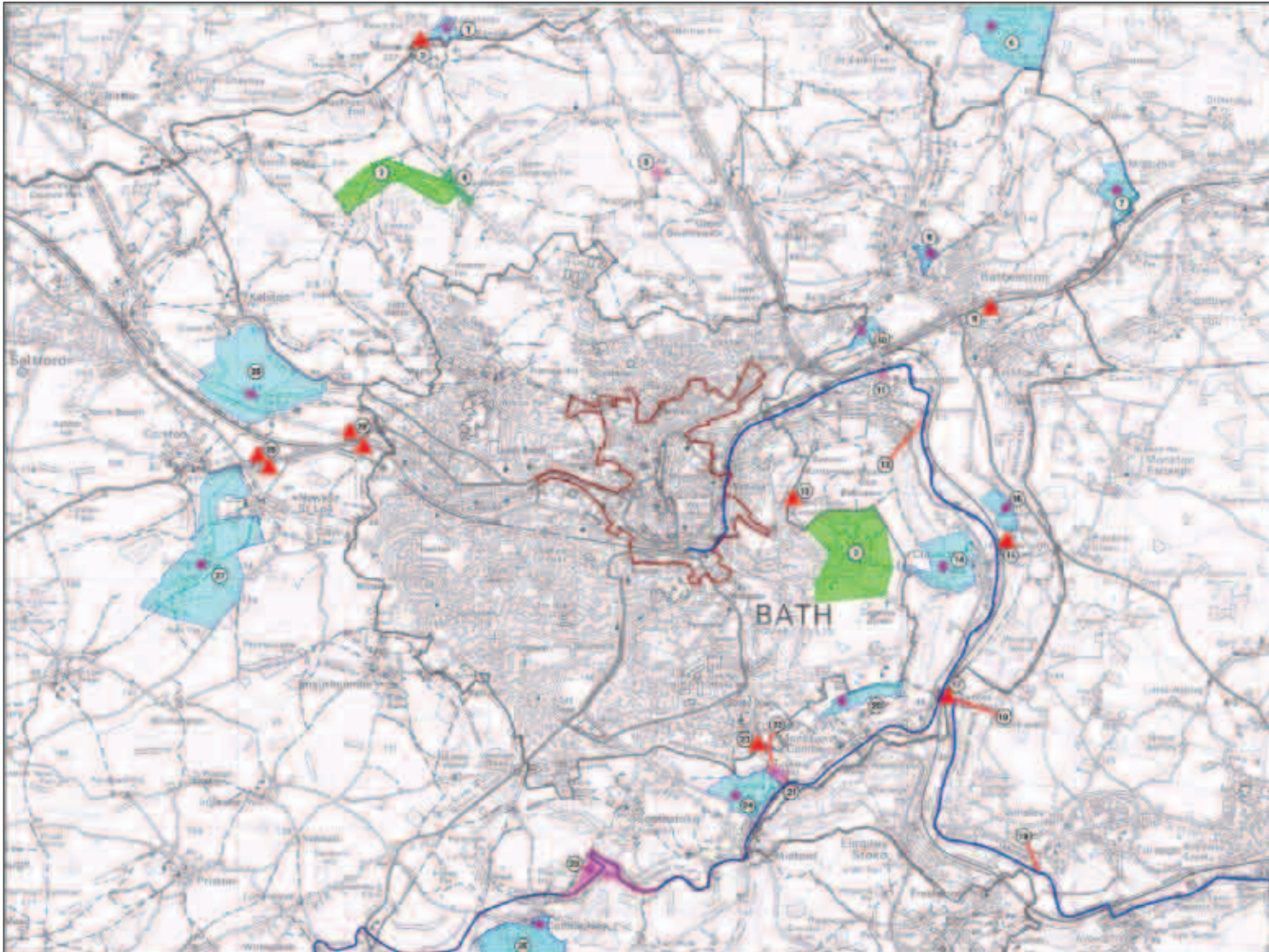
### **28. Coal Pits, Newton St.Loe**

By the early 18th century pits supplying coal to Bath were already being worked in Corston by a member of the Harrington family of Kelston Park, and by the 1730s others had been sunk in the adjoining parish of Newton St.Loe belonging to the Gore-Langtons. John Wood gives a description of the winding houses in the meadows adjoining the Globe Inn which would have been an object of curiosity for visitors passing along the Bristol Road. By the 1780s pumping-engine houses also began to appear, and new shafts were in operation by the Cross Post turnpike house near Newbridge. However, by 1845 the pits in Newton had closed, all the coal in this neighbourhood being exhausted, and a new colliery was opened in the adjoining parish of Twerton. Today the sites of these early shafts can still be made out as black patches in the fields around the Globe after ploughing.

### **29. Kelston Manor and Park, Kelston**

Since Elizabethan times the park estate at Kelston had belonged to the Harrington family whose members still played an active part in the political life of Bath throughout the Georgian period, particularly in the medical field. In 1767 however the estate passed into the hands of Sir Caesar Hawkins, surgeon to George III, who demolished the Jacobean manor house and commissioned the present mansion on the site of a former summer house. The mansion was designed by John Wood the Younger in collaboration with Capability Brown who landscaped the park grounds, creating a prominent vista across the Avon valley. Brown probably carried out the work himself, as he was paid the considerable sum of £500. It has been suggested that Wood may have been influenced by Brown in setting out the lawns below the Royal Crescent.

**Map 11** Georgian Historical Sites and Features Associated with the Outstanding Universal Value



**Colours used on the map:**

**Light Blue areas**

Country estates and parks

**Purple Spots**

Manor houses belonging to the country estates

**Pink areas**

Smaller properties

**Red triangles**

Isolated features

**Blue line**

Kennet & Avon Canal

**Dark blue line**

Somersetshire Coal Canal

**Red lines**

Tramways

**Dark red outline -**

Built area of Georgian Bath

## Appendix 11

### River Corridor Views Description

#### Historic Commentary

Many visitors to Bath enjoyed exploring the city on foot and by horseback. The river corridor and water meadows would have provided pleasant opportunities for exercise along the flat river valley. In the city, close to Pulteney Bridge (1769-74 built by William Johnstone Pulteney to Robert Adam's design with shops on both sides) the pleasure grounds close to the river provided a natural focus for promenading and taking the air.

River trips were popular from Tomkins who hired out pleasure boats from the Bath Bridge.

Terrace Walk on the banks of the river was built on the former Bath Abbey Cloisters in the 1700s provided interesting views out from the city which included Sham Castle built by Ralph Allen on the hillside to the south.

Bath's first pleasure grounds were often built on the flat land next to the river. The first appeared in 1709 below the town weir overlooked by the city wall and Harrison's new Assembly Rooms. (Prospect of Bath S.H.Grimm 1788). On the opposite side of the river, Spring Gardens, established in the 1730s could be reached by a ferry above the weir, or along the river bank via Ralph Allen's wharf at Dolemeads. To the east, Grosvenor Gardens, also adjacent to the river provided a focus for river walks. Further east the visitor could enjoy the river as it passed out into the flood plain of Batheaston (view near Bath, S Middiman, 1750-1831). Along the river there were opportunities for river trips and boat hire.

For more serious exercise, visitors could ramble into the country along the river. The great orientalist, William Jones, at Bath in 1777 believed he got much more out of wandering the hills and valleys than "those who amuse themselves with walking backwards and forwards on the parades" (Bath from the South S.H.Grimm 1788).

An obstacle to walkers was often the lack of well maintained paths, in 1789 the path by the Avon to Spring Gardens was in a dangerous state and others had been repaired by public subscription. By the end of the 18th century there were at least six river ferries and together with the three bridges made visits out from Bath more practical.

The routes into and out of Bath following the serpentine twists of the river provided picturesque vistas for the walker or rider. The Dean of Durham told his brother that he had enjoyed his strolls enormously "you will find most beautiful and romantic Prospects for your Entertainment... Every way the views are fine, and the Town, considering what a hole it is in, is seen from many to great advantage... The River is generally foul and yellow, but is a great addition to the prospect".

Further out a favourite walk was westwards towards the Spa at Westhall (In the neighbourhood of the present New Westhall Inn close to the junction of Park Lane and the Upper Bristol Road) as far as the vineyards overlooking Newbridge (The vineyards may have been on the south facing slopes of Newbridge off the Kelston Road)

## Current View

The quality of the river water is far cleaner than in the 18th century, recent records of otters passing through Bath indicate a clean river rich in wildlife. The local authority maintained footpaths and cycle ways along the river provide good access to the country for walkers but in contrast, horse riding is controlled to avoid the conflict with walkers and cyclists.

The views from the river out into the city and beyond would be recognisable to many 18th century visitors. From the river in central Bath close to Pulteney Bridge views north towards the Georgian Terraces and Crescents, Beacon Hill and green hill sides are still possible and not dominated by recent development.

To the south views of the slopes above Sham Castle, Widcombe, Beechen Cliff and of Prior Park Mansion are still largely unchanged. Further down the river, the formal pleasure grounds are gone but the flood plain has kept much of the areas either side at Parade Gardens and the Recreation Ground green and open. The banks of the river through the city have been canalised to prevent flooding but it is possible to walk along the top of the bank on at least one side of the river out from the centre.

Further west towards Twerton the river has lost the working mills and factories but many of the buildings albeit with a new use have been retained. Outside the city the valley and hillsides are green rising up to the Cotswolds scarp to the north with views of Beckford's Tower and Kelston Manor. The Westhall Spa no longer exists but it is thought to be close to the New Westhall Inn. To the south towards Carrs Woodland and Newton St Loe outside the city boundary, the views are still rural in character.

Travelling down river from Pulteney Bridge access to the river is still possible in places but unfortunately the riverside path is not continuous due to later developments. Upstream above the flood defences the banks of the river are more natural with tree fringed banks and wild plants. Where access is possible, there are views to the north of the Georgian crescents and terraces and the green city skyline above Beacon Hill. Further out from the city beyond the modern supermarket at Kensington, the path along the river through Kensington Meadows Local Nature Reserve is rural with a willow lined banks. To the south of the river the Cleveland Baths, now closed, can be seen in the winter, is close by the Bath boating station which still provides boat hire and river trips.



**R1** Close to the site of The Old Bath Bridge, Widcombe, Beechen Cliff rising up to the south with the pedestrian foot bridge to the back of Bath Spa Station.



**R2** Looking towards North Parade Bridge with South Parade in the foreground and Parade Gardens from the river and in the distance St Stephens Church



**R3** North Parade Bridge looking back towards North Parade



**R4** Parade gardens to the west with Pulteney Bridge. The locally distinctive former Empire Hotel.



**R5** Looking towards the back elevation of Pulteney Bridge.



**R6** Riverside path at Walcot, Part of the riverside walk which is not currently continuous



**R7** Cleveland Bridge looking towards the cit with trees lining the banks of the river.



**R8** From the banks of Kensington Meadows Local Nature Reserve the views are wooded and green.



**R9** Close to the probable site of the Westhall Spa a favourite stop on the walk along the river out of the city towards Newbridge



**R10** The river lock on Twerton Island remnant of Bath's industrial past.



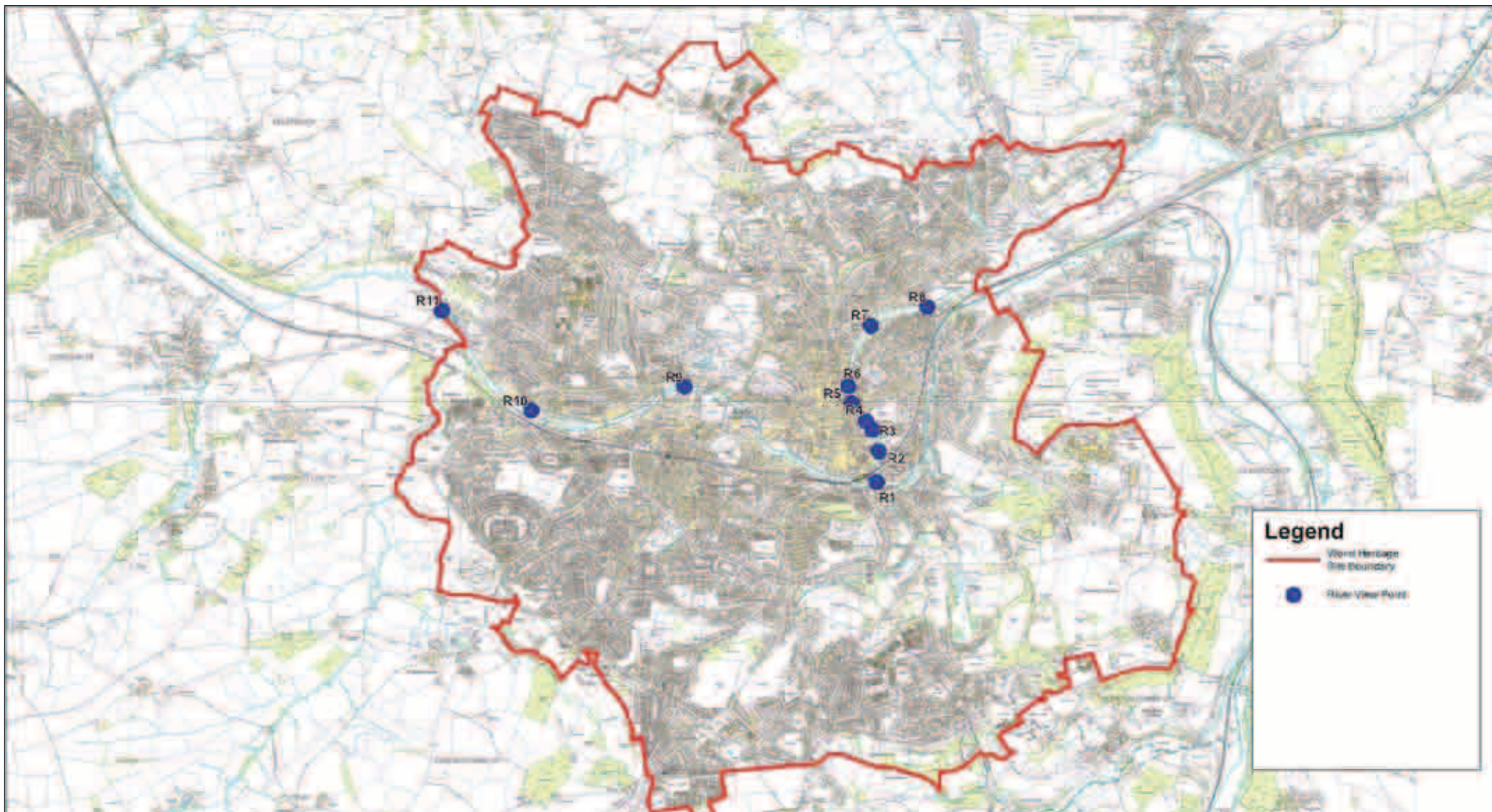
**R11** Newbridge (WH Bartlett 1830)



**R11** The current Newbridge crossing the Avon



**Map 15** Location of River Viewpoints



## Appendix 12

### Road View Description

#### The Upper Bristol Road Kelston / Bitton

##### Historic Commentary

The “Upper” Bristol Road appears to have roughly followed the course of the Roman Road (Via Julia) from Bath to the Severn at Sea Mills. The road was originally in a poor condition until the section from Swineford to Bath was improved by the Bath Turnpike Trust. Local traffic then increased, in particular the coal wagons from the Kingswood Coalfield and because of this visitors to Bath tended to avoid this road and preferred the slower wherry (ferry) service along the river.

The road from Bitton was popular for riding out and airing because of the fine views of the Avon Valley, Kelston Park and the hills of Newton St Loe. A link road was constructed by the Bath Turnpike Trust to connect the Upper and Lower Bristol roads (see “Kelston” by T Bonner, 1791) but the bridge crossing the river at Newbridge was narrow and steep and the link was not popular. The bridge was later rebuilt in 1731 by Ralph Allen’s foreman,

Richard Jones, and became known as the New Bridge and in 1774 after a partial collapse, further improvements were made by J.L. McAdam in 1831. However 18th century visitors preferred the new more direct diversion along the present Newbridge Road which gave attractive views of Crescent Fields and Town Common, (now part of Royal Victoria Park and the Lower Common Allotments), to the north and riverside meadows to the south.

Katherine Plymley, returning from Bristol in 1794, wrote “It was dark before we reach’d Bath, the lamps, particularly in the Crescent and Lansdown Crescent, seen from the road had a beautiful effect”

##### Current View

The road to Bath from Bitton and Kelston is still pleasantly rural with views of the Cotswolds Scarp rising to the north and the Avon Valley and beyond to the south. Kelston Park still commands the valley but also the railway line and the busy Lower Bristol Road from Saltford.

As the road enters the city, the high walls of Italianate villas overlooking the valley still line the road.

The views from the road change from Newbridge inwards to Bath as the city becomes built up. Victorian and later terraces crowd the road and further on the road descends following the stone walls of Locksbrook Cemetery. Entering Bath, old industrial sites still lie between the road and the river to the south including the redundant gas holders, now part of the proposed Western Riverside development. The road passes by the end of Park Lane, the Lower Common and Royal Victoria Park which if it were not for mature trees would still allow a view of Royal Crescent recognisable to the 18th century visitor before the road enters Queen Square.



**K1** As the road passes Kelston Park views of the Avon Valley and the western fringe of the city can be seen and to the left (north) views of the Cotswolds scarp.



**K2** The road narrows and twists as it approaches the junction with Pen Hill Road here walls and gardens of the villas lining the right hand (southern) edge of the road close the views to the south.



**K3** Old Newbridge Hill used to be unpopular to travellers because of the narrow steep Newbridge crossing of the Avon which was avoided in favour of the route through Lower Weston



**K4** View down past Locksbrook Cemetery with the derelict gas holders of Western Riverside concealing the distant view of the woods of Claverton Down.



**K5** The view into the city with Lower Common on the left (north) and Marlborough Buildings in the distance.

## Lansdown North into the City

### Historic Commentary

The Old Gloucester Road (Lansdown Road) entered the City of Bath through the North Gate close to now where the Podium shopping centre is situated. The present Lansdown Road is thought to be on the line of the ancient Jurassic Way which was later adopted as a Roman road. During the 18th century the road was popular with visitors for riding out and taking the air on the open grassland with its pleasant views. Visitors and residents who enjoyed riding there complained when access to the open ground was restricted after the Downs were finally enclosed in the 1790s.

This historic route from Gloucester passes up over along the Cotswolds Scarp at Battlefields and across the flat open plateau of the Cotswolds. The road passed Beckford's Tower (1825-6 H Goodridge) with views to the north of rolling hills and to the south of the River Avon valley and the western edge of Bath. From the edge of the plateau the road went down a steep and in places narrow hill into the city. This part of the road was considered dangerous for coaches and horses and was the scene of a royal accident in 1703, when Queen Anne's horses were so exhausted that the carriage ran back into a ditch.

The hill descends past Georgian villas and turnings to Georgian terraces and crescents past Ainslie's Belvedere and the fine Belmont Terrace (1768-73) raised above road level by generous cellars and pavements.

### Current Views

Lansdown Road still crosses the Lansdown plateau from Battlefields and the views would be familiar to the 18th century visitor apart from developments at the Race Course and scattered 20th century housing as the road approaches Bath. There are still panoramic open views of the city from Beckford's Tower and Cemetery of the Avon Valley to the south and of green fields which have now been enclosed with stone walls.

The entrance to the city from the north has been changed by the Ministry of Defence buildings at Ensleigh and modern housing. As Lansdown Road descends into the city it passes Kingswood School, the Georgian terraces and turnings into Lansdown Crescent and further down Camden Crescent. Below Lansdown Grove the modern Balance Street housing development (Dr Howard Stutchbury 1969-1973) has replaced artisan terraces. These views still frame the distant city, the Abbey and the green hills above Widcombe. Further down the hill before the road meets George Street and the London Road the views along Bennett Street to the Assembly Rooms are largely unchanged.



**L1** Flat plateau of the Cotswolds with the racecourse to the right (west). This view along lengths of the road has not altered much since the 18th century. Towards Bath the Lansdown Park and Ride and playing fields are partially concealed by generous roadside planting which obstructs open views to the south west and conceals much of post 18th century development.



**L2** As the road leaves the plateau the historic view has been changed by the modern development of the Ministry of Defence complex at Ensleigh and suburban housing either side of the road. Descending from the Cotswolds plateau along Lansdown Road, there are views of the wooded grounds of Kingswood School (James Wilson 1850-2) and a fine avenue of lime trees.



**L3** The road becomes steeper as it descends into the city and is lined with fine villas with leafy gardens. To the left is Lansdown Grove Hotel (1770), previously a house. In clear weather glimpses can be seen of the Abbey framed behind by Beechen Cliff and the lower slopes of Widcombe.



**L4** The twist in the descending road passes Ainslie's Belvedere (initially 1760) and views open out into the city, in the middle distance the Abbey and beyond the wooded hills of the southern rim. Further down it narrows and is lined with fine terraces with generous raised pavements. In the distance Prior Park Mansion and grounds and Rainbow woods complete the view.



**L5** As the Lansdown Road approaches the cross roads with the London Road (formerly the Oxford road) the view down into the heart of the city includes the Abbey and St Michael's without (present church 1834) with a back ground of green hills of Widcombe and Beechen Cliff.

## Fosse Way into Batheaston and London Road

### Historic Commentary

This road originally the Oxford Road is on the line of the Fosse Way from Colerne. This route was not popular for airing and riding out but visitors such as Richard Pococke who had an antiquarian interest in the Roman road used to ride out along the Fosse Way to Bannerdown. Bannerdown Common is still unenclosed and provides good views of the city. Following the Fosse Way into Bath the road descends into Batheaston and follows the river into Bath. Batheaston's main street is narrow and lined with modest 18th century and later period houses, shops and the George and Dragon Inn. The road would have included fine views of the Avon with a back cloth of Bathampton Down and Brown's Folly to the south and Little Solsbury Hill to the north. At Lambridge, the road met the junction of the new Gloucester Road, the present A46. This route into Bath, the present A4, then followed the river into the city and was lined with fine Georgian buildings and terraces including Grosvenor Place Hotel (façade by John Eveleigh 1791) west to the junction with Bathwick Street.

### Current Views

The road from Oxford and Colerne provides attractive views towards Box as it descends into Batheaston. Modern development has obscured the distant views as the road passes down through the upper parts of Batheaston and once in the valley the road turns west along Batheaston high street. Here there are views of the shops and houses closely lining this narrow road with glimpses of the river valley and hills to the north which are largely unchanged from the 18th century. The landscaping of the new Batheaston bypass which passes through the water meadows has been effective in hiding the road from Batheaston and Bathampton. This is not the case with the A46 as it passes north towards Swainswick through a hard concrete cutting. As the road enters Bath the street scene of terraces and fine villas would be still recognisable to the 18th century traveller.



**Lo1** The Fosse Way as it passes along the high wall near Ashwicke Hall before the descent into Batheaston



**Lo2** The views open south across the valley with Bathampton Down in the background.



**Lo3** The road turns right (west) at the bottom of this hill and passes the coaching inn of St George and the Dragon, views open up of the lower slopes of Bailbrook with the eastern edge of Bath in the distance. The middle distant views include the copper roofs of the Snow Hill housing development and in the far distance the post 18th century housing of Odd Down, Oldfield Park and Twerton Round Hill on the skyline.



**Lo4** The road through Batheaston is narrow and lined with 18th century and later, artisan cottages and shops retaining an 18th century character. On the left (south) of the image is the wall of Batheaston House (1712) which was the home of the wealthy clothier Henry Walters. On the right (north) is a chapel elevated on the Batch. The Batheaston bypass has relieved the traffic through the narrow high street and this has improved the appearance and character of the village.



**Lo5** The outskirts of Batheaston village near Bailbrook looking towards the Batheaston bypass roundabout.



**Lo6** Entering Bath along the London Road with Kensington Place (Palmer 1795) on the left.



**Lo7** As the road approaches the junction with Bathwick Street. To the right of the image, Thomas Street, an 18th century terrace, rises steeply up the slope towards Walcott and the King William public house is visible on the corner.



## **Brassknocker Road, Claverton Down Road and Widcombe Hill**

### **Historical Commentary**

The line of the road from the south, Bradford on Avon, Winchester and Portsmouth has improved from being a tortuous route from Westwood across the ancient bridge at Freshford to the present improved turnpike road. The present route from Bradford on Avon passes down Winsley Hill crosses the Kennet and Avon Canal, the River Avon and either climbs up Brassknocker Hill or passes along the modern (1833) Warminster Road around the base of Claverton Down, through Bathampton into the city. (see Bath from Bathampton T.F.Dicksee 1845)

The road up Brassknocker Hill passed the entrance to Combe Grove Manor and on the right a fine 18th century house previously the Brassknocker Inn and then The Crown. At the crest of the hill, the route split and the traveller could enter Bath by going east following the wall of the Prior's Park and from there through the unenclosed Claverton Down. Further along this route at the junction of Limekiln Lane stood a gallows where a highway man John Poulter was executed, a warning to all of the perils of travel.

After crossing the Down (site of the Bath race meetings before they were moved to Lansdown in the 1780s) the road descended Widcombe Hill with fine views of the city including Pulteney Bridge, Bath Abbey, the Georgian centre of the city and the terraces and churches of Lansdown. At the bottom of Widcombe Hill the route passed Widcombe Crescent and then the road converged with Ralph Allen Drive at The White Hart public house. At this junction the road would have crossed over the tram way from the Combe Down stone mines which delivered stone to Ralph Allen's wharf by the river at Dolemeads before entering the city.

If the traveller had turned west at the summit of Brassknocker Hill they would have passed the walls of the enclosed Prior Park and through the stone mining village of Combe Down established by Ralph Allen for his workers. The route proceeded west and a choice of roads to enter down into the city.

### Current View

As the road leaves Limpley Stoke and travels along the modern Warminster Road to the junction of Brassknocker Hill. The steeper winding climb up Brassknocker Hill from the south following the pre turnpike road has views back along the valley of the Dundas Aqueduct, the canal and the railway. At the summit of the hill descending down into the City from the eastern route across Claverton Down some modern development lines the road down Widcombe Hill but Macaulay Buildings (1819-30) and further down 18th century mansions and terraces still characterise the roadside view. The views from the road are still open and give one of the best views of the Georgian city and the modern developments of Oldfield Park, Widcombe and Twerton beyond.

The road running west towards Combe Down still has largely uninterrupted views out towards Salisbury Plain between the developments of the Wessex Water Headquarters, the modern Bath Clinic, Ralph Allen School. As the road passes through Combe Down village it meets modern housing and the artisan stone quarry workers cottages which line the road.

To the south the old wall of the Prior's Park (now the grounds of a school in Ralph Allen's mansion) still stop views northwards. Further along this road it is built up with post 18th century development as it proceeded west to meet the old roads into the city at Entry Hill or the Old Wells Road.



**W1** Looking back along the Avon Valley towards Limpley Stoke from Brassknocker Hill



**W2** At the top of Brassknocker Hill, turning left following the original wall of the Prior's Park towards Combe Down village.



**W3** Top of Widcombe Hill looking north towards the city.



**W4** Macaulay Buildings



**W5** Widcombe Hill looking north across meadows. In the background Snow Hill, Beacon Hill and Little Solsbury Hill with Kelston Round Hill in the distance.



**W6** Cottages lining the narrow lower part of Widcombe Hill.



**W5** Views of Widcombe and St Matthew's Church close to the junction with Ralph Allen Drive.

## Upper Wellsway (Odd Down) and Wellsway (A367)

### Historic Commentary

The Wells Road (now part of the A367) was the main route between the cathedral City of Wells and its diocese in Somerset. Most of the route followed the Roman Fosse Way, undeviating and straight as it ignored the hills and valleys into Bath. Parts of the route were heavily used by Collier's wagons from the Somerset coalfields and at Odd Down the Fuller's Earth works where the largest windmill of its kind at the time would have been a prominent land mark. This area had been enclosed by the 18th century in contrast to the Cotswolds scarp to the north. The road was not popular for outings and airings perhaps due to the industrial character of the countryside and the steepness of the hills.

The road had a number of coaching inns and near the cross roads at Noads Corner there was a gallows which reminded travellers of the dangers of highway robbery. Below the summit, as the road descended into Bath along the current Upper Bloomfield Road passing Bloomfield Crescent (formerly Cottage Crescent, Charles Harcourt Masters 1801) to Bear Flat, there were extensive stone mines and a fine view of Bath before later development screened it. At the bottom of the hill the Warminster Road (Entry Hill) joined the Wells Road at Bear Flat.

The old road then entered Bath down Holloway (see *Aquae Sulis* from the Top of Southern Hill W Stukeley 1723) and (*A Southern Prospect of the City of Bath* Thomas Robins 1723). The road went past the Chapel of St Mary Magdalen (built for Prior Cantlow of Bath 1495 and which is Bath's only pre 16th century building). The Holloway district in the 18th century was the haunt of the Bath underclass who lived in crowded slums lining the road. The steep descent to the old crossing of the Avon at the St Lawrence's bridge with its oratory chapel and fortified gateway eventually became an obstacle to traffic and was later rebuilt in 1754.

### Current View

The road passes up the steep hill from Radstock across the plateau and then winds down the steep hill to Bath. Until the road reaches Odd Down the views are rural looking across the Avon Valley to Bristol and the Welsh hills beyond. The visitor entering Bath down the Wellsway after 1803 would have had spectacular views of the city including the 18th century terraces on the northern slopes. The new Wellsway dual carriageway bypasses Holloway which has now been redeveloped with the new terraces of Calton Gardens.

The original route along the northern summit of Odd Down and at Noads Corner descended down Upper Bloomfield Road into the city through a mix of 18th century cottages, Victorian artisan cottages and modern housing. The road also still passes the end of Bloomfield Crescent (formerly Cottage Crescent). The road joins Bear Flat and enters the city on the modern route.



**Wel 1** The Old Upper Bloomfield Road at the junction with Englishcombe Lane, the route from the south to Bear Flat and the city before the Wellsway was built



**Wel2** This image shows the road near to the cross roads with Combe Hay Lane, known as The Burnt House, an historic landmark which probably referred back to the burnt remains of Odd Down House, now demolished, which is close to the Odd Down Park and Ride site. The views would have included distant views towards Bristol and Wales beyond.



**Wel3** The road gently begins the descent into Bath to the west of the Entry Hill Golf course with distant views of the crest of Alexandra Park and Beechen Cliff School.



**Wel4** The road descent becomes steeper as it approaches the junction with the old St Anthony Hill (Entry Hill) and is lined with Victorian and Edwardian villas and the old coaching inn The Bear on the small plateau of Bear Flat which was also the site of the ancient Holloway Fair.



**Wel5** In the distance the views open out of the Georgian Terraces of Lansdown including Sion Hill and Royal Crescent and Kingswood School.. Pleasantly framed by trees and green spaces on the northern slopes of the city.



**Wel6** This view from below the junction with the Old Warminster Road (Entry Hill) and Wells Road shows the city opening up below in the valley.



**Wel7** The view from the junction of the Bear Flat and the modern Wellsway. The old route down Holloway winds down past St Mary Magdalen Chapel not visible on this image.

## Saltford to Bath (A4)

### Historic Commentary

The route followed from Bristol through Keynsham was preferred by travellers to the more scenic Upper Bristol Road as it avoided the traffic from the Kingswood Colliery. The road through the Avon Valley was popular for “riding out and airing”. The weary traveller would have been relieved and full of anticipation at the first glimpse of Kelston Manor on the skyline as the road approaches the city. The Globe Inn surrounded by the Newton Coal pits was also an important landmark and coaching stop on the approach to the city. The road then followed the river ( see Twerton Near Bath J.C. Bourne) until climbing a steep hill as it passed through Twerton. This part of the route is now bypassed and cut off by the raised section of the GWR before the road enters the city outskirts (see View of Bath from the Lower Bristol Road J Spornberg 1801). Further into the city the route passed through the industrial area of Westmoreland lined by mills, industrial buildings and artisan’s cottages.

### Current View

This was a significant route into Bath which avoided the steepest hills as it followed the river valley into the city centre. The view points from Saltford towards Bath are still dominated by the green Cotswolds Hills to the north and gentle hills to the south. Modern views of this approach to Bath are largely unchanged except for the encroaching residential estates at Whiteway and Odd Down, the traffic on the dual carriageway and the railway. Once over the historic Avon Bridge (Bath Trust 1824) the experience of entering Bath the road passes through a narrow valley lined with trees between the river to the north and the Carrs Hill woodland to the south now retained by the GWR elevated section. Further along, approaching Twerton from the west, the view has been changed by modern improved roads, retail and small industrial units, the formidable elevated railway line of the GWR, and Victorian suburban housing rising up the southern slopes.



**LBR1** Descending the hill from Saltford, the valley opens up with the Cotswolds scarp to the left (north) and gently rolling hills to the right (south) Distance views of the Odd Down and Whiteway housing appear to the south and the modern buildings of University of Bath can be seen on the skyline.





**LBR2** Along the flat river valley to the left (north) Kelston Manor and parkland is still a landmark along with the villas bordering the road to Bitton. (Not visible in this image.) This part of the Avon valley in the floodplain is principally agricultural and playing fields and except for the railway embankment presents a green rural approach to the city.



**LBR3** The road passes into the previously industrial district of Bath, mills and small factories buildings line the route. The gas holders are landmarks and are part of the proposed Western Riverside redevelopment site. The road follows the river and to the right (south) Victorian and later period artisan housing dominate the view. To the left(north) the green hillsides and woodlands of the Cotswolds on the skyline form a backdrop to the terraces and crescents rising up from the city.



**LBR4** The flat land between the steeper hills to the south and the river narrows and former industrial mills and factories line the route. The Bath Press building is visible on the right. The street scene is busy and traffic dominated but views of Georgian crescents and greenery of Royal Victoria Park can still be glimpsed to the left (north). As the valley corridor narrows views to the right (south) are limited by the wooded slopes of Beechen Cliff.



## Appendix 13

### Grading Categories for Assessing Impacts on the World Heritage Site

#### **Significance (and, where relevant, sensitivity) of Assets which may be Affected by Proposed Development (Table 1 on pages 180 to 181)**

The assessment of significance of the asset is the importance or value of the asset in conveying the Outstanding Universal Value. There are four grades; high, medium, low and negligible. In some cases particularly in relation to archaeology there may need to be a further category of unknown.

A guide for grading significance is given below. This seeks to incorporate published guidance and good practice. This list refers to aspects of the Outstanding Universal Value and its assets which may be affected by proposed development either within the World Heritage Site and impacting on the setting or within the setting and impacting on the Outstanding Universal Value. In practice there may be aspects of the Outstanding Universal Value which are in more than one of the categories. The list of assets should not be considered exhaustive.

#### **Scale or Magnitude of Effects on Individual Assets or Attributes (Table 2 on pages 182 to 184)**

This requires an assessment of the degree of change to the individual assets or attributes which convey the Outstanding Universal Value. This needs to be assessed using all the available detail on any proposed development or other changes.

A guide for grading the degree of impact is given below. This seeks to incorporate published guidance and good practice. Magnitude is assessed as high negative / moderate negative / slight negative / neutral (negligible) / slight positive / moderate positive / high positive or no change.

**Table 1** Significance (and, where relevant, sensitivity) of Assets which may be Affected by Proposed Development

Grading	Landscape and Townscape Assets and Attributes	Views (Visual Assets and Attributes)	Historical Associations (Historical Assets and Attributes)	Other Assets and Attributes
	<p>The distinct landscape and townscape character conveying aspects of the Outstanding Universal Value and attributes of the World Heritage Site including;</p> <p><b>A</b> The compact nature of the city</p> <p><b>B</b> The inter-relationship between the buildings and the topography and green setting</p> <p><b>C</b> The agricultural land-use and trees and woodlands</p> <p><b>D</b> The distinct landscape character and presence of landscape features</p> <p><b>E</b> The 'picturesque' qualities of the landscape</p>	<p><b>A</b> Views from key buildings and other assets conveying or providing understanding of the sites Outstanding Universal Value and attributes</p> <p><b>B</b> Views to key buildings and other assets associated with and which provide understanding of the sites Outstanding Universal Value and attributes</p> <p><b>C</b> Views to the proposed site or area subject to actual, proposed or potential change from viewpoints which also provide understanding or reveal the Outstanding Universal Value</p>	<p>Historical assets which convey or provide understanding of the Outstanding Universal Value and its attributes</p> <p><b>A</b> Roman and pre-Roman occupation and activities that supported the town</p> <p><b>B</b> The Georgian town, buildings, features, structures and other sites</p> <p><b>C</b> Historic routes to and from the city still in use (could be effectively covered under A in the other aspects section)</p> <p><b>D</b> Stone quarrying or mining</p> <p><b>E</b> Key areas used by residents of, or visitors to, the city during the Georgian period</p> <p><b>F</b> Key viewing points overlooking the city (likely to be most effectively covered in the views section)</p> <p><b>G</b> Key views from within the city or its immediate environs out to the surrounding landscape (likely to be most effectively covered in the views section)</p>	<p><b>A</b> Routes into and out of the City</p> <p><b>B</b> The River Avon and the Kennet and Avon Canal corridors</p> <p><b>C</b> Other aspects of the Outstanding Universal Value and its attributes not covered under the other headings</p>

Grading	Landscape and Townscape Assets and Attributes	Views (Visual Assets and Attributes)	Historical Associations (Historical Assets and Attributes)	Other Assets and Attributes
<b>High</b>	Assets which strongly convey or reveal aspects of the Outstanding Universal Value	Views which strongly convey or reveal aspects of the Outstanding Universal Value	Assets which strongly convey or reveal aspects of the Outstanding Universal Value	Assets which strongly convey or reveal aspects of the Outstanding Universal Value
<b>Medium</b>	Assets which moderately convey or reveal aspects of the Outstanding Universal Value	Views which moderately convey or reveal aspects of the Outstanding Universal Value	Assets which moderately convey or reveal aspects of the Outstanding Universal Value	Assets which moderately convey or reveal aspects of the Outstanding Universal Value
<b>Low</b>	Assets which make a small or local contribution to conveying or revealing aspects of the Outstanding Universal Value	Views which make a small or local contribution to conveying or revealing aspects of the Outstanding Universal Value	Assets which make a small or local contribution to conveying or revealing aspects of the Outstanding Universal Value	Assets which make a small or local contribution to conveying or revealing aspects of the Outstanding Universal Value
<b>Negligible</b>	Assets with no significant value in conveying or revealing the Outstanding Universal Value	Views which make no significant contribution to conveying or revealing the Outstanding Universal Value	Assets with no significant value in conveying or revealing the Outstanding Universal Value	Assets with no significant value in conveying or revealing the Outstanding Universal Value
<b>Unknown</b>	Where the value of the area has unknown potential in conveying or revealing aspects of the Outstanding Universal Value	Where the significance of a viewpoint has unknown potential in conveying or revealing aspects of the Outstanding Universal Value	Where the value of the area has unknown potential in conveying or revealing aspects of the Outstanding Universal Value	Where the value of the area has unknown potential in conveying or revealing aspects of the Outstanding Universal Value

**Table 2** Scale or Magnitude of Effects on Individual Assets or Attributes

Impact Grading	Landscape and Townscape Assets and Attributes	Views (Visual Assets and Attributes)	Historical Associations (Historical Assets and Attributes)	Other Assets and Attributes
	<p>The distinct landscape and townscape character conveying aspects of the Outstanding Universal Value and attributes of the World Heritage Site including;</p> <p><b>A</b> The compact nature of the city</p> <p><b>B</b> The inter-relationship between the buildings and the topography and green setting</p> <p><b>C</b> The agricultural land-use and trees and woodlands</p> <p><b>D</b> The distinct landscape character and presence of landscape features</p> <p><b>E</b> The 'picturesque' qualities of the landscape</p>	<p><b>A</b> Views from key buildings and other assets associated with and providing understanding of the sites Outstanding Universal Value and attributes</p> <p><b>B</b> Views to key buildings and other assets associated with and which provide understanding of the sites Outstanding Universal Value and attributes</p> <p><b>C</b> Views to proposed sites or areas subject to actual, proposed or potential change from viewpoints which also provide understanding of the Outstanding Universal Value</p>	<p>Historical assets which convey or provide understanding of the Outstanding Universal Value and its attributes</p> <p><b>A</b> Roman and pre-Roman occupation and activities that supported the town</p> <p><b>B</b> The Georgian town, buildings, features, structures and other sites</p> <p><b>C</b> Historic routes to and from the city still in use (could be effectively covered under A in the other aspects section)</p> <p><b>D</b> Stone quarrying or mining</p> <p><b>E</b> Key areas used by residents of, or visitors to, the city during the Georgian period</p> <p><b>F</b> Key viewing points overlooking the city (likely to be most effectively covered in the views section)</p> <p><b>G</b> Key views from within the city or its immediate environs out to the surrounding landscape (likely to be most effectively covered in the views section)</p>	<p><b>A</b> Routes into and out of the City</p> <p><b>B</b> The River Avon and the Kennet and Avon Canal</p> <p><b>C</b> Other aspects of the Outstanding Universal Value and its attributes not covered under the other headings</p>

Impact Grading	Landscape and Townscape Assets and Attributes	Views (Visual Assets and Attributes)	Historical Associations (Historical Assets and Attributes)	Other Assets and Attributes
<b>Major adverse</b> (High Negative)	The proposed development or other change would severely impact on or erode the landscape or townscape asset or attribute	The development or other change would severely erode the heritage values of the heritage asset in the view, or the view as a whole, or the ability to appreciate those values	The development or other change would severely impact on or erode the historical asset or attribute	The development or other change would severely impact on or erode the asset or attribute
<b>Medium Adverse</b> (Moderate Negative)	The proposed development or other change would impact on or erode the landscape or townscape asset or attribute to a clearly discernible extent	The development or other change would erode to a clearly discernible extent, the heritage values of the heritage asset in the view, or the view as a whole, or the ability to appreciate those values	The proposed development or other change would impact on or erode the historical asset or attribute to a clearly discernible extent	The proposed development or other change would impact on or erode the asset or attribute to a clearly discernible extent
<b>Low Adverse</b> (Low or Slight Negative)	The proposed development or other change would impact on or erode the landscape or townscape asset or attribute to a minor extent	The development or other change would erode to a minor extent the heritage values of the heritage asset in the view, or the view as a whole, or the ability to appreciate those values	The proposed development or other change would impact on or erode the historical asset or attribute to a minor extent	The proposed development or other change would impact on or erode the asset or attribute to a minor extent
<b>Imperceptible / None</b> (Neutral / Negligible)	The proposed development or other changes would not affect the landscape or townscape asset	The development or other change would not affect the heritage values of the heritage asset in the view, or the view as a whole, or the ability to appreciate those values	The proposed development or other change would not affect the historical asset or attribute	The proposed development or other change would not affect the asset or attribute

**Table 2** Scale or Magnitude of Effects  
 on Individual Assets or Attributes *continued*

Impact Grading	Landscape and Townscape Assets and Attributes	Views (Visual Assets and Attributes)	Historical Associations (Historical Assets and Attributes)	Other Assets and Attributes
<b>Low Beneficial</b>	The proposed development or other change would enhance the landscape or townscape asset or attribute to a minor extent	The development or other change would enhance to a minor extent the heritage values of the heritage asset in the view, or the view as a whole, or the ability to appreciate those values	The proposed development or other change would enhance the historical asset or attribute to a minor extent	The proposed development or other change would enhance the landscape and townscape asset and attribute to a minor extent
<b>Medium Beneficial</b>	The proposed development or other change would enhance the landscape or townscape asset or attribute to a clearly discernible extent	The development or other change would enhance to a clearly discernible extent the heritage values of the heritage asset in the view, or the view as a whole, or the ability to appreciate those values	The proposed development or other change would enhance the historical asset or attribute to a clearly discernible extent	The proposed development or other change would enhance the asset or attribute to a clearly discernible extent
<b>High Beneficial</b>	The proposed development or other change would considerably enhance the landscape or townscape asset or attribute	The development or other change would considerably enhance the heritage values of the heritage asset in the view, or the view as a whole, or the ability to appreciate those values	The proposed development or other change would considerably enhance the historical asset or attribute	The proposed development or other change would considerably enhance the asset or attribute



### Overall Significance of the Effects on the World Heritage Site (Table opposite)

The overall significance is obtained as a function of the significance and scale of effects of proposed development or other changes on the Outstanding Universal Value. This provides the measure of the significance of effects on the Outstanding Universal Value, authenticity, integrity and significance of the World Heritage Site.

A guide for grading the overall significance of effects on the WHS is given opposite. This seeks to incorporate published guidance and good practice. Magnitude is assessed as Major Adverse / Medium Adverse / Low Adverse / Imperceptible or None (negligible) / Low Beneficial / Medium Beneficial / High Beneficial change.

**Table 3 Overall Significance of the Effects on the World Heritage Site**

Impact Grading	The Assets and Attributes
<b>Major adverse</b> (High Negative)	High or Medium Significance with Major Adverse Effect High Significance with Medium Adverse Effect
<b>Medium Adverse</b> (Moderate Negative)	High Significance with Medium Adverse Effect Medium Significance with Medium Adverse Effect Low Significance with High Adverse Effect
<b>Low Adverse</b> (Low or Slight Negative)	Medium Significance with Low Adverse Effect Low Significance with Medium Adverse Effect
<b>Imperceptible / None</b> (Neutral / Negligible)	High or Medium Significance with Imperceptible Adverse or Beneficial Effect or No Effect Low Significance with Low Adverse or Beneficial Effect or with Imperceptible Adverse or Beneficial Effect or No Effect
<b>Low Beneficial</b>	Medium Significance with Low Adverse Effect Low Significance with Medium Adverse Effect
<b>Medium Beneficial</b>	High Significance with Medium Adverse Effect Medium Significance with Medium Adverse Effect Low Significance with High Adverse Effect
<b>High Beneficial</b>	High or Medium Significance with Major Beneficial Effect High Significance with Medium Beneficial Effect

## Appendix 14

### Definitions

#### Asset

See 'Heritage Asset'

#### Attribute

Aspects which convey or express the Outstanding Universal Value of the World Heritage Site and which contribute to and enhance understanding of the Outstanding Universal Value. (UNESCO Operational Guidelines 2011)

#### Authenticity

Those characteristics that most truthfully reflect and embody the cultural heritage values of a place (English Heritage, Conservation principles: Principles, Policies and Guidance for the Sustainable Management of the Historic Environment) Authenticity in a World Heritage Site is expressed through attributes and assets which truthfully reflect and embody the Outstanding Universal Value. (UNESCO Operational Guidelines 2011)

#### Georgian period

For the purposes of this Supplementary Planning Document the Georgian period is taken to include the reigns of George I, II, III and IV and William IV from 1714 to 1837 and to therefore include both the Georgian and the Regency periods

#### Heritage Asset

A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing).

#### Integrity

Integrity is a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes (UNESCO 2008).

#### Landscape

'An area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors'. (Council of Europe 2000)

#### Outstanding Universal Value

Cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity (UNESCO 2008).

#### Setting (of a heritage asset)

The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral. (National Planning Policy Framework March 2012)

#### Significance (for heritage policy)

The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting. (National Planning Policy Framework March 2012)

#### View-cone

A graphic representation of the width of a view. The series of maps within the report are computer generated and so provide an approximation of those areas which are visible from key areas or from which key landmarks are visible. They have taken account of intervening vegetation and buildings and have been cut-off at a distance of 5 km to indicate those areas which are potentially most significant.

## Appendix 15

### References

- <sup>1</sup> New Shorter Oxford English Dictionary. Oxford University Press
- <sup>2</sup> National Planning Policy Framework, March 2012. Department for Communities and Local Government
- <sup>3</sup> Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment, English Heritage. 2008
- <sup>4</sup> Circular on the Protection of World Heritage Sites, Department for Communities and Local Government. 2009
- <sup>5</sup> Planning Policy Statement 5: Planning for the Historic Environment, Department for Communities and Local Government. 2010
- <sup>6</sup> The Xi'An Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas, ICOMOS, 2005
- <sup>7</sup> The Setting of Heritage Assets, English Heritage (October 2011) and Seeing History in the View (May 2011)
- <sup>8</sup> Guidance on Heritage Impact Assessments for Cultural World Heritage Properties, ICOMOS International (Draft May 2010)
- <sup>9</sup> Guidelines for Landscape and Visual Impact Assessment, the Landscape Institute with the Institute of Environmental Management and Assessment (2002)
- <sup>10</sup> Seeing the History in the View: A Method for Assessing Heritage Significance within Views, English Heritage (May 2011)
- <sup>11</sup> Guidance on Heritage Impact Assessments for Cultural World Heritage Properties, ICOMOS International (Draft May 2010).