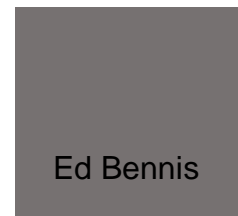
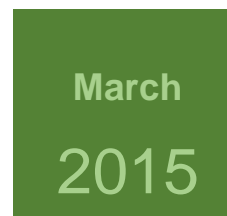


Arnside & Silverdale AONB

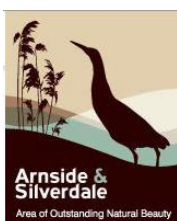
Historic Designed Landscapes

Phase 2: **Ridgeway Park**

Research Report



Amended September 2015



Prepared for the
**Arnside & Silverdale AONB Partnership
and Lancashire County Council**

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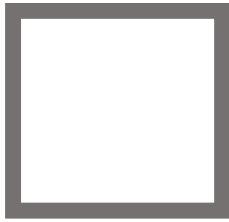
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Special thanks to Sue Hunter of the AONB and Richard Camp of Lancashire County Council
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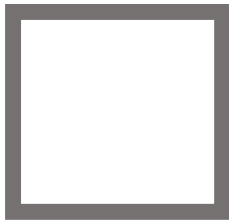
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Introduction

The Arnside & Silverdale Area of Outstanding Natural Beauty (AONB) Partnership has extended the Research Project on the Historic Designed Landscapes (HDL) within the whole of the Arnside & Silverdale AONB carried out in 2013 (Phase 1). Additional work builds on the published 'Arnside & Silverdale AONB Historic Designed Landscape Research Report (Bennis and Thurnhill, 2013) and contributes to the understanding, conservation, restoration, enhancement and management of the area's historic designed landscapes and will be available for use by partners, stakeholders and communities. The study extension (Phase 2) is being funded by Lancashire County Council (LCC) and Arnside & Silverdale AONB Partnership and consists of a Research Report and accompanying Care and Management Guidelines.

With the exception of Dallam Tower, none of the AONB's historic designed landscapes are listed on English Heritage's National Register of Parks and Gardens (<http://list.english-heritage.org.uk/>) and some have not even been recorded on a local authority list of heritage assets. Aside from a general dearth of knowledge on these site's history, features, condition, etc. there is no formal recognition of their significance or value; consideration of impacts of change or development on these assets would generally not be a material consideration. As such, the AONB's Historic Designed Landscapes - an irreplaceable heritage asset - are at risk of being lost.

The Bennis/Thurnhill report of 2013 identified and categorised 63 sites, in accordance with the established Lancashire Historic Designed Landscapes (HDL) methodology, within the AONB. A total of 28 forms were completed covering 63 sites. There are 11 sites in Level A (the highest level), 9 in Level B, and 7 in Level C; this includes the sites of group value. Within Level A, six sites are of exceptional interest and quality: Ashton, Bleasdale House, Hazelwood, The Hyning, Leighton Hall and Ridgeway Park. These sites compare favourably with those on the English Heritage National Register of Parks and Gardens.

Phase 2 Project Aims

Conserve and enhance AONB HDL assets

Project objectives

- Provide a resource for landowners and stakeholders to undertake informed conservation/restoration and ongoing management of the sites
- Provide an evidence base that can be used to determine the impact of future change, alteration, loss or development in terms of its impact on the historic designed landscape components
- Contribute to the continuing awareness raising and promotion of HDLs within the AONB and the contribution they make to the purposes of the AONB designation

Project description

Three sites were selected to be surveyed in detail. These have been chosen according to the following general criteria which may not be applicable to all sites:

- Importance and/or significance of a particular site based on the categorisation carried out in the initial study, factors include:
 - level of completeness
 - condition
 - period and quality of design
 - uniqueness to the area
 - horticultural quality
 - comparability
- Level of risk of loss they face. This is based on a number of factors:
 - property in multi-occupancy
 - changes in ownership
 - local Plan/land designation changes
 - planning applications for development or change of use within the site or on neighbouring land
 - evidence of neglect or poor management

Research methodology

The information gathered by the Historic Designed Landscapes Phase 1 will be used as the basis for this stage. Information is current to the date of the report; however, new information may be found at later dates. Work included:

- on site investigation (walk over survey) of current conditions, vegetation, hard materials and structures, land form, spatial form
- assessment of current and historical maps, documents, publications and archival material
- interviews with owners, managers and gardeners where possible
- liaison with AONB and Lancashire County Council

Outputs

– Research Report

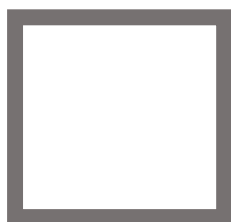
To include research relating to the importance and/or significance of a particular site based on the categorisation carried out in the initial Phase 1 study

– Care and Management Guidelines

- guidance for owners/land managers in terms of managing the gardens in the future in light of change, threats and risks the sites face
- areas will relate to map based documents provided by LCC
- identification of distinct garden/parkland/woodland areas and recommendations for management of those areas
- management guidelines will include a description of each area, identify issues for immediate concern and recommended actions
- longer term strategies for the gardens as a whole as well as distinct areas will be produced

Ridgeway Park aka Greywalls

The site has been identified as one of six sites within the AONB considered to be of national /international importance and equates to the quality of sites on Historic England's National Register of Parks and Gardens. Mawson & Sons are credited with the design of the main house and the gardens, although supporting evidence for the garden design has not been found. The setting is classic Mawson taking advantage of the views over Morecambe Bay. There is a magnificent arts and crafts style garden separate from the main house currently undergoing renewal. After several decades of institutional use, the estate is in private ownership and divided into three separate titles. The intention of all owners is the conservation and restoration of key elements of the estate and gardens.



Ridgeway Park

Identification:

Site Name: Ridgeway Park aka Grey Walls

The Hall: A Stubbs

The Summer House (recently renamed 'Mawson's'): B Smith

Sun House (formerly the lodge): R Aitken, A McLeod

District Authority:

Lancaster City Council 0845 053 0000

National Grid Reference:

SD 46147 73745

X: 346147 Y: 473745

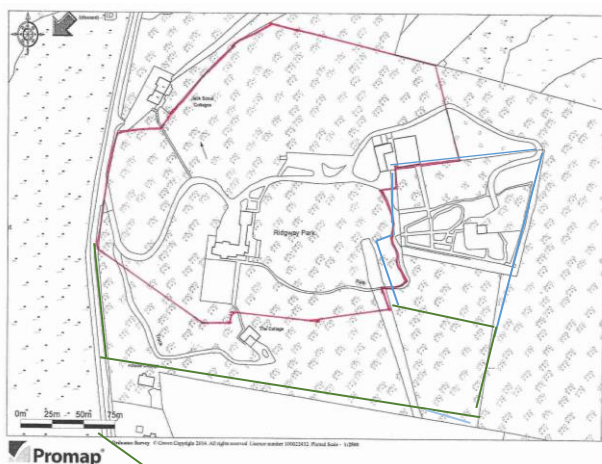
Latitude: 54.156677 Longitude: -2.8261433

QR Code:



Postal Address:

Ridgeway Park
Lindeth Road
Silverdale
Carnforth LA5 0UA
Lancashire



Map 1: Mansion House and grounds outlined in red; Arts & Crafts (Summer House) garden outlined in blue; Sun House (the lodge) outlined in green. Property boundaries are approximate. Map supplied by A Stubbs. Original scale 1:2500 © Crown Copyright 2014



Map 2: Current OS 1:25000
© Lancashire County Council

Ownership & Occupancy:

All properties are in private ownership. The Mansion House and Sun House are occupied by the owners; the Summer House (recently renamed Mawson's) is awaiting conversion to a private residence. Refer to Map1 for approximate area of ownership: The Mansion House is outlined in red: Anthony Stubbs; The Summer House, outlined in blue: Brian Smith; Sun House, formerly The Lodge, in green: Roger Aitken and Alison McLeod

Planning Applications:

Ref. No: 15/00623/CU 2 storey extension, C/U of site to domestic curtilage, erection of shed

Ref. No: 15/0032/TPO: Decision Notice 10 March 2015 for proposed work to protected trees

Received permission

Ref. No: 15/00225/CU: Change of use of former summerhouse from use class C2 to C3 with conservatory extension, formation of domestic curtilage and erection of garden maintenance store (resubmission of 14/00947/CU)

Received permission

Ref. No: 15/00197/CU: Change of use of residential school (C2) to dwelling house (C3)

Received permission

Ref. No: 15/00049/RCN: Change of use of residential school (use class C2) to one residential dwelling and two holiday-let dwellings (use class C3) (pursuant to removal of conditions 3, 4 and 5 on application 14/00729/CU to allow all three approved dwellings to be used and occupied as such without further limitation)

Application Withdrawn

Ref. No: 14/00947/CU: Change of use of former summerhouse from use class C2 (residential institution) to C3 (dwelling house) formation of domestic curtilage and erection of a replacement garden tool shed

Received permission

Ref. No: 14/00729/CU: Change of use of residential school (use class C2) to one residential dwelling and two holiday-let dwellings (use class C3)

Application Permitted

Earlier applications relate to the site when it was a school.

Historic Interest:

Ridgeway Park and its associated buildings and gardens are likely the last of the great houses/estates built in the early 20th C. within the AONB. The Sharps owned and remodelled Bleasdale House in Silverdale, as well as Hazelwood where they employed Thomas Mawson to remodel the existing house and develop the gardens. Those gardens are easily recognised as the work of Thomas Mawson and well documented. Ridgeway Park is the third mansion of the Sharp family and originally called Greywalls or Grey Walls. It is also the only purpose built home for the Sharp family in the area, although major extensions to house and garden were carried out at the other properties.

Today, the gardens are in three parts. First, the Mansion gardens with the large rockery area along the entrance drive to the hall, formal terrace, lawn, adjacent planting, and the woodland rockery; second, a separate garden area surrounding the Summer House with formal walks, limestone rockeries and natural limestone pavement. These are very much in the style of the Arts and Crafts period and show similarities to work by the Mawson firm and to the writings of Reginald Farrar.¹ And third, the surrounding areas to the lodge, now Sun House, which were not initially included within this phase and have therefore not been considered in detail in this research report. They have been considered further in the accompanying Care and Management Guidelines. Together, these gardens and woodlands form an impressive collection reflecting garden design in the early 20th century.

There is conflicting information on dates and designers for the house and gardens. The Kendal Records Office holds drawings from the office of Thomas Mawson for alterations to the house dated 1925 and later alterations in 1967; however, there are no drawings of the gardens. The estate was sold in 1982 (Sharp 1996). Some garden features show an influence of Mawson; nevertheless, the gardens remain a mystery as to if and what the Mawson practice might have contributed to them.

Peter Sharp gives a useful description of the garden in an article (1994). He wrote that Ambrose Nicoll started the garden and that they were completed by 1936. He described the garden above the main house with 'a solid stone summer-house with a neat stone slate roof that was built first nearly at the summit of the hill. The garden

¹ Robinson's *The English Flower Garden* and Mawson's work and writings were major influences within this period.

spreads south in a series of descending terraces with total disregard for the natural limestone pavement, through two level herbaceous borders, each some hundred yards long. To the east a level kitchen garden was built with a circular pond in the middle. The ground was divided into formal quarters by oak trellising on which grew espalier fruit trees'.²

Brian Smith, the owner of the Summer House, has photographs of the garden confirming Peter Sharp's description. Smith believes that the house was still under construction in 1927 according to a dated photograph and that Pearl Sharp had a major influence in developing the gardens and he refers to a connection to Mawson.

Woolerton-Dodwell Associates Landscape Architect's practice was based in Mawson's old office in Lancaster. Derek Woolerton assembled the Mawson archive which is now in the Kendal Records Office. Woolerton stated that Mawson was essentially retired by 1926 due to illness (Parkinson Disease) and that his son Prentice Mawson had taken over the practice. He also noted that various papers, letters and documents have been moved to their London office (but no drawings) so further information may rest there to help resolve the question as to who designed the gardens at Ridgeway Park but verification remains elusive (email June 2015).

Description of the Gardens:

The Mansion Gardens: The main house or hall sits near the highest point of the estate and has been sited to take advantage of the long distant views across Morecambe Bay. The approach is from Lindeth Road through a set of stone piers and iron gates with a gently winding drive leading to the house and tarmac forecourt. To the left of the drive is a mature conifer plantation, while to the right is the remnant of an extensive limestone rockery. There are some well-defined walks and steps within the rockery area indicating that that it was used as an ornamental planting area. A number of trees have been felled in this area allowing views towards the bay from the terrace and main rooms.

There is a large forecourt at the entrance to the house with some new paving to the front of the main door. To the right of the main entrance door is a wall and gate providing access to the terrace with views over the entrance drive and rockery area. The terrace extends around to the south facing front of the house and a rectangular lawn area, again with long distant views to the west over the bay; a set of wide stone steps links the terrace to the lawn. There is a stone wall with a later metal fence to the top on the south and west sides. To the east side of the lawn is a narrow raised planting area with a walk running the length of the lawn area. Parallel to the planting bed and walk is a rockery area with mixed planting and a small hidden path leading into the woodlands. Near the house, there is a concrete walk with shallow steps leading into the woodland above the lawn area. There appear to be defined walks through the area, often edged with limestone, leading into the woodlands and probably connecting to the Summer House and Sun House. There is a small, level clearing also edged in limestone that is intentionally designed and offering views over the formal lawn and to the bay.

The Summer House Gardens: The gardens are in the Arts and Crafts manner with a mixture of formal and informal walks, and a series of spaces of differing scales reflecting the idea of the 'outdoor room'. Being completely detached from the main garden area of the hall, these gardens are approached through a timber gate in a

² Keer to Kent Issue Number 24, *The Building of Grey Walls*, Peter Sharp Summer 1994, p16

limestone wall. The wall is to the west side of the gardens only with dense woodland bordering all other sides.

Entering through the gate, it is an absolute surprise to find this hidden garden; the garden could have provided inspiration for *The Secret Garden* by Frances Hodgson Burnett! There is a limestone edged walk leading straight ahead to a water feature, a set of semi-circular limestone steps which lead up to a lawn area and the summer house. There are a series of cross walks on this main axis and garden areas that run parallel to the walk. Of note is an area to the left just past the main entrance with fine specimens of Japanese maples and azaleas; the azaleas indicate imported soil. Beyond this area are two more open areas of lawn with surrounding shrubberies and some interesting plant species. On the opposite side of the axis, south side, the ground drops away and there is a stone and timber pergola. Below this is a Lonicera hedge and a gate leading down an impressive set of limestone steps into a woodland garden area.

The Summer House itself sits on probably the highest point of the estate and would have offered long distant views to the bay; the views are completely blocked by tree growth. The area around the house is lawn with some Taxus (Yew) hedges to the south side. There is a small pond in poor condition which was probably the top pond for a small series of water features. To the east side, there are a number of limestone edged walks, rockery features within a woodland setting. One area appears to possibly have been a fernery (Kay's Nursery in Silverdale was a leading supplier of ferns and won several awards at Chelsea). There are some very mature specimen plants in the area and may prove to be part of the original planting.

The woodland area below the garden, and outside of the deer fenced area, is accessed either by the western end or down the limestone steps from the upper garden. This is an interesting and dramatic area in terms of the limestone pavement, what appears to have been a formal grass terrace and planting (Smith interview) with the possible fernery at the eastern end and walks leading into the woodland. There is a derelict structure which has been identified as an alpine house (Smith interview).

Analysis of the Gardens:

Condition: Despite the lack of clarity of who designed the gardens, these are an exceptional example of gardens of the early 20th century. There is the positioning of the house related to land forms and views, the use of the local limestone in extensive rockworks, and the informed planting within the gardens of the summerhouse. There is a classic layout and detail that reflects the ideas of Mawson and Farrar. The estate has had a long period of decline, lack of maintenance and inappropriate change. This appears to be now being reversed with the new ownerships.

Mature woodland areas that have developed their own quality such as high woodland of the Fagus (Beech) area beyond the kitchen garden. Other areas are less clear and have been grown without any form of vision or management. These are mostly overgrown areas of mixed trees which now block the long distant views originally intended. In addition, the dense shade restricts the range of vegetation types.

The garden areas adjacent to the hall are in poor condition in terms of over mature planting, where it exists, and invasive species both native and exotic. The lawn is in poor condition and one suspects most of the earlier planting has been lost. The areas above the lawn are overgrown and overshadowed, again limiting species diversity. This is a problem through most of the site. The access drive and rockery area has

seen substantial clearing of trees and revealed a complex system of rockeries and walks. Currently it is covered in rough grass with some native cowslips in flower. With the recent clearance, more species may appear through the season.

The garden area to the Summer House is under extensive renewal with clearing of overgrown planting, as well as species that have been identified as being substantially later than the garden. It is an extremely complex garden which requires a considered and slow approach, and an understanding of gardens of this period.

Planting: All garden areas are overgrown and in poor condition. The gardens of the Summer House have discovered what appears to be some of the earliest planting and there is a strong structure through the use of plants and hard materials. There are some mature specimens including Cornus and Juniperus and two magnificent trees, an oak and a maple, located on a limestone outcrop above the lowest terrace. There is very little planting related to the main hall, and what there is, is in poor condition.

Most of the estate has been overwhelmed by invasive woodland; while the original conifer plantings are now mature and require management. A Tree Preservation Order (TPO) was recently placed on the entire area but has since been removed. A management plan for the woodlands had been prepared prior to this for Sun House as well as a felling license which had been granted. A woodland management plan for the Summer House has been prepared by the owner and selected tree removals have been agreed and in progress. A management plan for the grounds around the Mansion are currently being prepared.

Materials: the dominant feature to all garden areas is the use of limestone for walls, rockeries, steps and path edgings. Yorkstone (?) has been used for the terrace to the south and west sides of the hall with stone capping. There are few standalone features except for the pergola in the Summer House garden which is made of rough-hewn stone pillars and timber cross pieces to support ornamental planting. There is evidence of roses having been planted on the pergola. The ponds in the Summer House garden have had plastic or butyl liners but these will be modern interventions, normally to stop leaks. Ponds of this size and period were normally concrete lined.

Photos:

Unless otherwise noted, photos are those of the author.



Photo 1: The **Mansion** sits proudly at the top of the hillside. Recent clearing has regained the views to Morecambe Bay and exposed an extensive rockery area including steps and walks.



Photo 2 & 3: The large forecourt with the main entrance to the house in the centre. To the right of the front façade is a wall with a timber gate leading to the western terrace. Photo 3 shows the limestone steps leading up to the terrace from the front rockery area.



Photo 4 & 5: Stone terrace with limestone rockery embankment, lawn area to right. Photo 5 shows the southern façade of the house with terrace and steps down to the lawn. A raised planting bed and parallel gravel path are to the right of photo and bordered with a rockery and planting, woodland behind.



Photo 6 & 7: Woodland area above the lawn shows a concrete stepped walk. Photo 7 shows a small clearing surrounded by a limestone edge and overlooking the lawn area.



Photo 8: Hand drawn plan of the garden by Brian Smith. The main entrance is to the far left and connects directly to the central path with a circular opening half way along. This then goes to a more informal planting area with the ponds and then the semi-circular steps. This leads up to the Summer House. The pergola is below the central walk and can be identified by the 24 pillars. Below this area are the steps to the lower woodland area. The Summer House is in red outline.
© Brian Smith (Photo)



Photo 9 & 10: (© Brian Smith photo 10) The central walk leads the semi-circular steps with the Summer House at the top of the site. There is a gradual rise in level along the walk. The ponds are to the right of the path and the steps.



Photo 11 & 12: Lower pond and water course (Photo 11) and upper pond (Photo 12) lined in PVC. The pergola sits at a lower level and runs parallel to the central path.



Photo 13 & 14: There are detailed planting areas, particularly to the north side of the central path. This pergola is relatively modern. Photo 14 shows the Summer House. According to Peter Sharp, it was used to store Dalia tubers which raises the question as to where these were planted?



Photo 15 & 16: A gate at the top of the limestone steps connects the more formal garden to the woodland garden. Photo 16: the woodland garden, according Smith, was open and contained large areas of summer bedding plants (this is supported by early photographs). A limestone pavement can be seen on the slope to the left; the fern garden is at the end of this space.



Photo 17 & 18: Photo 17 shows an area that was most likely a fernery; it is a space that has been partly laid out rather than completely natural. Photo 18 shows the remains of a possible alpine house.



Photo 19 & 20: The Lodge, now the appropriately named Sun House, has been subject to substantial tree felling supported with a management plan and felling licence. Mature Fagus (Beech) woodland with wild garlic shows that not all areas are in poor condition.

Features of Significance:

Every garden needs to be considered as a whole, as well its component parts. Despite the loss or degradation of some components, a garden can retain its integrity. Ridgeway Park is a rare example of an early 20th century gentleman's estate with strong references to the Arts and Crafts movement. The identified features that follow are essentially a short list of the most distinctive character forming items. They have been listed into three categories which will be found in further detail in the Care & Management document for the garden.

Spatial Form: This is often the most difficult aspect of a garden to understand. The garden is formed by both separate and inter-connecting spaces.

The Mansion Gardens

- Large slope to the front of the mansion giving it a strong visual impact when arriving
- Forecourt gives sense of arrival and distant views
- Terrace provides an intimate scale of space and views of the lawn and bay
- Lawn area is a simple rectangle in contrast to the house and surrounding landscape
- Planted terrace above the lawn connects the house to the lodge, surrounding woodland and again with views of the lawn and bay
- Woodland has planned walks and open spaces

The Summer House Gardens

- A complex series of outdoor rooms each with a distinct character
- Central walk is key to access and division of spaces
- Smaller scale and intimate spaces to one side of the central walk, while more open to the other side
- The Summer House and adjoining space acts as a summit and focal point to the garden
- Land forms aid in spatial definition through the use of slopes and walls
- Terrace levels are a key in the definition of the gardens

Planting: Vegetation provides a different atmosphere to sections of the garden, gives scale and control to the spatial form.

The Mansion Gardens

- Remnant tree planting to the front slope aids in defining scale and framing views
- Planting to the terrace gives a more intimate scale and frames views of the lawn and bay
- Ericaceous planting to the side of the lawn indicates imported soil
- Woodland currently grazed by deer and gives a low herbaceous layer

The Summer House Gardens

- Some mature specimens of plants: notable are Cornus, Japanese Maples, and Juniper

- Planting structure is key to the spatial form with the use of mixed borders and hedges
- Distinct atmosphere between different areas: enclosure, leading, open, forbidding
- Small area of azaleas and camellias indicating imported soil
- Lower woodland terrace has a totally different atmosphere due to high canopy
- End of woodland terrace is possibly an earlier fernery

Structures: These need to be understood as more than simply buildings, walls, steps, etc. Structures also include land forms and structural planting.

The Mansion Gardens

- To the front slope: an expansive rockery area with defined walks and steps in limestone
- Forecourt principally in tarmac with modern paving at the entrance of the house
- Stone terrace to sides of the house which appears to have been widened at some point
- Stone retaining wall (with fencing on top) provides structure for the lawn area and sense of semi-enclosure
- Gravel walk with planting connecting the Mansion to the Sun House: low planting to the lawn side and ericaceous planting and large boulders to the woodland side
- Gap within the ericaceous planting giving access to the woodland walks
- Defined woodland walks and openings/viewing points

The Summer House Gardens

- External limestone wall and entrance gates
- Defined walk layout
- Level changes through slopes, walls and steps
- Pergolas: one associated with the Japanese Maples (probably a later addition) and a more substantial pergola with stone piers and timber canopy
- Water feature: series of ponds, cascades and rills
- Placed limestone indicating planting areas near the Summer House as well as on the slopes or embankments below the Summer House
- Gate and limestone steps down to the woodland terrace
- Placement of limestone boulders along edges of the woodland terrace indicating edges of the space and entrances to woodland walks
- Placement of limestone boulders at the end of the woodland terrace indicating earlier planting, walks and steps
- Remains of a structure in the woodland believed to have been an alpine house (belongs to the Sun House)

Historic Relevance:

Ridgeway Park symbolises a peak in terms of early 20th century garden design as one of the last buildings and gardens of its type within the AONB. While the house is by the Mawson firm, there is confusion about the relationship of Mawson to the gardens. However, the gardens are certainly influenced by the work of the Mawson practice, particularly the Mansion's terrace and lawn areas, and also the taste of the time for rockeries. Reginald Farrar had been particularly influential in promoting rockeries, and Ridgeway Park had an extensive area of rockery.

In addition to the gardens surrounding the main house, the Summer House gardens are exemplary in terms of their period, design and planting. It is clear that the owners, particularly Pearl Sharp, had a major hand in guiding the work. At this stage, there is no solid evidence as to who designed the gardens; this by no means diminishes the importance of the gardens. There are no gardens of this detail, period and scale left within the AONB and indeed, these gardens are becoming extremely rare.

Threats of Loss:

There have been concerns over the future of Ridgeway Park as it has been an institution since the Sharps sold the estate in 1982. It has been unfortunate in the lack of maintenance and inappropriate work over many decades. It does appear that the three new owners have approached the house and gardens with the consideration it deserves.

At present there are no obvious threats but the gardens would benefit from a considered and strategic approach leading to the long term management/restoration of the whole estate.

Referencing Sources:

Note: there are very few published sources for this or other sites within the AONB. Research is principally primary research going to original sources where available, interviews, and onsite investigation.

Books:

Mawson, Thomas H and E Prentice, *The Art and Craft of Garden Making*, Batsford, London, 5th Edition 1926, Hardback

Waymark, Janet *Thomas Mawson: Life, gardens and landscapes* Francis Lincoln Ltd. London, 2009

Archives:

Cumbria Records Office, Kendal:

WDB 86/A51 alterations to Greywalls 1925

WDB 86/A51 alterations to Greywalls 1925

Maps:

Map 1: produced by Promap 1:2500, 2014 © Crown Copyright (author's collection and A Stubb's collection)

Map2: Current OS map 1:25000 © Lancashire County Council

Map/Photo8: © Brian Smith c.2014 (in author's and B Smith's collection)

Photos:

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Interviews/emails:

Tony Stubbs 19 March 2015

Brian Smith 14 Nov 2014

Roger Aitken & Alison McLeod 14 Nov 2014

Email from D Woolerton to R Camp 11 June 2015

Unpublished Sources:

Sharp, Peter 29 Oct 1996: notes on his family and their properties; Linden Hall, Borwick

Smith, Brian email to E Bennis 22 Nov 2014: regarding his interview with Peter Sharp
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Websites:

www.thomasmawson.co.uk

http://en.wikipedia.org/wiki/Thomas_Hayton_Mawson

Note: the quote from Wikipedia 28 Oct 2013 has been removed

<http://www.rightmove.co.uk/property-for-sale/property-27955608.html> sale particulars