



Expansion of Anfield Stadium for
Liverpool Football Club

Heritage Statement

Heritage Statement

Anfield Stadium, Anfield Road

May 2014

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Client

Liverpool Football Club and Athletic Grounds Limited

May 2014

1. Introduction

- 1.1 This Heritage Statement has been prepared by Turley Heritage on behalf of Liverpool Football Club and Athletic Grounds Limited, to assess the effect of proposed stadium expansion at Anfield in Liverpool (the 'Application Site') upon the significance of identified heritage assets.
- 1.2 A hybrid planning application is submitted for the phased expansion of the existing Liverpool Football Club (LFC) stadium. Phase 1 of the development involves the expansion of the main stand to create additional capacity, together with new front of house facilities, back of house operational facilities, reconfigured players, officials and team staff facilities, a media centre, retail store, secure VIP parking and extensive public realm and associated landscape works. A full planning application is submitted for this phase of the development. Phase 2 of the Proposed Development involves expansion of the Anfield Road Stand to provide additional capacity, sufficient floorspace for associated front of house facilities, back of house/operational facilities and secure car parking, together with additional floorspace for LFC commercial or residential use at Level 5. Phases 1 and 2 of the development are collectively referred to in this report as the 'Proposed Development'.
- 1.3 This report is a technical appendix to the Built Heritage and Archaeology Chapter of the Environmental Statement submitted in connection with the Proposed Development.
- 1.4 The National Planning Policy Framework (NPPF) provides the Government's national planning policy on the conservation of the historic environment. In respect of information requirements for applications, it sets out that:

*'In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance'*¹.
- 1.5 To comply with these requirements, Section 2 of this statement firstly identifies the relevant heritage assets proximate to the Application Site that may be affected by the Proposed Development.
- 1.6 Section 3 provides statements of significance for the identified heritage assets that may be affected by the proposals; proportionate to both the importance of the asset and the likely impacts. This assessment is undertaken on the basis of published information, archival research and on-site visual survey. Section 4 provides an overview of the historic development of Anfield and the Application Site.
- 1.7 Section 5 provides an assessment of the impact of the application proposals on the significance of the identified designated heritage assets, in light of the statutory duties of the Planning (Listed Buildings and Conservation Areas) Act 1990, national policy set out

¹ DCLG, National Planning Policy Framework (NPPF) 2012 – para. 128

in the NPPF, and local planning policy for the historic environment (set out in detail at *Appendix 1*).

2. Heritage Assets

- 2.1 The NPPF defines a heritage asset as:

“A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest².”

- 2.2 There are no identified heritage assets located within the Application Site. Any effects arising from the Proposed Development on built heritage will therefore be indirect in nature having potential to affect the significance of the identified assets through impact on their setting, rather any direct physical effects on fabric.

Scope and consultation

- 2.3 All designated and non-designated above ground heritage assets, both within the Application Site and within approximately 1km of the site have been identified and the effect of the Proposed Development on these assets has been assessed.
- 2.4 The scope of this document and the methodology applied was discussed and agreed with English Heritage during meetings held on the 30th January and 27th February 2014.
- 2.5 This Statement forms a technical appendix to an ES Chapter dealing with Built Heritage and Archaeology and should also be read in conjunction with the ES Chapter dealing with Townscape, Landscape and Visual Impact Assessment.

Designated Heritage Assets

- 2.6 Designated heritage assets are those which possess a level of heritage interest that justifies designation and are then subject to particular procedures in planning decisions that involve them.

Registered Parks and Garden

- 2.7 Stanley Park is located to the north of the Application Site. It was included on the Register of Parks and Gardens of Special Historic Interest in February 1986 at grade II and later upgraded to grade II* in 2012. The register entry is included in full at Appendix 2.
- 2.8 Anfield Cemetery is located further north of the Application Site. It was included on the Register of Parks and Gardens of Special Historic Interest in February 1986 at grade II*. The register entry for the cemetery is also included in full at Appendix 2.

Listed Buildings

- 2.9 Within approximately 1km of the site, 41 listed buildings have been identified; 8 listed buildings are located on Anfield Road; 14 listed buildings are located within Stanley Park; 10 listed buildings in Anfield Cemetery; and, 9 listed buildings within the surrounding area.

² DCLG, National Planning Policy Framework (NPPF) 2012 - Annex 2: Glossary

Listed Buildings along Anfield Road (all listed at grade II)

2.10 The following buildings on Anfield Road were added to the statutory list of buildings of special architectural and historic interest in March 1975 (with later amendments to their list descriptions in 1985). The Arkles Public House was grade II listed in June 1985.

- The Arkles Public House;
- 35 and 37, Anfield Road;
- 39 and 41, Anfield Road;
- 43 and 45, Anfield Road;
- 9 and 11, Anfield Road;
- Roseneath Cottage;
- Anfield County Girls Secondary School;

Listed Buildings within Stanley Park (all listed at grade II):

2.11 The following buildings and structures within Stanley Park were grade II listed in March 1975 (with later amendments made to their list descriptions in 1985).

- Bridge to north west of pavilion to east of lake;
- Pavilion at east end of main section of screen wall';
- Lodge on Anfield Road lodge to Stanley Park;
- Bridge to north of east end of lake;
- Bridge to east of pavilion;
- Pavilion at west end of main section of screen wall;
- Terrace to north of screen wall;
- Shelter to south east of lake;
- Pavilion to east of lake;
- Bandstand in front of conservatory;
- Bridge at east end of lake;
- Screen wall;
- Conservatory; and
- Bridge over lake.

Listed Buildings within Anfield Cemetery (all listed at grade II):

2.12 The following buildings and structures within Anfield Cemetery were listed at grade II in March 1975 (with some later amendments made to their list descriptions in June 1985).

- Main entrance to Anfield cemetery priory road entrance;
- Lodge to Anfield cemetery;
- Lodge to Anfield cemetery priory road lodge;
- Entrance to Anfield cemetery;
- South chapel;
- Lansdowne house;
- North catacomb;
- South catacomb;
- Crematorium at Anfield cemetery; and
- McLennan monument to north west of crossing of main paths.

Listed Buildings in the surrounding area (all listed at grade II)

- Church of Saint Columba;
- Church of Holy Trinity;
- Richmond Baptist Church;
- Everton Library;
- Mere Bank Public House;
- 63 Walton Road;
- Lamp standard at junction of Mere Lane; and
- Milepost on corner of Tetlow Street.

Listed Buildings in the surrounding area (listed at grade I)

- Church of St George.

Non-Designated Heritage Assets

2.13 The NPPF³ identifies that the term 'heritage asset' includes designated heritage assets and assets identified by the local planning authority (including local listing). Liverpool City Council does not currently maintain a list of locally listed buildings or Non-Designated Heritage Assets and there are therefore no formally identified non-designated heritage assets proximate to the Application Site. Stanley House (73 Anfield Road), which

³ DCLG, National Planning Policy Framework (NPPF) 2012 - Annex 2: Glossary

although not formally identified by Liverpool City Council as a non-designated heritage asset, is included on the Merseyside Historic Environment Record and has been considered in this report due to its close proximity to the application site.

3. Significance of the Heritage Assets

Significance and Special Interest

- 3.1 The NPPF defines the significance of a heritage asset as:

“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 setting⁴.”

Registered Parks and Gardens

- 3.2 The main purpose of the Register is to identify designed landscapes of special historic interest. Whilst there is no additional statutory protection arising from inclusion on the register it is a ‘material consideration’ in the planning process, meaning that planning authorities must consider the impact of any proposed development on the landscapes’ special character. In considering the potential special historic interest of a park or garden the principal overarching consideration is age and rarity.
- 3.3 To assist with consideration of potential special historic interest English Heritage has produced a series of selection guides which set out in more detail the approaches to designating designed landscapes.

Listed Buildings

- 3.4 Listed buildings are designated heritage assets that hold special architectural or historic interest. The principles of selection for listing buildings are published by the Department of Culture Media and Sport⁵. English Heritage has produced a series of selection guides which encapsulate the broad criteria considered in the selection of different building types for listing.

Setting

- 3.5 The NPPF defines the setting of a heritage asset 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 neutral⁶.”

- 3.6 English Heritage has published guidance⁷ in respect of the setting of heritage assets, providing detail on understanding setting and the associated assessment of the impact of any changes. The guidance confirms that at paragraph 2.4 that setting is not a

⁴ DCLG, National Planning Policy Framework (NPPF) – Annex 2: Glossary

⁵ DCMS Principles of Selection for Listing Buildings, 2010

⁶ DCLG, National Planning Policy Framework (NPPF) – Annex 2: Glossary

⁷ English Heritage, The Setting of Heritage Assets, 2011

heritage asset, nor a heritage designation, rather its importance lies in what it contributes to the significance of the relevant heritage asset itself.

- 3.7 Further guidance on the definition of setting and how it should be taken into account is set out in national Planning Practice Guidance. In assessing the contribution of setting to the significance of the following identified assets, the role of the application site has been considered.

Assessment

- 3.8 The following assessments of significance are proportionate to both the significance of the relevant heritage asset, the nature of the proposed development and the likely magnitude and form of effect, as previously stated, any effect arising from the proposed development will be indirect in nature, arising from impact on elements of setting that may or may not contribute to the significance of the heritage assets.

Registered Parks and Gardens

Stanley Park (Grade II* Registered)

Historical Development and Interest

- 3.9 Stanley and Sefton Parks were authorised by the Liverpool Improvement Act of 1865. Stanley Park was identified on a site to the south of the new Liverpool Cemetery and was originally open fields, with some villas. By May 1867 Edward Kemp had been appointed to plan and lay out the park, subject to agreement over the architectural elements of the scheme, to be designed by E.R Robson (City Surveyor and Architect). A strip on the southern edge of the park, facing Anfield Road was sold off as approximately a dozen building lots. The Park opened in 1870.
- 3.10 Stanley Park is a fine example of a 19th century municipal park, designed by Edward Kemp, one of the most successful park designers of his day. It is one of three, planned simultaneously by the Liverpool Corporation as part of a coordinated plan to provide a rapidly expanding and overcrowded city, lacking in public open space, with a ring of attractive, municipally-funded and maintained parks in the interests of public health and social cohesion.
- 3.11 Sefton Park is an expression of the ideals and ambitions of middle class Victorian Liverpool, whereas Stanley Park was conceived and planned for the 'toiling multitudes.' It is of significance to the communities of north Liverpool as a key open space within the densely developed urban landscape. It also played a significant role in improving the quality of life for the working classes of north Liverpool.
- 3.12 Its social significance is reinforced by its relationship with Anfield Cemetery immediately to the north, and particularly with the stadiums of Everton and Liverpool football clubs, adjacent to the northern and southern boundaries of the park.

Landscape and Architectural Significance

- 3.13 Stanley Park was designed by Edward Kemp, one of the leading landscape designers of his time. He was influential in the development of public park design as the pupil and assistant of Sir Joseph Paxton and was responsible for overseeing the laying out of

Paxton's influential Birkenhead Park. Kemp went on to design a number of municipal parks himself and was also involved in the design of Anfield Cemetery. Stanley Park is an interesting example of the designer putting into practice his own published design theories.

3.14 Kemp's original design was a composition of 3 distinct zones:

- The formal landscape of the southern terraces;
- The informal landscape of the middle ground; and
- The 'picturesque landscape' with lakes and shore walks located along the northern boundary.

3.15 The **formal landscape** is the highest point of the park and the terrace is intended as a promenade for viewing the rest of the park. The terraces and walks were designed to take advantage of the panoramic views from the elevated position out of the park to the north and north east towards Snowdonia, Liverpool Bay, the Isle of Man, the Lake District and the Pennines. From this vantage point, Kemp's man-made landscape was intended to be seen as a continuation of the natural landscape. The high screen wall along the southern boundary of this part of the park was intended to turn the viewer's eye away from the houses lining Anfield Road and the city beyond. This is the most architectural section of the park and is a fusion of landscape and built forms.

3.16 The **informal landscape** is laid out as open grasslands crossed by serpentine paths with clumps of trees. It falls/slopes away from the terrace and walks and this area functions as a transition and neutral foil between the formal and picturesque landscapes of the park.

3.17 The eastern part of the park essentially acts as a continuation of the middle ground, but is also discerned as a separate zone. It is a simplified area and even the most formal element, Dahlia Walk, along the northern boundary is a simple broad straight path, flanked by grass, shrubs and tree border. Mill Lane was still a public highway when Kemp laid out the park he therefore designed it as two separate sections, with design effort and capital expenditure concentrated in the west of the park. The eastern portion of the park became dedicated to sporting activities demanded by the local population. Football pitches were installed in the eastern portion of the park as a direct response to the working populations' affiliation with the emerging national game.

3.18 Within the **picturesque landscape**, Kemp created a condensed romantic landscape of four interconnecting lakes set amongst wooded mounds. Five bridges connected a circuit of paths. Kemp created a constant element of surprise with ever-changing and controlled vistas and a sequence of spaces.

Restoration Plan

3.19 A restoration plan for Stanley Park was prepared in 2003 and implemented in 2007-2009. This plan arose from a proposal to relocate Liverpool Football Club's stadium into the eastern section of the park and was part funded by LFC. The park restoration was completed in 2009, despite the proposals for the stadium never proceeding.

- 3.20 The 2007-2009 restoration works focussed on the formal and picturesque landscapes of the park and returned the middle ground back to open grassland. A site wide tree removal and planting programme re-established views and vistas out of the park that had become blocked by maturing trees around the northern edge of the park.
- 3.21 The works also involved refurbishment of the park buildings and structures, restoring the contribution these architectural assets make to the park environment.
- 3.22 The register entry for the park describes the eastern part of the park as an area 'characterised mainly of open grassland...provided for sports'. It is also noted within the register entry that 'the whole of the extreme south-eastern end of the park is occupied by a large tarmac car park constructed in c.1964 to serve the 1966 World Cup matches played at Goodison Park'. In 1970 the Vernon Sangster Sports Centre was constructed on a site between the car park and grassland to the west. This was demolished and the area restored in 2007. The eastern part of the park (to the east of Mill Lane) was not included in the restoration works due to the former stadium proposals for this part of the park.
- 3.23 Aside from the continuation of the serpentine walk along Priory Road, Dahlia Walk is the only landscape component with any designed intent or formality within the eastern section of the park. This is a straight path of simple layout and form flanked by mature tree and shrub planting, creating a strong feeling of enclosure and an intimate scale. Gaps in planting allow views into the eastern part of the park and beyond.

Contribution made by Setting to Significance

The Asset's Physical Surroundings

- 3.24 The register entry description for the park and garden provides an overview of the varied setting of its surroundings. The park is located within a predominantly late 19th century and early 20th century area, characterised mainly by terraced housing.
- 3.25 The park is enclosed by cast iron railings (reinstated in 2007-9 in the original style) set upon a stone plinth. Its boundaries are formed by Walton Lane to the west and north, Priory Road to the north east, and Arkles Lane to the south east.
- 3.26 The southern boundary of the park is defined partly by Anfield Road where it is enclosed at the western end by the same stone plinth surmounted by railings. The remainder of the park's southern boundary is formed by the gardens of the Victorian villas that lie along Anfield Road, and which are divided from the park by a high red sandstone screen wall.
- 3.27 Immediately bordering the north side of Priory Road is Anfield Cemetery (also designed by Edward Kemp in 1861-4). The park is flanked to the north and south by the football stadiums of Goodison Park and Anfield respectively.

Experience of the Asset

- 3.28 Anfield Cemetery is an important aspect of the Park's setting. There are reciprocal views to and from the cemetery and the designed landscape, also attributed to Kemp, plays a role in the experience of Stanley Park. In designing the landscaped park, Kemp took advantage of local topography and designed a series of views from the southern

terrace and pavilions (the most elevation position of the park) of Stanley Park northwards to Anfield Cemetery and originally beyond to a much wider area including Snowdonia, Liverpool Bay, the Isle of Man, the Lake District and the Pennines. From this vantage point, the landscape was intended to be seen as a continuation of the natural landscape. These views are now more urban in character due to the expansion of the city northwards, views of the cemetery are however preserved and the park restoration plan involved the reinstatement of a number of these through a programme of tree removal.

- 3.29 Another notable view is the view eastwards along Dahlia Walk towards Holy Trinity Church.
- 3.30 As noted above, land to the south of the park, including Anfield Road and the villas and terraced properties lining the route are largely screened from the park by a high red sandstone screen wall. The steep pitched roofs of Nos. 35 to 45 Anfield Road and the upper stages of other properties are visible above the screen wall and these properties benefit from views across the park. The existing LFC stadium has a presence within the registered park being visible from within, principally from the middle ground and eastern areas of the park. Views into Stanley Park from Anfield Road are limited, due to the built development lining the route and the hoardings that have been erected opposite the stadium.
- 3.31 From the north along Walton Lane/Walton Road, views into the park are partially screened by the extensive tree belt and rise in the land which follows the boundary of the park. There are intermittent views into the park towards the lake and the picturesque landscape.
- 3.32 Beyond its boundaries, the park is primarily experienced from Priory Road and there are open views of the park landscape from the road. From the southern end of Priory Road there are clear views over the eastern section of the park towards the existing Anfield Stadium. Views of the upper stages of the Victorian villas along Anfield Road are also possible from this point.
- 3.33 To the east of Stanley Park the terraced housing along Arkles Lane forms a strong visual backdrop and sense of enclosure to the eastern section of the park.

The Asset's Associative Attributes

- 3.34 Together with the strong visual and historic associations Stanley Park has with Anfield Cemetery, it has a strong historical and functional association with the residential community that surrounds it. The park has historic and contemporary links with both Anfield Stadium and Goodison Park.

Anfield Cemetery (Grade II* Registered)

Historical Development and Interest

- 3.35 Anfield Cemetery is a nationally important example of a Victorian publicly funded cemetery. It is known as an ambitious example of the wave of municipal cemeteries constructed across England under the provisions of the Burial Acts in response to mounting public concerns about the health risks of chronic overcrowding in urban graveyards. The scale and quality of the buildings and layout express the extent of the

problem to be addressed in a city the size of Liverpool. It was not the first public cemetery to be laid-out in greater Liverpool, but it was the first to be built for the Borough and the Crematorium Chapel is only the fourth example to be built in the UK.

- 3.36 Anfield Cemetery was the principal cemetery in Liverpool in the later Victorian and Edwardian era. It is also one of the City's grandest expressions of its long standing religious and ethnic diversity. The design and development of the Cemetery clearly and deliberately reflects the diverse range of religious and immigrant communities. The layout and architecture of the Cemetery bestowed parity on the three sections, the Church of England, non-conformist and Roman Catholic. The large Chinese area of the cemetery, begun during the First World War, is another reminder of Liverpool's ethnic diversity.
- 3.37 The Cemetery also fulfils a local recreational function as an area of public open space.

Landscape and Architectural Significance

- 3.38 Anfield Cemetery is attributed to both William Gay (a little known landscape designer, specialising in cemetery lay-outs) and Edward Kemp.
- 3.39 The layout of the cemetery is by Edward Kemp, and was developed from the skeleton of a plan devised by Gay before his resignation. Unable to create a vertically interesting landscape due to the natural flat topography of the area, Kemp created an elaborate horizontal one including a near symmetrical arrangement of interlocking circular and curved paths arranged about two intersecting axial drives. The result is a complex and inventive layout of national significance.
- 3.40 Overlaying this formal pattern of paths was an informal planting scheme of naturalistic clumps of trees. Although Kemp's scheme has been degraded by subsequent formal planting, notably avenues, Anfield Cemetery remains a fine example of the synthesis of the formal and informal, which typified the first generation of Burial Board cemeteries.
- 3.41 Kemp created nearly 3,000 brick graves under the central sunken area and two catacomb complexes between the chapels. Kemp unusually built up the centre of the site to create a platform for the chapel, level with the main entrance.
- 3.42 Local architects Lucy & Littler and James Rhind were responsible for the cemetery structures. As a group, their buildings are a good example of mid-Victorian public architecture, expressed in the Gothic idiom.

Contribution made by Setting to Significance

The Asset's Physical Surroundings

- 3.43 The register entry for the cemetery provides a clear description of the setting of the asset and states the following:

"The setting is generally residential with a railway line to the north. To the south of the site, on the other side of Priory Road, Stanley Park (qv), also designed by Kemp, forms part of the setting. The site is bounded by a railway embankment along the north side, private gardens to houses on Ince Avenue on the east side, Priory Road on the south side and Walton Lane on the west side. The boundary is generally formed by a red

sandstone wall which is treated decoratively along Priory Road and more simply elsewhere. There is fencing instead of a wall in the north east corner of the site, extending for some 200m west from the Cherry Lane entrance.”

- 3.44 There are four entrances to the cemetery with the main entrance situated on the corner of Priory Road and Walton Lane, consisting of a pair of stone lodges and a screen wall with ornate cast-iron gates on either side of a tall clock tower. To the north on Walton Lane is another stone lodge and there is a third lodge of similar design on Priory Road. All these buildings are in Gothic Revival style.
- 3.45 The entrance at the north-east corner of the site is formed by an elaborate bridge carrying the railway line and has a central arched tunnel flanked by subsidiary tunnels, all with ornate cast-iron gate. This is known as the Cherry Lane entrance after the road with which it connects. A lodge formerly situated at this entrance has been demolished. There is a separate entrance to the crematorium, also with a lodge, on Priory Road. A former Registrar's Office on Priory Road has its own entrance as does a works yard on Walton Lane

Experience of the Asset

- 3.46 Anfield Cemetery is primarily and directly experienced from the junction of Walton Lane and Priory Road at the main entrance and there is a view from here along the main axial drive, flanked by the two lodge buildings. Elsewhere, the cemetery is largely enclosed by boundary walls and mature hedgerows, although there are glimpsed views into it from the various entrances around its perimeter.
- 3.47 Along Priory Road there is a combined experience and appreciation of Stanley Park and Anfield Cemetery to the north of the route.
- 3.48 The south of Priory Road consists of a modern car wash and the former site of Anfield Community Comprehensive School.

The Asset's Associative Attributes



- 3.49 The cemetery has an associative relationship with Stanley Park and in common with Stanley Park, it also has a strong historical and functional association with the residential community it was designed to serve.
- 3.50 A more detailed note on the history and development of Stanley Park and Anfield Cemetery has been prepared by Planit. This is included at Appendix 3.

Listed Buildings

- 3.51 The following Tables 3.1 to 3.6 describe the significance of the listed buildings and contribution of setting to that significance located within a 1km radius from Anfield Stadium. The assets have been grouped accordingly:
- Listed Buildings along Anfield Road (all listed at grade II)
 - Listed Buildings within Stanley Park (all listed at grade II)
 - Listed Buildings within Anfield Cemetery (all listed at grade II):

- Listed Buildings in the surrounding area (all listed at grade II)
- Listed Buildings in the surrounding area (listed at grade I)

Table 3.1: Listed Buildings along Anfield Road (all listed at grade II)

Listed Building		Architectural Interest	Historic Interest	Contribution made by Setting to Significance
Arkles Public House		<p>The Arkles is a late 19th century public house constructed of yellow brick with red brick and stone dressings, with a slate roof. It is of two storeys in height with an attic and has 3 x 3 bays.</p> <p>The ground floor has a sill band and frieze of decorative red brick with a bracketed cornice. To the upper storeys, there is a square clock tower and pyramidal roof to the principal elevation with an entrance consisting of a segmental head and corbelled hood. The building is of architectural interest as an elaborate example of a public house exploiting a corner site.</p>	<p>The Arkles is of historic interest as a late 19th century public house and part of the suburb of Anfield. The exterior of the building has been little altered with the original function of the building as a public house remaining legible.</p>	<p>The Asset's Physical Surroundings</p> <p>The Arkles is positioned on the corner of Anfield Road and Arkles Lane to its north and west respectively. To its immediate north east and south east, the building forms part of the grid-plan of terraced properties which was laid out in the late 19th century. The building is surrounded to the west, south and east by terraced residential properties. To the north is Stanley Park.</p> <p>Experience of the Asset</p> <p>The Arkles is primarily experienced from Anfield Road. The position, orientation and height of the building, facing north west, allows clear views and appreciation of the principal elevations of the public house. As the building is taller than the surrounding residential properties, it has increased prominence within the immediate vicinity. The clock tower of the Arkles can be seen at the end of Arkles Lane at the junction with Priory Road. The building can also be viewed from Anfield Road.</p> <p>The Asset's Associative Attributes</p> <p>There are no known associative attributes, with the role of the building during Liverpool Football Club match days and the role of the building as a facility for the nearby resident community.</p>
35-45 Anfield Road		<p>35-45 Anfield Road consists of three pairs of semi-detached houses dating from the mid to late 19th century constructed from stucco, with a slate roof. To the front elevation along Anfield Road, each house has two bays and two gables. To the ground floor, there is a canted bay window with hollow chamfered cross windows and embattled cresting which flanks projecting paired 4-centred entrances (now windows). The windows consist of either timber casement or replacement uPVC. The rear (garden) elevation onto Stanley Park is of similar design with the addition of quoins and stone dressings to the windows.</p>	<p>The buildings formed part of the remaining plots to the south of Stanley Park along Anfield Road in the mid to late 19th century. Despite the downward social trend and successive waves of terraced housing, the eligibility of the Anfield Road area as a location for villa building was prolonged by the opening of Stanley Park in 1870. The buildings were also designed to be elaborate to the rear facing the gardens and park.</p>	<p>The Asset's Physical Surroundings</p> <p>Nos.35-45 are situated along Anfield Road to its south west and are set back from the road. To the north are further residential properties. To the east are their associated gardens with Stanley Park further east. To the south an area of hard standing (formerly other houses).</p> <p>Experience of the Asset</p> <p>The buildings form part of a typical domestic setting and were designed to benefit from views to the rear of Stanley Park. The buildings are principally experienced from Anfield Road and are also visible within views along Priory Road to the north.</p> <p>The Asset's Associative Attributes</p> <p>The buildings are associated with the development of villas within Anfield. The buildings also hold a group value with each other, forming part of a continuous arrangement of semi-detached dwellings designed in the same materials and style.</p>












9 and 11 Anfield Road		Nos. 9 & 11 Anfield Road consist of a pair of semi-detached houses dating from c.1840 and are constructed from stucco with a slate roof. The buildings are of two storeys with an attic and have six bays with a string course. The second and fourth bays break forward under steep gables. No. 9 has casement window of 2 pointed lights under label moulds. No. 11 is pebble dashed with later 20 th century windows replacing the originals. The building has been heavily altered.	The buildings formed part of the remaining plots along Anfield Road in the mid to late 19 th century. Despite the downward social trend and successive waves of terraced housing, the eligibility of the Anfield Road area as a location for villa building was prolonged by the opening of Stanley Park in 1870.	<p>The Asset's Physical Surroundings</p> <p>Nos. 9 & 11 Anfield Road are situated along Anfield Road to the south. To the east are terraced properties fronting Anfield Road. The north consists of their domestic gardens with the grounds of the Anfield County Girls Secondary School further north. Roseneath Cottage is located to the west.</p> <p>Experience of the Asset</p> <p>The buildings form part of a typical domestic setting and are primarily experienced from Anfield Road to the south east. The distance between the buildings and Stanley Park limits any views between them.</p> <p>The Asset's Associative Attributes</p> <p>The building has no known associative attributes.</p>
Roseneath Cottage		Roseneath Cottage consists of a residential dwelling from the early 19 th century constructed from red sandstone coursed rubble with a slate roof. There are quoins to one corner of the building. The building is of two storeys. The porch is embellished with a castellated parapet and architraved entrance. The windows have chamfered reveals and small-paned casements.	The building is of historic interest as it holds the term ' <i>cottage</i> ' which was directly influenced by the popularity of the cottage orne style, which emphasises picturesque rusticity, usually in parkland settings. The building differs from the nearby larger villas in being built against the roadside, where it originally had an attached stable and coach house.	<p>The Asset's Physical Surroundings</p> <p>Roseneath Cottage is situated within a confined plot fronting Anfield Road to the south east. To the north and west is Anfield County Girls Secondary School and to the east is Nos. 9 & 11 Anfield Road.</p> <p>Experience of the Asset</p> <p>The building is primarily experienced from Anfield Road to the south east.</p> <p>The Asset's Associative Attributes</p> <p>The building has no known associative attributes.</p>
Anfield County Girls Secondary School		Anfield County Girls Secondary School is an example of a small country villa, now school, dating from the early 19 th century constructed from stucco with a slate roof. The building is designed in the Italianate style. The building is of two storeys with four bays, the first of which breaks forward under a gable and is partly obscured by a later addition. The building is embellished through the use of a sill band at first floor level and top bracketed frieze and cornice to the upper floor. The porch consists of flat pilasters with entablature and blocking course. The windows are predominantly sash windows and are adorned with an architrave. The rear elevation is similar with the exception of a canted bay window and cornices to each window. The building has been latterly altered and extended at either side in the 20 th century.	The building was constructed in the early 19 th century as a small country villa and was originally known as ' <i>Woodlands</i> '. During the 1860s, Woodlands was the home of Henry Tate (1819-99), who later became famous both for his sugar-refining business and as the first benefactor of London's Tate Gallery.	<p>The Asset's Physical Surroundings</p> <p>The building is set back from Anfield road to its south and is approached via a pair of stone gate piers. The original building has later extensions to the east and west. To the north is the former original garden which provides views over to and from Stanley Park. This is now an area of hardstanding.</p> <p>Experience of the Asset</p> <p>The building is principally experienced from and visible from Anfield Road. The distinctive cream painted finish ensures that the building is highly visible and prominent above the wall line; however views when travelling eastwards along Anfield Road are limited by the large extension immediately to the west. The complex of buildings to the east of the building (Roseneath Cottage and Nos. 9 & 11 Anfield Road) screen it and ensure that the listed building cannot be appreciated from the east. There are also some limited views of the rear of the building from Stanley Park to the north.</p> <p>The Asset's Associative Attributes</p> <p>The building has an association with the well-known sugar-refiner Henry Tate.</p>

Table 3.2: Listed Buildings within Stanley Park (all listed at grade II)

Listed Building		Architectural Interest	Historic Interest	Contribution made by setting to Significance
Lodge on Anfield Road, Lodge to Stanley Park		The Lodge to Stanley Park dates from the 1868 and was designed by E. R. Robson as part of the laying out of Stanley Park and is constructed from specked red sandstone under a slate roof. The building is of two storeys with 3 x 2 bays. The building consists of varied fenestration, with most of the windows being mullioned. The external projecting chimney stack holds a date stone of 1868.	The building is of historic interest as it forms part of the original design and layout of Stanley Park as designed by Victorian landscape architect Edward Kemp. The building is also of historic interest as it forms part of the group of architectural elements designed by the architect E. R. Robson.	<p>The Asset's Physical Surroundings</p> <p>The Lodge to Stanley Park is contained within the boundary of the park and fronts it to the north and west. The lodge is set back to the south along Anfield Road by a private garden. The building overlooks the public car park to the east.</p> <p>Experience of the Asset</p> <p>The building is most visible and primarily experienced from within the park by the path adjacent to the car park. The building is also visible from the steep path via the entrance of Walton Lane and Anfield Road. The building is also visible along Anfield Road.</p> <p>The Asset's Associative Attributes</p> <p>The building has an association with the wider Stanley Park; the designed landscape by Edward Kemp and the architectural elements designed by E. R. Robson.</p>
Bridge to north west of pavilion to east of lake		The bridge is located to the northwest of the pavilion to the east of the lake and was constructed in 1870. It was designed by E. R. Robson, and consists of iron girders supporting iron railings between stone piers.	The structure is of historic interest as part of the original design and layout of Stanley Park as designed by Victorian landscape architect Edward Kemp. The structure is also of historic interest as it forms part of the group of architectural elements designed by the architect E. R. Robson.	<p>The Asset's Physical Surroundings</p> <p>The park bridges are located within the picturesque (northern) section of Stanley Park situated within and around various landscape features such as lakes, pathways, trees and soft landscaping.</p> <p>Experience of the Asset</p> <p>The bridges form part of the picturesque landscape to the north and are principally experienced within the close and secluded areas within this area of the park.</p> <p>The Asset's Associative Attributes</p> <p>The bridges hold a strong association with the designed landscape by Edward Kemp. The bridges also hold an association with the other architectural elements designed by E. R. Robson.</p>
Bridge to north of east end of lake		This bridge is to the north of the east end of the lake and was constructed in 1870. It was designed by E. R. Robson, and consists of stone abutments supporting iron girders with iron rails. At the ends of the bridge are stone piers	The structure is of historic interest as part of the original design and layout of Stanley Park as designed by Victorian landscape architect Edward Kemp. The structure is also of historic interest as it forms part of the group of architectural elements designed by the architect E. R. Robson.	<p>The Asset's Physical Surroundings</p> <p>The park bridges are located within the picturesque (northern) section of Stanley Park situated within and around various landscape features such as lakes, pathways, trees and soft landscaping.</p> <p>Experience of the Asset</p> <p>The bridges form part of the picturesque landscape to the north and are principally experienced within the close and secluded areas within this area of the park.</p> <p>The Asset's Associative Attributes</p> <p>The bridges hold a strong association with the designed landscape by Edward Kemp. The bridges also hold an association with the other architectural elements designed by E. R. Robson.</p>

Bridge to east of pavilion		The bridge is located to the east of the pavilion. It was designed by E. R. Robson, and consists of iron girders supporting iron railings between stone piers. The space under the bridge has been filled in	The structure is of historic interest as part of the original design and layout of Stanley Park as designed by Victorian landscape architect Edward Kemp. The structure is also of historic interest as it forms part of the group of architectural elements designed by the architect E. R. Robson.	<p>The Asset's Physical Surroundings</p> <p>The park bridges are located within the picturesque (northern) section of Stanley Park situated within and around various landscape features such as lakes, pathways, trees and soft landscaping.</p> <p>Experience of the Asset</p> <p>The bridges form part of the picturesque landscape to the north and are principally experienced within the close and secluded areas within this area of the park.</p> <p>The Asset's Associative Attributes</p> <p>The bridges hold a strong association with the designed landscape by Edward Kemp. The bridges also hold an association with the other architectural elements designed by E. R. Robson.</p>
Bridge at east end of lake		The bridge is located to the east end of the lake and was constructed in 1870. It was designed by E. R. Robson, and consists of iron girders supporting iron railings between stone abutments. At the ends of the bridge are stone piers.	The structure is of historic interest as part of the original design and layout of Stanley Park as designed by Victorian landscape architect Edward Kemp. The structure is also of historic interest as it forms part of the group of architectural elements designed by the architect E. R. Robson.	<p>The Asset's Physical Surroundings</p> <p>The park bridges are located within the picturesque (northern) section of Stanley Park situated within and around various landscape features such as lakes, pathways, trees and soft landscaping.</p> <p>Experience of the Asset</p> <p>The bridges form part of the picturesque landscape to the north and are principally experienced within the close and secluded areas within this area of the park.</p> <p>The Asset's Associative Attributes</p> <p>The bridges hold a strong association with the designed landscape by Edward Kemp. The bridges also hold an association with the other architectural elements designed by E. R. Robson.</p>
Bridge over lake		The bridge over the lake was constructed in 1870. It was designed by E. R. Robson, and consists of stone with six dentilled arches carried on piers. Alternate piers have projecting refuges supported by corbels. The parapet contains recessed panels.	The structure is of historic interest as part of the original design and layout of Stanley Park as designed by Victorian landscape architect Edward Kemp. The structure is also of historic interest as it forms part of the group of architectural elements designed by the architect E. R. Robson.	<p>The Asset's Physical Surroundings</p> <p>The park bridges are located within the picturesque (northern) section of Stanley Park situated within and around various landscape features such as lakes, pathways, trees and soft landscaping.</p> <p>Experience of the Asset</p> <p>The bridges form part of the picturesque landscape to the north and are principally experienced within the close and secluded areas within this area of the park. The bridge over the lake is more prominent within the picturesque landscape of the park.</p> <p>The Asset's Associative Attributes</p> <p>The bridges hold a strong association with the designed landscape by Edward Kemp. The bridges also hold an association with the other architectural elements designed by E. R. Robson.</p>

<p>Pavilion at west end of main section of screen wall</p>		<p>The pavilion was constructed in 1870. It was designed by E. R. Robson, and consists of stone with a slate roof in an octagonal plan. Each side contains a two-bay arcade with a central column. On the top is a lantern with five lights on each side.¹</p>	<p>The structure is of historic interest as part of the original design and layout of Stanley Park as designed by Victorian landscape architect Edward Kemp. The structure is also of historic interest as it forms part of the group of architectural elements designed by the architect E. R. Robson.</p>	<p>The Asset's Physical Surroundings</p> <p>The pavilions are located along the pathways adjacent to the screen wall located to the southern boundary of the park. The buildings are also proximate to the terrace.</p> <p>Experience of the Asset</p> <p>The pavilions hold a commanding position at the elevated southern end of the park, overlooking the middle ground.</p> <p>The Asset's Associative Attributes</p> <p>The pavilions hold a strong association with the designed landscape by Edward Kemp including designed views and vistas. The pavilions also hold an association with the other architectural elements designed by E. R. Robson.</p>
<p>Pavilion at east end of main section of screen wall'</p>		<p>The pavilion was constructed in 1870. It was designed by E. R. Robson, and consists of stone with a slate roof in an octagonal plan. Each side contains a two-bay arcade with a central column. On the top is a lantern with five lights on each side.¹</p>	<p>The structure is of historic interest as part of the original design and layout of Stanley Park as designed by Victorian landscape architect Edward Kemp. The structure is also of historic interest as it forms part of the group of architectural elements designed by the architect E. R. Robson.</p>	<p>The Asset's Physical Surroundings</p> <p>The pavilions are located along the pathways adjacent to the screen wall located to the southern boundary of the park. The buildings are also proximate to the terrace.</p> <p>Experience of the Asset</p> <p>The pavilions hold a commanding position at the elevated southern end of the park, overlooking the middle ground.</p> <p>The Asset's Associative Attributes</p> <p>The pavilions hold a strong association with the designed landscape by Edward Kemp including glimpsed views and defined vistas. The pavilions also hold an association with the other architectural elements designed by E. R. Robson.</p>
<p>Pavilion to east of lake</p>		<p>The pavilion is sited to the east of the lake and was constructed in 1870. It was designed by E. R. Robson and consists of a square building with a stone base and a wooden superstructure with Gothic cusped lights and eaves on wood brackets. It has a hipped slate roof with a small gable. There are two flights of steps leading up to the pavilion and one down to the basement.</p>	<p>The structure is of historic interest as part of the original design and layout of Stanley Park as designed by Victorian landscape architect Edward Kemp. The structure is also of historic interest as it forms part of the group of architectural elements designed by the architect E. R. Robson.</p>	<p>The Asset's Physical Surroundings</p> <p>The pavilion is located adjacent to the paths and lakes within the picturesque landscape section of the park.</p> <p>Experience of the Asset</p> <p>The pavilion is most visible and primarily experienced from the pathway to the north and along the nearby bridge. The structure also allows views of the middle ground. There are distant views of Anfield Stadium from the viewing platform.</p> <p>The Asset's Associative Attributes</p> <p>The pavilion holds a strong association with the designed landscape by Edward Kemp. The pavilion also holds an association with the other architectural elements designed by E. R. Robson.</p>

Terrace to north of screen wall		The terrace runs close to the top of the park and was constructed in 1870. It was designed by E. R. Robson and consists of a, long sandstone wall with a rusticated base with small buttresses. At the ends of the wall are canted projections, in the centre is a rectangular projection, and between these on each side are bowed projections	The structure is of historic interest as part of the original design and layout of Stanley Park as designed by Victorian landscape architect Edward Kemp. The structure is also of historic interest as it forms part of the group of architectural elements designed by the architect E. R. Robson.	<p>The Asset's Physical Surroundings</p> <p>The terrace is surrounded by the formal landscape to the south and the middle ground to the north.</p> <p>Experience of the Asset</p> <p>The terrace is primarily experienced from both the formal landscape and the middle ground sections of the park. The structure is a long linear feature within the landscape.</p> <p>The Asset's Associative Attributes</p> <p>The terrace holds a strong association with the designed landscape by Edward Kemp. The terrace also holds an association with the other architectural elements designed by E. R. Robson.</p>
Screen wall		The screen wall has a central section, and two side sections meeting the central section at narrow angles. It was constructed in 1807 and was designed by E. R. Robson. Along the wall is blind arcading and buttresses with conical pinnacles. The central section contains a rectangular pavilion. The screen wall was designed to screen views southwards and focus attention to the north.	The structure is of historic interest as part of the original design and layout of Stanley Park as designed by Victorian landscape architect Edward Kemp. The structure is also of historic interest as it forms part of the group of architectural elements designed by the architect E. R. Robson.	<p>The Asset's Physical Surroundings</p> <p>The screen wall sits along the southern boundary of the park with two octagonal pavilions and a smaller square pavilions adjoining the wall.</p> <p>Experience of the Asset</p> <p>The screen wall is principally experienced from the adjacent wide path and from the middle ground.</p> <p>The Asset's Associative Attributes</p> <p>The screen wall holds a strong association with the designed landscape by Edward Kemp including designed views and vistas. The wall also holds an association with the other architectural elements designed by E. R. Robson.</p>
Shelter to south east of lake		The shelter was designed by E. R. Robson in 1870 and is constructed from stone. The structure has a hexagonal plan, with a six-sided base in the centre, but no seats. The timber roof is carried on round columns with pointed arches, and has a lantern with a pyramidal roof.	The structure is of historic interest as part of the original design and layout of Stanley Park as designed by Victorian landscape architect Edward Kemp. The structure is also of historic interest as it forms part of the group of architectural elements designed by the architect E. R. Robson.	<p>The Asset's Physical Surroundings</p> <p>The shelter is located within the picturesque landscape of the park, adjacent to the lakes.</p> <p>Experience of the Asset</p> <p>The building is secluded and primarily experienced along the pathway to the principal bridge over the lake. The shelter can be seen in glimpsed views from various locations within the picturesque landscape of the park.</p> <p>The Asset's Associative Attributes</p> <p>The shelter holds a strong association with the designed landscape by Edward Kemp. The shelter also holds an association with the other architectural elements designed by E. R. Robson.</p>
Bandstand in front of conservatory		The bandstand was constructed in 1899. The structure is in cast iron, and has an octagonal roof with a decorative peak. This is carried on eight thin iron columns with ornamented arch braces.	The bandstand is of historic interest as an example of a Victorian bandstand from the late 19 th century.	<p>The Asset's Physical Surroundings</p> <p>The bandstand is located to the south west of Stanley Park within the formal landscape, immediately in front of the Conservatory.</p> <p>Experience of the Asset</p> <p>The bandstand is primarily and directly experienced from the formal landscaping around it, adjacent to the Conservatory. There are intermittent views of the bandstand from Walton Lane.</p> <p>The Asset's Associative Attributes</p> <p>The bandstand has no known associative attributes.</p>










Conservatory		<p>The Conservatory was constructed in 1899 and was designed by Mackenzie and Moncur. The Conservatory consists of an iron and glass structure on a stone base. It has fifteen bays on the front and back with seven bays on the sides. To the top of the Conservatory is a clerestory and a hipped roof. There is a veranda to the north with glazed ends and iron balustrade.</p>	<p>The Conservatory is of historic interest as an example of a Victorian Conservatory form the late 19th century. The building was designed and cast by Mackenzie & Moncour of Edinburgh.</p> <p>The construction of the building was funded by the wealthy banker Henry Yates Thompson.</p>	<p>The Asset's Physical Surroundings</p> <p>The Conservatory is located to the west of Stanley Park within the formal landscape, immediately in front of the Western Walk.</p> <p>Experience of the Asset</p> <p>The Conservatory is primarily and directly experienced from the formal landscaping to its north west, near the bandstand. The building is also situated on an elevated position (it is now more elevated following restoration works to the park) and is visible from Walton Lane and Anfield Road.</p> <p>The Asset's Associative Attributes</p> <p>The building has an association with the later changes which occurred within Stanley Park. The building also holds an association with Henry Yates Thompson who also donated Sefton Park's Conservatory.</p>
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Table 3.3: Listed Buildings within Anfield Cemetery (all listed at grade II)

Listed Building		Architectural Interest	Historic Interest	Contribution made by setting to Significance
Main entrance to Anfield cemetery priory road entrance		<p>The main entrance was designed by Lucy and Littler in 1862. The entrance contains a red sandstone screen, and an octagonal Gothic clock tower surmounted by a gable with a pinnacle. Flanking the tower are wrought iron gates with gate piers with truncated spires. Between the piers are pedestrian ways, above which are iron canopies.</p>	<p>They are of historic interest as they form part of the original design and layout of Anfield Cemetery as designed by Victorian landscape architect Edward Kemp. The structures are also of historic interest as part of the group of architectural elements designed by the architect Lucy and Littler of Birkenhead.</p>	<p>The Asset's Physical Surroundings</p> <p>The main entrance forms a prominent boundary feature and is located to the west of Anfield Cemetery at the south western junction of Walton Lane and Priory Road. To the south is Stanley Park and Goodison Park to the west. To the north and east is Anfield Cemetery.</p> <p>Experience of the Asset</p> <p>The main entrance to Anfield Cemetery is principally experienced along Walton Lane eastwards. The structures are visible from within the cemetery. Due to the height and prominence of the clock tower, this is more visible within various areas of the cemetery.</p> <p>The Asset's Associative Attributes</p> <p>The structures hold a strong association with the designed landscape by Edward Kemp. The structures also hold an association with the other architectural elements designed by Lucy and Littler of Birkenhead. The structures also form part of a designed composition with the adjacent lodges.</p>
Entrance to Anfield cemetery		<p>The entrance gate and gate piers were designed by Lucy and Littler and were constructed in 1862. There are four stone gate piers with pyramidal finials. The central two-lead gate and flanking gates are of wrought iron with rich ornament.</p>	<p>They are of historic interest as they form part of the original design and layout of Anfield Cemetery as designed by Victorian landscape architect Edward Kemp. The structures are also of historic interest as part of the group of architectural elements designed by the architect Lucy and Littler of Birkenhead.</p>	<p>The Asset's Physical Surroundings</p> <p>The structures form a prominent boundary feature and access route into Anfield Cemetery from Priory Road. The structures are set back from the boundary wall of the cemetery. To the south and west is Stanley Park with Anfield Cemetery to its north and east.</p> <p>Experience of the Asset</p> <p>The structures are primarily experienced from Priory Road to the north and from within Anfield Cemetery to the south.</p> <p>The Asset's Associative Attributes</p> <p>The structures hold a strong association with the designed landscape by Edward Kemp. The structures also hold an association with the other architectural elements designed by Lucy and Littler of Birkenhead. The</p>

				structures also form part of a designed composition with the adjacent lodges.
Lodge to Anfield cemetery		The lodge to the south end of the entrance to Anfield Cemetery was designed by Lucy and Littler in 1862. The building is constructed in stone, and has a slate roof. The building is single storey with an attic and has an L-shaped plan, with a porch in the angle; To the front is a canted bay window over which are the arms of Liverpool. Above the entrance to the porch is inscribed the word 'SEXTON'.	The building is of historic interest as it forms part of the original design and layout of Anfield Cemetery as designed by Victorian landscape architect Edward Kemp. The building is also of historic interest as part of the group of architectural elements designed by the architect Lucy and Littler of Birkenhead.	<p>The Asset's Physical Surroundings</p> <p>The building is located to the west of Anfield Cemetery at the south western junction of Walton Lane and Priory Road. To the south is Stanley Park and Goodison Park to the west. To the north and east is Anfield Cemetery.</p> <p>Experience of the Asset</p> <p>The building is principally experienced along Walton Lane eastwards. The structures are visible from within the cemetery.</p> <p>The Asset's Associative Attributes</p> <p>The building holds a strong association with the designed landscape by Edward Kemp. The building also holds an association with the other architectural elements designed by Lucy and Littler of Birkenhead. The building also forms part of a designed composition with the adjacent gate, piers and clock tower.</p>
Lodge to Anfield cemetery priory road lodge		The lodge to the south end of the entrance to Anfield Cemetery was designed by Lucy and Littler in 1862. The building is constructed in stone, and has a slate roof. The building is single storey with an attic and has an L-shaped plan, with a porch in the angle; It contains an oriel window in the ground floor. Above this is another window, over which are the arms of Liverpool. Above the entrance to the porch is inscribed the word 'SEXTON'.	The building is of historic interest as it forms part of the original design and layout of Anfield Cemetery as designed by Victorian landscape architect Edward Kemp. The building is also of historic interest as part of the group of architectural elements designed by the architect Lucy and Littler of Birkenhead.	<p>The Asset's Physical Surroundings</p> <p>The building is located to the west of Anfield Cemetery at the south western junction of Walton Lane and Priory Road. To the south is Stanley Park and Goodison Park to the west. To the north and east is Anfield Cemetery.</p> <p>Experience of the Asset</p> <p>The building is principally experienced along Walton Lane eastwards. The structures are visible from within the cemetery.</p> <p>The Asset's Associative Attributes</p> <p>The building holds a strong association with the designed landscape by Edward Kemp. The building also holds an association with the other architectural elements designed by Lucy and Littler of Birkenhead. The building also forms part of a designed composition with the adjacent gate, piers and clock tower.</p>
Lodge to Anfield Cemetery (282 Priory Road)		The lodge for Anfield Cemetery was designed by Lucy and Littler in 1862. The building is constructed from stone and has a slate roof. The building is of two storeys and has an L-shaped plan with a porch in the angle; it contains an oriel window in the ground floor. There is also an octagonal staircase turret with a lancet window, an embattled parapet and a spire with fleuron.	The building is of historic interest as it forms part of the original design and layout of Anfield Cemetery as designed by Victorian landscape architect Edward Kemp. The building is also of historic interest as part of the group of architectural elements designed by the architect Lucy and Littler of Birkenhead.	<p>The Asset's Physical Surroundings</p> <p>The building is set back from the boundary wall of the cemetery. To the south and west is Stanley Park with Anfield Cemetery to its north and east.</p> <p>Experience of the Asset</p> <p>The building is primarily experienced from Priory Road to the north and from within Anfield Cemetery to the south.</p> <p>The Asset's Associative Attributes</p> <p>The building holds a strong association with the designed landscape by Edward Kemp. The building also holds an association with the other architectural elements designed by Lucy and Littler of Birkenhead. The building also forms part of a designed composition with the adjacent gate and piers.</p>

North catacomb		<p>The North Catacomb was designed by Lucy and Littler and constructed in 1863 from stone with a slate roof. The building is single storey with nine bays. There are weathered buttresses and a corbelled parapet with gargoyles. The end bay entrances on the north side have pointed arches. The returns have round apses with three lancets with iron grilles. The buildings are currently in poor condition.</p>	<p>When the building was in use, coffins were lowered on stone catafalques by a hydraulic lift.</p> <p>The building is of historic interest as it forms part of the original design and layout of Anfield Cemetery as designed by Victorian landscape architect Edward Kemp. The building is also of historic interest as part of the group of architectural elements designed by the architect Lucy and Littler of Birkenhead.</p>	<p>The Asset's Physical Surroundings</p> <p>The north catacomb is located at the centre of Anfield Cemetery. The building is positioned to the north of the axial route through the cemetery to the Cherry Lane entrance.</p> <p>Experience of the Asset</p> <p>The north catacomb is primarily experienced and visible from within Anfield Cemetery to the north. The building is also visible at various points within the cemetery.</p> <p>The Asset's Associative Attributes</p> <p>The north catacomb holds a strong association with the designed landscape by Edward Kemp. The building also holds an association with the other architectural elements designed by Lucy and Littler of Birkenhead.</p>
South catacomb		<p>The South Catacomb was designed by Lucy and Littler and constructed in 1863 from stone with a slate roof. The building is single storey with nine bays. There are weathered buttresses and a corbelled parapet with gargoyles. The end bay entrances on the north side have pointed arches. The returns have round apses with three lancets with iron grilles. The buildings are currently in poor condition.</p>	<p>When the building was in use, coffins were lowered on stone catafalques by a hydraulic lift</p> <p>The building is of historic interest as it forms part of the original design and layout of Anfield Cemetery as designed by Victorian landscape architect Edward Kemp. The building is also of historic interest as part of the group of architectural elements designed by the architect Lucy and Littler of Birkenhead.</p>	<p>The Asset's Physical Surroundings</p> <p>The south catacomb is located at the centre of Anfield Cemetery. The building is positioned to the south of the axial route through the cemetery to the Cherry Lane entrance.</p> <p>Experience of the Asset</p> <p>The south catacomb is primarily experienced and visible from within Anfield Cemetery to the south. The building is also visible at various points within the cemetery.</p> <p>The Asset's Associative Attributes</p> <p>The south catacomb holds a strong association with the designed landscape by Edward Kemp. The building also holds an association with the other architectural elements designed by Lucy and Littler of Birkenhead.</p>
South Chapel		<p>The South Chapel was designed by Lucy and Littler in the Gothic Revival style and dates from 1862. The building is constructed from stone under a slate roof. The chapel consists of a nave with an apse, aisles and porches. Above the north porch is a tower with buttresses, louvred bell openings, gargoyles and a spire incorporating lucarnes and pinnacles. Rainwater heads are dated 1862.</p>	<p>The building is the only surviving chapel of three designed for the cemetery.</p> <p>The building is of historic interest as it forms part of the original design and layout of Anfield Cemetery as designed by Victorian landscape architect Edward Kemp. The building is also of historic interest as part of the group of architectural elements designed by the architect Lucy and Littler of Birkenhead.</p>	<p>The Asset's Physical Surroundings</p> <p>The South Chapel is located to the south of Anfield Cemetery. The building is positioned to the south of the axial route through the cemetery to the Cherry Lane entrance.</p> <p>Experience of the Asset</p> <p>The South Chapel is principally experienced and visible within Anfield Cemetery at various points. There are intermittent views of the chapel tower above the mature trees and planting in and around the cemetery.</p> <p>The Asset's Associative Attributes</p> <p>The South Chapel holds a strong association with the designed landscape by Edward Kemp. The building also holds an association with the other architectural elements designed by Lucy and Littler of Birkenhead.</p>


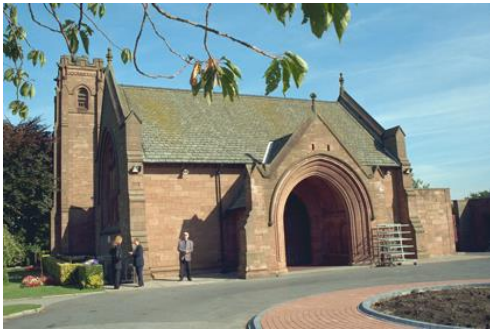



Lansdowne House		Lansdowne House was designed by Lucy and Littler in the Gothic Revival style and dates from 1862. The building was originally the registrar's office. The building is constructed from stone with a slate roof in an irregular plan. The building is of two storeys has a front of five bays. The front contains gables with bays windows to the front and rear. The windows are placed irregularly and are principally mullioned and transomed.	The building is of historic interest as it forms part of the original design and layout of Anfield Cemetery as designed by Victorian landscape architect Edward Kemp. The building is also of historic interest as it forms part of the group of architectural elements designed by the architect Lucy and Littler of Birkenhead.	<p>The Asset's Physical Surroundings</p> <p>Lansdowne House is contained in its own plot within Anfield Cemetery and is bounded by Priory Road to the south. To the north, west and east is Anfield Cemetery.</p> <p>Experience of the Asset</p> <p>Lansdowne House is primarily experienced from Priory Road with clear views of the buildings west, south and east elevations. The north elevation is visible from within Anfield Cemetery. There are intermittent views of the building from within the cemetery.</p> <p>The Asset's Associative Attributes</p> <p>Lansdowne House holds a strong association with the designed landscape by Edward Kemp. The building also holds an association with the other architectural elements designed by Lucy and Littler of Birkenhead.</p>
Crematorium at Anfield Cemetery		The crematorium was designed by James Rhind in the free Perpendicular style and dates from 1894-96. The building is constructed in stone with a slate roof in a T-shaped plan; with a south porch and a north wing. The chimney is disguised as a tower with an embattled parapet, gargoyles and louvered openings. .	<p>The building is of historic interest as it was the fourth crematorium to be built in the country.</p> <p>The building was designed by the architect James Rhind.</p>	<p>The Asset's Physical Surroundings</p> <p>The crematorium is contained in its own plot within Anfield Cemetery. The building fronts a private courtyard to its south with a later curved porch / terrace arrangement and lodge. To the north, west and east is Anfield Cemetery.</p> <p>Experience of the Asset</p> <p>The crematorium is largely enclosed from the cemetery and Priory Road. However there are intermittent views of the chimney from within the cemetery.</p> <p>The Asset's Associative Attributes</p> <p>The crematorium holds an association with the introduction of crematoria in the country. The building also holds an association with the architect James Rhind.</p>
McLennan monument to north west of crossing of main paths		The McLennan monument is designed in the form of an Egyptian Pylon. The monument was constructed in 1893 from grey granite. There are clasping buttresses and a frieze with cover above. There is a raised slab above with further coving. The sides of the monument have rectangular recesses and engraved Egyptian-style decoration. There is an inscription panel to the south side.	The monument was built for Alexander McLennan (d.1893) and his wife Isabella (d.1896).	<p>The Asset's Physical Surroundings</p> <p>The monument is located to the north west of the crossing of the main paths along the axial route through Anfield Cemetery.</p> <p>Experience of the Asset</p> <p>The monument is principally experienced along the axial route through the cemetery at the centre.</p> <p>The Asset's Associative Attributes</p> <p>The monument has an association with the McLennan Family.</p>

Table 3.4: Listed Buildings in the surrounding area (all listed at grade II)

Listed Building		Architectural Interest	Historic Interest	Contribution made by Setting to Significance
Holy Trinity Church		Holy Trinity Church was constructed in 1847 by John Hay at the cost of £5,000. The building is designed in the Gothic Style and is constructed from stone under a slate roof. The building consists of a low steeple to the west, with angle buttresses with pinnacles and gables to four sides. The west entrance has continuous mouldings and hoodmould.	The rapid influx of population to Anfield created requirements for churches and chapels. The Anglicans were first to address the needs of the fledgling suburb of Anfield and constructed Holy Trinity Church. The beneficiaries of the church would initially have been villa-dwellers in the main, many of whom reportedly actively promoted its construction.	<p>The Asset's Physical Surroundings</p> <p>The building is enclosed to the north east, south east and south by residential and commercial properties. The church is bounded to the north west by Breck Road.</p> <p>Experience of the Asset</p> <p>The building is clearly visible within views along Breck Road from both the North East and South West due to the steep topography of the land. The building is principally experienced from the junction of Breck Road and St Ambrose Road. The building to the south of the church of set back and allows further views of the spire and body of the church.</p> <p>The Asset's Associative Attributes</p> <p>The building has an association with the development of the suburb of Anfield as being the first church to be constructed in the area. The building also holds an association with the growth of the Anglican community in the area.</p>
Richmond Baptist Church		Richmond Baptist Church was designed by Sir James Picton in the Italianate Style. The building was constructed in 1864 from common brick with red brick banding and stone dressings under a slate roof. The building is of two storeys with a three-bay arcade with Corinthian capitals. There is a sill band to the first floor and four windows with hollow chamfered round headed windows. Wheel window above. The gable end is treated as an open pediment. The windows are iron framed casements with margin panes.	The building is of historic interest as it was purposely built for the congregation of the popular Rev. Frederick Hall Robarts. The building was described at the time as 'a chapel of the dog kennel type'.	<p>The Asset's Physical Surroundings</p> <p>The building is enclosed to its north and east by residential and commercial properties. The building is set back from Breck Road to the south and runs along the road of Grasmere Street to the west.</p> <p>Experience of the Asset</p> <p>The building is primarily and directly experienced from Breck Road. As the building is set back from the road, there are limited views of the building within the surrounding area.</p> <p>The Asset's Associative Attributes</p> <p>The building has an association with the architect, Sir James Picton and the Reverend Frederick Hall Robarts.</p>

Church of Saint Columba		The Church of Saint Columba was designed by the architect Bernard A. Miller in 1932 and constructed from pale grey brick with stone dressings under a green pantile roof. The building consists of a nave, transepts and a chancel with a chapel and vestry. At the northwest corner is a bellcote with a shaped gable. The windows are lancets. The building is principally noted for its intact interior.	The building is of historic interest as it forms part of Sir Lancelot Keays new enclosing suburbs around Liverpool. Keays was the Director of Housing in 1925 and later became City Architect. The building also holds an historic interest as it is now adorned by a large reredos by the prominent muralist Mary Adshead which was rescued from the now demolished St Christopher's Church in Withington.	<p>The Asset's Physical Surroundings</p> <p>The building is situated on a prominent corner with Pinehurst Avenue (to the north) and Pinehurst Road (to the south). There is a small area of landscaping to the west where the two roads join. To the rear (east) of the building is residential development along Lycett Road.</p> <p>Experience of the Asset</p> <p>The building is primarily experienced from the north and west along Pinehurst Avenue and the area of landscaping to its front. There are intermittent views along Pinehurst Avenue with clearer views obtained to the south along Pinehurst Road.</p> <p>The Asset's Associative Attributes</p> <p>The building has an association with Sir Lancelot Keays in the laying out of the suburban area of Liverpool. There are further associations with the muralist Mary Adshead and the now demolished St Christopher's Church in Withington.</p>
Everton Library		Everton Library was designed by Thomas Shelmerdine in the Free Style. The building was constructed in 1896 from red brick and stone with a tiled roof; with large mullioned and transomed windows. The building is of two storeys and three bays with an octagonal corner turret supported by Tuscan columns making a porch. The building is noted for its interior.	Everton Library is of historic interest as a late 19 th century library and part of the suburb of Everton. The exterior of the building has been little altered with the original function of the building as a library remaining legible.	<p>The Asset's Physical Surroundings</p> <p>The Everton Library is positioned on the corner of St Domingo's Road and Beacon Lane to its west and east respectively. To its immediate north is vacant land. To the south is Mere Bank Public House.</p> <p>Experience of the Asset</p> <p>The Everton Library is primarily experienced from St Domingo's Road. The position, orientation and height of the building, facing south west allows clear views and appreciation of the principal elevation of the library when moving along St Domingo's Road. The building is a prominent landmark in the area.</p> <p>The Asset's Associative Attributes</p> <p>The building has no known associative attributes.</p>
Mere Bank Public House		Mere Bank Public House dates from 1881 and is constructed from brick, moulded terracotta panels, half-timbering and pargetting. The building is of two storeys and six bays with a canted corner bay; there are two bays to Mere Lane. The roof is steeply pitched and is of slate with domed louvre.	The Mere Bank Public House is of historic interest as a late 19 th century public house and part of the suburb of Everton. The exterior of the building has been little altered with the original function of the building as a public house remaining legible.	<p>The Asset's Physical Surroundings</p> <p>The Mere Bank Public House is positioned on the corner of Heyworth Street Road and Mere Lane to its west and south respectively. To its immediate north is vacant land and nearby Everton Library.</p> <p>Experience of the Asset</p> <p>The Mere Bank Public House is primarily experienced from Heyworth Street. The position, orientation and height of the building, facing south west, allow clear views and appreciation of the principal elevation of the public house when moving along Heyworth Street. The building is a prominent landmark in the area. There are extensive views across Liverpool to the north of the building.</p> <p>The Asset's Associative Attributes</p> <p>The building has no known associative attributes.</p>


63 Walton Road		63 Walton Road is an early 19 th century traditional townhouse constructed of red brick, with a shallow pitched roof of slate. It is three storeys in height and has three bays; the end bay breaks forward a left half of a pediment. The ground floor entrance has a projecting stone porch with paired ionic columns supporting an entablature. There is an iron balcony over the porch. The windows have been replaced with modern uPVC. The gate piers and railings appear to be contemporary with the building.	The building is of historic interest as an early Georgian town house with surviving features of interest, despite alterations to the windows.	<p>The Asset's Physical Surroundings</p> <p>The building is flanked either side by neighbouring buildings; to the north east is the former halfway house public house and to the south west is a convenience store. The building is recessed / set back from the building line of the flanking buildings. To the north west is Lester Gardens. The building is bounded by Walton Road to the south east.</p> <p>Experience of the Asset</p> <p>The building is primarily and directly experienced from the junction of Walton Road, Kirkdale Vale and Royal Street. The rear of the building can be viewed from the former St Marys Cemetery, now known as Lester Gardens.</p> <p>The Asset's Associative Attributes</p> <p>The building has no known associative attributes.</p>
Milepost to corner of Tetlow Lane		The Milepost was placed in 1865 and was erected by the Liverpool Health Committee. The post is constructed from cast iron and incorporates various plaques, however, many are missing. One of the plaques records the exact distance from Liverpool Town Hall and the height above the Old Dock Sill.		<p>The Asset's Physical Surroundings</p> <p>The post is positioned on the corner of Tetlow Street and Walton Lane to its south and east respectively. The Abbey Public House is located to its immediate west.</p> <p>Experience of the Asset</p> <p>The post is directly experienced on the pavement alongside Walton Lane.</p> <p>The Asset's Associative Attributes</p> <p>The post has a minor association with Liverpool Town Hall and the Old Dock through recording their exact distance.</p>
Lamp standard at junction of Mere Lane		The lamp standard dates to the late 19 th century and is constructed from cast iron. The lamp standard is richly ornamented with a scrolled base, brackets and two lamps which have since been replaced.		<p>The Asset's Physical Surroundings</p> <p>The lamp standard is encircled by roads; these are Mere Lane and Breckfield Road North. Much of the surrounding area has undergone redevelopment.</p> <p>Experience of the Asset</p> <p>The lamp standard is principally experienced from the traffic island around Breckfield Road North and Mere Lane. It is prominently sited and clearly visible in views along the surrounding road network.</p> <p>The Asset's Associative Attributes</p> <p>The lamp standard has no known associative attributes.</p>

Table 3.5: Listed Building within the surrounding area (listed at grade I)



Listed Building		Architectural Interest	Historic Interest	Contribution made by Setting to Significance
Church of St George, Heyworth Street		<p>The Church of St George is constructed from a stone shell with the interior constructed from cast iron. The architectural style of the church is Perpendicular Gothic. Its plan consists of a west tower, a seven-bay nave with aisles, and a short chancel. Porches flank the tower and chancel. The tower has diagonal buttresses, an arched west door with a three-light window above. The next stage has a clock on three faces and above this are three-light bell-openings which are partly glazed and partly louvred. On the summit is an embattled parapet with pinnacles at the corners. All the windows have cast iron tracery. The roof is of cast iron. Tie rods were added in the 20th century</p>	<p>The church is of historic interest as an early example of a church constructed from cast iron in the early 19th century.</p> <p>The church was enabled by an Act of Parliament, the St. George's Church, Everton Act, which was passed in 1813. The foundation stone was laid on 19 April 1813 and the church was consecrated by the Bishop of Chester on 26 October 1814. The architect was Thomas Rickman and the church was built by John Cragg</p>	<p>The Asset's Physical Surroundings</p> <p>The Church of St George is contained within its own churchyard which is clearly defined by its boundary wall. The church is bounded by St Domingo's Road to its east, Grecian Terrace to its north and Northumberland Terrace to its west. To the south is the Beacon C.E. Primary School.</p> <p>Experience of the Asset</p> <p>The Church of St George is primarily and directly experienced from Northumberland Terrace to its south west. This provides clear uninterrupted views of the buildings north and west elevations. There are intermittent views of the building along St Domingo's Road to its east through the mature trees within its boundary. Due to the buildings elevated position, the tower of the church is also visible from various points across the north west of Liverpool towards the River Mersey; including Great Homer Street, Scotland Road and Vauxhall Road.</p> <p>The Asset's Associative Attributes</p> <p>The Church of St George holds an association with the early construction of cast iron churches in England and Liverpool. The building also holds an association with the architect Thomas Rickman and the owner of the Mersey Iron Foundry, John Cragg.</p>

Table 3.6: Non-Designated Heritage Assets

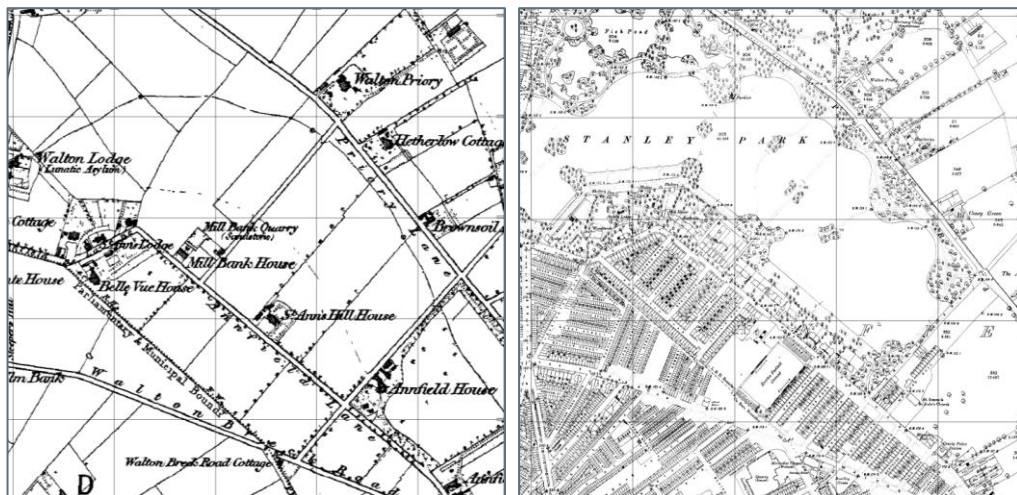
Listed Building		Architectural Interest	Historic Interest	Contribution made by Setting to Significance
Stanley House (73 Anfield Road)		Stanley House is a villa dating from 1876 for John Houlding, brewer and football promoter. The building is constructed from red and buff chequer-work brick with painted stone dressings lintels, sash windows and yellow brickwork to string courses and the central door surround. The roof is of slate flanked by projecting chimneys. As with the other villas along, the value of the outlook is emphasised in the form of a tall, well-lit stair turret rising on the garden elevation, whilst towards the street, a stable and coach house block is set to one side of a large forecourt. To the south east elevation is a Palladian window.	The building holds historic interest with the football clubs of Liverpool and Everton as John Houlding originally leased the field opposite his property in 1884 to provide a new ground for Everton Football Club. Following Everton's move to its location at Goodison, he later established Liverpool Football Club in the same location.	<p>The Asset's Physical Surroundings</p> <p>Stanley House is set within its own grounds and is principally accessed from the forecourt to the south west. To the north east, there is a private garden which is enclosed by mature trees and planting. The building is orientated to face north east and is primarily experienced from within the forecourt to the front and private gardens to the rear.</p> <p>Experience of the Asset</p> <p>The building originally looked out over Stanley Park; however this view has been altered through mature trees and the construction of the car park to the south east of Stanley Park. This limits the visual relationship the house has with Stanley Park. The currently open land to the north west, including the Application Site, allows views of the side elevation from Anfield Road. Anfield Stadium is proximate and clearly visible from Stanley House.</p> <p>The Asset's Associative Attributes</p> <p>As aforementioned, the building has an association with the football clubs of Liverpool and Everton.</p>

4. The Application Site and Surrounding Area

- 4.1 The following section provides an overview of the history and development of the Application Site and the surrounding area. This section culminates with consideration of the degree to which the existing Anfield stadium contributes to the setting and significance of nearby heritage assets.

General History and Development

- 4.2 The 1851 Ordnance Survey (OS) Map shows the former rural nature of the area around the Application Site prior to the development of Stanley Park. The triangular area of land created by the route of Walton Breck Road and Anfield Lane (now Anfield Road) is clearly visible, together with the former Anfield House and associated lane. To the north west is St Ann's Hill House, beyond which is Mill Bank House and Mill Bank sandstone Quarry, with Belle Vue House further west. The area is seen within the wider context of the expanding city on the 1863 Dower Map.



Figures 1 & 2 –Ordnance Survey Map of 1851 and 1890-93

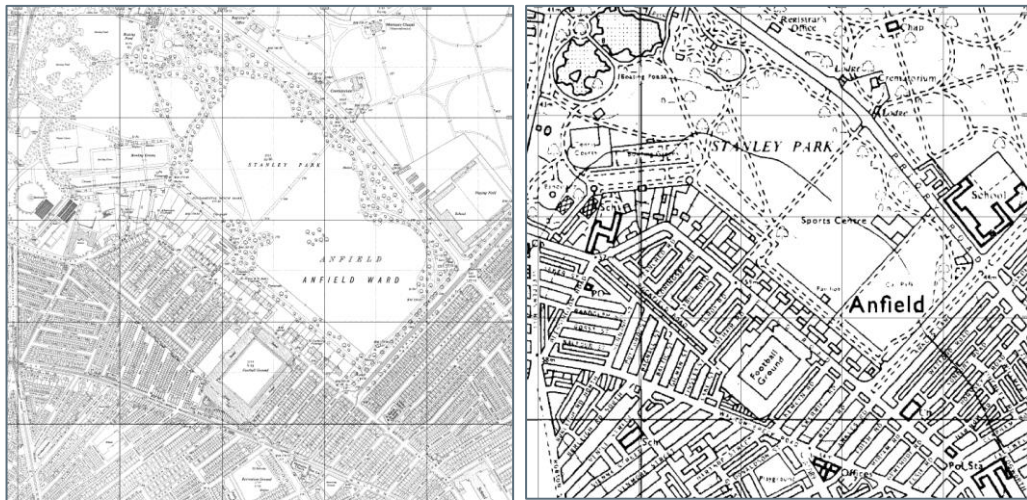
- 4.3 By the time of publication of the 1890-1893 OS Map Stanley Park has been established with the decorative Kemp designs most evident in the north western portion of the landscaped area. To the north of the park the cemetery has also been established, beyond which the area is still dominated by fields and open countryside.
- 4.4 The name 'Anfield' has now been adopted and to the south of Anfield Road a dense network of terraced housing has encroached into the area and the football ground has been established, originally the home of Everton Football Club. More affluent detached and semi-detached properties with large front and rear gardens have been developed to the north of Anfield Road, adjacent to Stanley Park.
- 4.5 By 1908 there is evidence of alterations and additions to Stanley Park including bowling greens, a bandstand and a more formal network of paths through/across the Park. Elsewhere within the area there has been further development of terraced housing and

the football ground has now been renamed Liverpool Football Ground. To the north of Priory Road, the area still retains its rural quality.



Figures 3 & 4 –Ordnance Survey Map of 1908 and 1927

- 4.6 Very little change is discernible between 1908 and 1927, with the exception of the modernisation of the football ground.



Figures 5 & 6 –Ordnance Survey Map of 1951 and 1977

- 4.7 By the 1950s there is further evidence of expansion of the football ground and partial demolition is evident to the north of Anfield Road. Notably, the south eastern portion of Stanley Park has been simplified and by 1977 this area accommodated a sports centre and a car park (developed in the 1960s).
- 4.8 This follows the arrangement today and a row of the former properties lining Anfield Road have been demolished, together with terraced properties along Kemlyn Road to facilitate expansion of Anfield Stadium.

Overview of the History and Development of Liverpool Football Ground

- 4.9 There has been a football ground on the site of the current Anfield Stadium since circa 1884 and the 1890-1893 Ordnance Survey Map shows the original ground as a rectangular pitch flanked by a small south stand and a larger north stand, with two pavilions to the east and west. The ground was originally used by Everton Football Club, prior to becoming the home of Liverpool Football Club in 1892.
- 4.10 The various stands of Anfield stadium have been re-built and modified throughout the history of the ground. The following provides a broad overview of the major developments:
- In 1894, a new main stand was constructed on the west of the ground to hold 3,000 spectators;
 - In 1903, the Anfield Road stand was covered with timber and corrugated iron;
 - In 1906, the whole ground was rebuilt. The main stand was dismantled and the pitch moved 55ft to the west. A new main stand was built to the designs of Archibald Leitch (1865-1939); the stand employed the Hennibique technique of reinforced concrete. The stand had two tiers, with criss crossed steel balustrades at the front of the upper tiers; the central roof span of the roof was larger incorporating a mock Tudor pediment, surmounted by a decorative weathervane;
 - The Spion Kop stand was subsequently built along Walton Breck Road in tribute to the many men from Liverpool who lost their lives in the Boer War and a new stand along Kemlyn Road followed;
 - The Kop was re-designed and extended in 1928 by Crosby architect, J Watson Cabre in the art deco style;
 - In order to allow for evening games throughout the season, floodlights were installed in 1957;
 - In 1963 the Kemlyn Road stand was replaced by a cantilevered stand and two years later, alterations were made at the Anfield Road end, turning it into a large covered standing area;
 - The biggest development came in 1973 when the old main stand was extensively remodelled, including an extension and removal of the roof;
 - A second tier was added to the Kemlyn Stand in 1992 and it was renamed the Centenary Stand;
 - The Kop was rebuilt after the recommendation of the Taylor report in 1994. The Anfield Road stand was extended in 1998.
- 4.11 As is common with football stadia, the current Anfield Stadium is the culmination of successive phases and layers of development and change in response to the changing

fortunes of the football team, the findings of the Taylor Report, general advances in stadia design and the need for facilities.

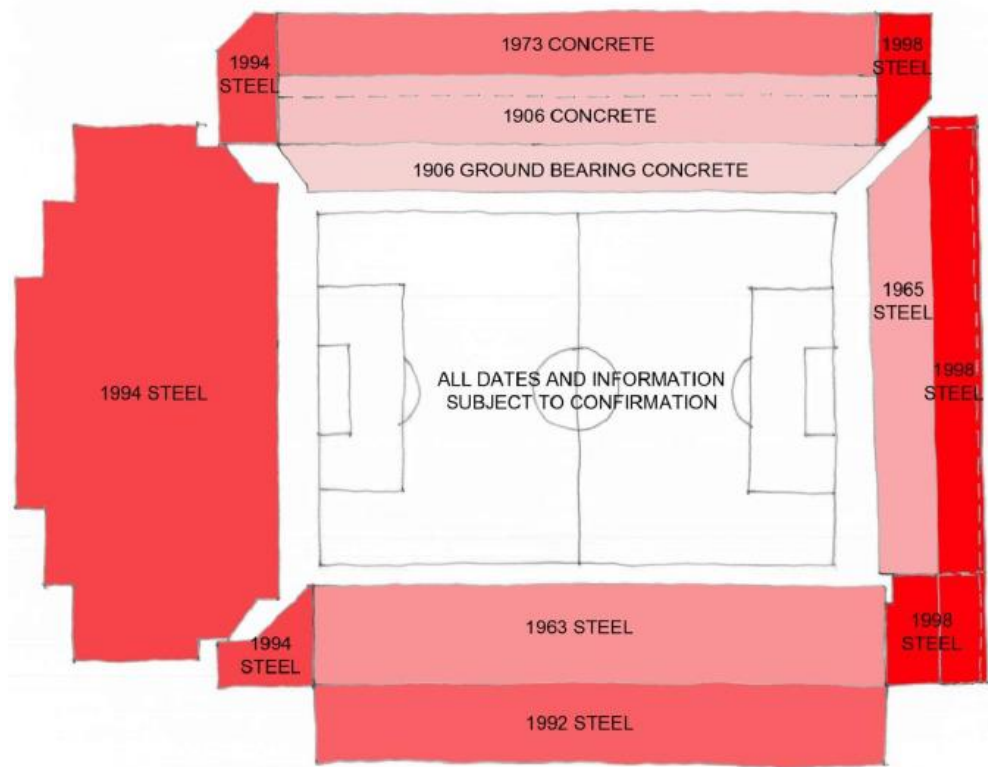


Figure 7 – Liverpool Football Ground, Phases of Development

- 4.12 The above summary of the stages of development of the stadium and the explanatory plan prepared by SKM (Figure 7) indicate the date of the various component parts of the stadium as found today.
- 4.13 The stadium does not have any heritage protection and has not been recognised for its heritage value through statutory or local listing. This is presumably due to the extent of redevelopment that has taken place and the fact that there are only fragmentary and concealed remains of the more historic sub-structure. The history of the stadium is however of local interest, in particular its early origins and association with architect Archibald Leitch and key local figures, together with its significant role and prominence in the local community.

Contribution made by the site to the setting and significance of Heritage Assets

Listed Buildings

- 4.14 There has been a football ground on the site of the current Liverpool Football Club stadium since the late 19th century and although the existing stadium is a large modern structure as the result of successive extensions and alterations, it has formed part of the established setting of Nos 35 to 45 Anfield Road, Stanley House and The Arkles public house for over 100 years. The stadium is much larger than these buildings and the

prevailing townscape due to its function, and contrasts with them architecturally due to the use of more modern building form, construction and materials. Although the existing stadium does not actively contribute in a positive way to the heritage significance of these assets, it does not alter or affect their significance or their legibility as heritage assets.

Registered Parks and Gardens

- 4.15 The existing stadium forms part of the setting of Stanley Park visible to varying degrees from within the park as illustrated by some of the existing Viewpoints included in the Townscape, Landscape and Visual Impact Assessment ES Chapter. As set out in section 3 of this report, it is notable that the designed views within the park were intended to be northwards, towards the open countryside facing away from the city - hence the reason for built development and screen walls along the southern boundary of the park.
- 4.16 Whilst there are views of the upper stages of the existing stadium from the middle ground of the park, partially screened by existing landscaping, it is most visible from the eastern end of the park, from Priory Road and across the car park and adjacent grassland to the west. The stadium is also visible from Dahlia Walk, which runs parallel to the northern elevation of the stadium. The stadium is most visible from the more open less decorative middle ground and recreational eastern portions of Stanley Park. Even where visible, due to the lower sensitivity and less picturesque qualities of these areas, the existing structure does not detract from the heritage significance of the park or the experience of it as a designated heritage asset.
- 4.17 The existing stadium is also visible from Anfield Cemetery. These are more general views, filtered by trees. The existing stadium, although visible from the cemetery, does not detract from the heritage significance of the registered park and garden.

5. Assessment of Impact

Background to Assessment

- 5.1 There are no designated heritage assets located within the Application Site. Any effects arising from the Proposed Development on built heritage will therefore be indirect in nature having potential to affect the significance of the identified assets through the alteration of their setting, rather than any direct physical effects on fabric.
- 5.2 The following assessments of impacts are proportionate to both the significance of the relevant heritage asset, the nature of the Proposed Development and the likely magnitude and form of effect.
- 5.3 The relevant heritage legislation, policy and guidance context for consideration of the Proposed Development is set out in full in Appendix 1. This includes the statutory duty of the Planning (Listed Buildings & Conservation Areas) Act 1990, national policy set out in the NPPF, and local policy for the historic environment, as well as other national guidance and relevant material considerations.
- 5.4 Recent case law has confirmed that Parliament's intention in enacting section 66(1) was that decision-makers should give "considerable importance and weight" to the desirability of preserving the setting of listed buildings, where "preserve" means to "to do no harm". This duty must be borne in mind when considering any harm that may accrue, and the balancing of such harm against public benefits as required by national planning policy.
- 5.5 In accordance with the requirements of the National Planning Policy Framework (NPPF) the significance, including the contribution made by setting to the significance of the identified heritage assets, has been described at Section 3.
- 5.6 Paragraph 129 of the NPPF requires that local planning authorities should identify and assess the particular significance of heritage assets that may be affected by proposals. They should take this assessment into account when considering the effect of proposals in order to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.
- 5.7 Importantly, paragraph 131 of the NPPF confirms that account should be taken of: the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation; the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and the desirability of new development making a positive contribution to local character and distinctiveness.
- 5.8 Paragraph 132 of the NPPF also requires that when considering the impact of proposals on the significance of designated heritage assets that great weight should be given to their conservation - the more important the asset the greater that weight should be.

- 5.9 Importantly, Annex 2 of the NPPF defines “conservation” as the process of maintaining and managing change to a heritage asset in a way that sustains and, where appropriate, enhances significance. It is not a process that should prevent change.
- 5.10 Paragraph 133 of the NPPF is applicable where a proposed development will lead to ‘substantial harm’ to or ‘total loss of’ the significance of a designated heritage asset. In these circumstances local planning authorities should refuse consent unless it can be demonstrated it is necessary in order to deliver substantial public benefits that outweigh such harm or loss. Alternatively, the following apply - the nature of the heritage asset prevents all reasonable use of the site; no viable use of the heritage asset can be found; conservation by grant funding or some form of charitable or public ownership not possible; and, the harm or loss is outweighed by bringing the site back into use.
- 5.11 Paragraph 134 applies where a development proposal will lead to ‘less than substantial harm’ to the significance of a designated heritage asset. In these circumstances the harm should be weighed against the public benefits of the proposal.
- 5.12 The National Planning Practice Guide (NPPG), published 6th March 2014, provides guidance on how to assess if there is substantial harm. This states:
- “What matters in assessing if a proposal causes substantial harm is the impact on the significance of the asset. As the National Planning Policy Framework makes clear, significance derives not only from a heritage asset’s physical presence, but also from its setting.*
- Whether a proposal causes substantial harm will be a judgement for the decision taker, having regard to the circumstances of the case and the policy in the National Planning Policy Framework. In general terms, substantial harm is a high test, so it may not arise in many cases. For example, in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the asset’s significance rather than the scale of the development that is to be addressed. The harm may arise from works to the asset or from development within its setting.”*
- 5.13 Paragraph 135 of the NPPF states that in weighing applications that affect directly or indirectly non-designated heritage assets, a balanced judgement will be required, having regard to the scale of harm or loss and the significance of the heritage asset.
- 5.14 Paragraph 137 encourages local planning authorities to look for opportunities for new development within conservation areas and within the setting of heritage assets to enhance or better reveal their significance. It also establishes that proposals that preserve those elements of setting that make a positive contribution to or better reveal the significance of the asset should be treated favourably.
- 5.15 Additional details on the design and layout of the Proposed Development is set out in the Design and Access Statement.

Context of previous proposals

- 5.16 A planning application for a new stadium and a mixed use redevelopment of the existing ground was submitted to Liverpool City Council (LCC) in October 2003. This application sought to develop the new stadium within Stanley Park Registered Park and Garden, at its eastern end. The application was considered at a special meeting of the planning committee on 30 July 2004 when the LPA resolved to grant planning permission for the development subject to conditions and a S106 Agreement. The planning decision notice was issued by the Council on 12 April 2006 (LPA ref: 03F/3214) and a material start on site was made in 2011.
- 5.17 A second application for an alternative new stadium in the eastern part of Stanley Park was submitted in July 2007, and subsequently approved by LCC in June 2008. That planning permission has since lapsed (LPA ref:07F/2191).
- 5.18 In October 2012 Liverpool FC, Liverpool City Council and Your Housing Group announced plans to work together to deliver the regeneration of the Anfield area building upon initiatives that had and/or were already taking place. In entering into that partnership, the Club confirmed its preference to remain at and extend its existing ground.
- 5.19 The present stadium proposals therefore no longer involve significant direct impact upon Stanley Park and must be considered in relation to their potential indirect impact on the significance of the park, through effects on any elements of setting that contribute positively to its heritage significance.

The Proposed Development: Phase 1 – Main Stand

- 5.20 A hybrid planning application is submitted for the phased expansion of the existing LFC stadium. The principal elements of the proposals are set out below taking account of the guidance from English Heritage's document The Setting of Heritage Assets.
- 5.21 Phase 1 of the development involves the expansion of the main stand to create additional capacity, together with new front of house facilities, back of house operational facilities, reconfigured players, officials and team staff facilities, a media centre, retail store, secure VIP parking and extensive public realm and associated landscape works. A full planning application is submitted for this phase of the Proposed Development.

Location and Siting of Development

- 5.22 The new main stand will replace the existing main stand located to the north west of Anfield Stadium together with a large area of public realm and landscaping. The Proposed Development will be set back from Anfield Road and a landscaped edge is proposed in this area to soften the lower stages of the development and create a more inviting environment. An area of open green space is proposed adjacent to 35-37 Anfield Road, together with a designated area for fans.

The Form and Appearance of the Development

- 5.23 The Proposed Development consists of the expansion of the main stand from a single tier configuration to three tiers with the existing lower tier kept operational during construction. The expanded main stand will be 140m long x 65m wide and over 44m

high and will be the largest building in the immediate area, visible from a wide area. The overall height and enclosed volume of the structure would be set primarily by the orthogonal seating tier design and the new roof that covers all of the new and existing seating.

- 5.24 The chamfered ends to the upper tier enable the roof gables to be splayed and “folded” down, helping to reduce the overall visual impact of the stand and reducing its massing in relation to the existing adjacent Anfield Road and Kop stands.
- 5.25 The corners and splayed gables of the Proposed Development are proposed to be clad in a red facing brick in stretcher bond with special brick splays and matching coloured mortar with recessed brick panel feature areas. The proposed red brick will not match the existing orange brindled brick of the other stands, but would be more in keeping with brick used on buildings in the local area.
- 5.26 The main roof of the Proposed Development would include a light grey painted tubular steel primary prismatic truss, supported on triangulated supports at each end, set above the main cladding line, with an expressed cantilevered structure to the front section and encapsulated secondary truss main section.
- 5.27 As set out in the Design and Access Statement submitted in support of the hybrid application, the proposed public realm has been designed to create a distinctive, contemporary new setting for the enlarged stadium whilst respecting its relationship with Stanley Park. To the north edge of the application boundary, Dahlia Walk and the mature trees are to be retained. Where possible, additional trees are proposed where they will make a positive contribution to the streetscape and still provide a flexible landscape which will not compromise match day circulation.

Phase 2 – Anfield Road Stand

- 5.28 Phase 2 of the Proposed Development involves expansion of the Anfield Road Stand to provide additional capacity, sufficient floorspace for associated front of house facilities, back of house/operational facilities and secure car parking, together with additional floorspace for LFC commercial or residential use at Level 5.

Location and Siting of Development

- 5.29 The new Anfield Road Stand will replace the existing Anfield Road stand located to the north east of Anfield Stadium. Further areas of public realm and landscaping are included in this phase of the development. The Proposed Development will extend across Anfield Road and an area of public realm will be established around the extended footprint of the stand, close to Stanley House. New access routes from Dahlia Walk are also proposed.

The Form and Appearance of the Development

- 5.30 Outline planning permission is sought for Phase 2 of the Proposed Development and the form and appearance of the development will be dealt with in detail through the submission of subsequent reserved matters applications.
- 5.31 The expanded Anfield Road Stand is generally a similar but smaller form and concept to the Main Stand. The architectural concept would be similar to the Main Stand but of a

potentially simplified design as the stand is intended for general admission only and there would be no requirement for a podium, only stepped access up to lower tier turnstiles and exits at each end. It is intended that the form and massing will emulate the splayed roof structure, gables and folded elements of the expanded Main Stand.

- 5.32 Due to the visibility of the stand from Stanley Park and Anfield Cemetery, it may be considered appropriate to select materials for this stand which are inherently 'absorbent' or non-reflective in nature.
- 5.33 The cladding materials would be similar to those for the Main Stand, though likely to contain a greater proportion of brick and rain screen cladding, and less curtain walling, reflecting the function of the stand for general admission ticket holders and being subservient to the Main Stand which would function as the 'front door' of the stadium. The roof concept to the Anfield Road Stand would also be similar to the Main Stand, though the span of the main prismatic truss would be shorter and therefore the truss would not be as high.
- 5.34 The proposed public realm as part of Phase 2 although only developed in outline at this stage, would involve the replacement of the Anfield Road car park and fan zone with an extended concourse providing level access and circulation around the proposed Anfield Road Stand. Additional break points would be introduced through to Dahlia Walk, increasing the relationship and connectivity between the Stadium and Stanley Park. The level change dropping along Anfield Road would also provide opportunities to create terraced stepped and seated plinths addressing Dahlia Walk.

Impact: Stanley Park Registered Park & Garden (grade II*)

- 5.35 There has been a football ground within the setting of Stanley Park since the late 19th century. The stadium has been successively extended and altered and is now a large modern structure that currently forms part of the setting of the Park along Anfield Road. Importantly, with the exception of Dahlia Walk, this is an area that was not intended to make a visual connection with the Park or be viewed as part of and within the context of the designated area. Views into the park from Anfield Road are screened by existing built development and there are no formal entrances or lodge buildings remaining along Anfield Road. This limits the impact the Proposed Development will have on the Registered Park and Garden.
- 5.36 A series of viewpoints, illustrating the visual impact of the Proposed Development have been selected in consultation with LCC and English Heritage, and include a range of distant and close views. Each viewpoint is assessed twice, the first considering the main stand expansion (Phase 1) in isolation and the second considering both the main stand and Anfield Road stand expansion (Phase 2). It is important to note that these viewpoints were assessed in winter and therefore represent a worst case scenario when the filtering effect of foliage and landscaping is lessened. A plan showing the location of the photomontage viewpoint locations is included at Figure 8.11 of the Townscape, Landscape and Visual Impact Assessment ES Chapter. The existing views and photomontages referred to below are included in ES Volume 2, Part 1, Appendix 3.1. Those relevant to the consideration of the impact of the Proposed Development on Stanley Park are considered below.

- 5.37 Viewpoints 10 and 12 are both taken from the picturesque landscape area of the park. Viewpoint 12 is taken close to the north western boundary of Stanley Park. The roofline of Phase 1 of the development is visible to the right hand side of the image but within the context of the existing built development to the south of the park. Phase 2 is not visible due to intervening existing trees and landscaping. The Proposed Development is not visible from Viewpoint 10.
- 5.38 Viewpoint 9 is taken from a path extending from the formal landscape in the south of the park to the picturesque landscape in the north of the park. This illustrates that both Phase 1 and Phase 2 of the Proposed Development will be clearly visible from this part of the park.
- 5.39 Viewpoint 6 is taken from the former Mill Lane in the eastern and simplified part of Stanley Park. The existing view shows that the stadium is currently visible from this part of the Park, particularly during the winter months. The upper levels of the Phase 1 main stand will be clearly visible in this view and the Phase 2 extension of the Anfield Road stand will also be clearly visible within this view.
- 5.40 Viewpoint 24 is taken from a central point within the eastern part of the registered park, from which the stadium is currently visible, but filtered by existing trees. Phase 1 of the Proposed Development will be visible from this view; however Phase 2 will be of greater prominence.
- 5.41 Viewpoint 5 is taken from Priory Road, beyond the northern boundary of the park. The stadium is currently visible in this view, although partially screened by existing trees close to the northern boundary and along the southern boundary of the park. Phase 1 of the Proposed Development will be visible in this view, although filtered by existing trees. Phase 2 will also be visible, but will also be filtered by existing trees within the park.
- 5.42 It is clear from site inspection and the Viewpoints that have been prepared that Phases 1 and 2 of the Proposed Development will increase the scale, massing and height of the stadium to the extent that more of the stadium will be visible from within the park and from additional areas within the park. It will continue to be principally visible from the less sensitive and less decorative informal landscape (middle ground) and eastern areas of the park, thereby minimising the impact of the proposals on the formal and decorative elements of the designed landscape, but will also be visible from some of these areas, as illustrated by the aforementioned Viewpoints. It is also important to note that the stadium will not alter or interrupt any intended or designed views, all of which were intended to be views northwards out of the park towards Anfield Cemetery and to the surrounding countryside and wider area beyond.
- 5.43 The development will also result in change to the setting of the Park around Anfield Road; there will be an enlarged football stadium with improved public realm adjacent to the south eastern boundary of the park and clearly visible from Dahlia Walk running along the south eastern boundary of the park.
- 5.44 The impact of the Proposed Development on Anfield Road is considered to be less sensitive in relation to Stanley Park due to the existing lack of inter-visibility between the Park and this area. The proposed extensions are of a comparable form, character and

function to the existing stadium and whilst they will be considerably larger in height and scale, the introduction of significant areas of public realm will improve the immediate setting of the stadium and as set out in the Townscape, Landscape and Visual Impact Assessment ES chapter, a more sympathetic interface between the site and its surroundings will be created.

- 5.45 Due to the increased visibility of the stadium from within the registered park, it is acknowledged that there will be some harm to the significance of the Registered Park and Garden. The harm caused by the development will be limited due to the reasons summarised at paragraph 5.42, and combined with the proposed form and appearance of the development, it is concluded to constitute 'less than substantial harm'.
- 5.46 The application site excludes land within Stanley Park, but the club will continue to use the Stanley Park car park and a preliminary scheme demonstrating how this will work has been submitted with the hybrid planning application, including links with Dahlia Walk. Planit has also prepared a preliminary 'scheme' for completing the regeneration of the eastern end of the Park, referred to as 'East of Mill Lane Regeneration Plan'. A section 106 planning obligation will require, prior to the commencement of the stadium development, the submission of the East of Mill Lane Regeneration Plan to LCC for approval and will require LFC to pay an agreed fixed contribution for the carrying out of the works.

Impact: Anfield Cemetery Registered Park & Garden (grade II*)

- 5.47 Two viewpoints from Anfield Cemetery have been assessed. Viewpoint 7 is taken from the northern part of the cemetery, beyond the 1km study area applied to this Statement. This existing Viewpoint shows that the existing truss structure at the top of the existing stadium is visible, in the distance and above existing trees. The upper stages of the proposed Phase 1 of the development is visible within this view above existing trees. Phase 2 of the Proposed Development is also visible and the combined massing of Phases 1 and 2 will be clearly visible from this part of the cemetery.
- 5.48 Viewpoint 8 is taken further south, near the South Chapel. The existing stadium is visible in this view, but to a limited extent, at a distance and is partially screened by existing planting. Phase 1 of the Proposed Development is visible in this view, but only partially, due to the screening effect of existing trees. Phase 2 of the Proposed Development is also visible, but in the distance and also partially screened by existing planting.
- 5.49 These Viewpoints illustrate that the Proposed Development will be visible from Anfield Cemetery, and Viewpoint 7 illustrates a clear view of the Proposed Development, particularly Phase 2 beyond Stanley Park. This will alter the experience within the cemetery and cause a degree of harm, albeit less than substantial, to the significance of the asset. As with Stanley Park, this harm does not apply to whole of the designated area, and the important visual relationship between the cemetery and Stanley Park will be preserved.

Impact: Nos 35 to 45 Anfield Road (grade II)

- 5.50 Viewpoint 11 illustrates that Phase 1 of the development will rise above the roofline of the existing terraced properties along Anfield Road, although as noted in the Townscape, Landscape and Visual Impact Assessment chapter of the ES, the majority of the length of the extended main stand is screened by terraced properties in the foreground and this limits the visual impact of this phase of the development on the listing buildings lining Anfield Road.
- 5.51 Phase 2 of the Proposed Development will result in the closure of Anfield Road at its eastern end. Although public realm is proposed that will enhance the area around the extended footprint of the stadium and an area of green space has been incorporated adjacent to these properties, existing clear views to the east and west along Anfield Road will be closed by the new Anfield Road stand and the new stands will be clearly visible from Nos 35 to 45 Anfield Road. The domestic setting and immediate private garden curtilage of these properties will be unaffected by the Proposed Development, as will the relationship these properties have with Anfield Road and the way they address the street. The Proposed Development will have no effect on the upper floor views they currently benefit from of Stanley Park to the north.
- 5.52 Phase 2 of the development will not change, alter or harm the key elements of setting that contribute to the significance of the listed properties along Anfield Road, but the proposals will alter the way in which these properties are experienced and will result in a change to the traditional route of Anfield Road as a street by its closure at the eastern end. For this reason, and on balance, it is concluded that Phase 2 of the proposals will cause a limited degree of harm to the significance of these properties. This is limited due to the nature of the significance of the assets and the fact that no key elements of setting are harmed.

The Arkles Public House (grade II)

- 5.53 The Proposed Development will change an element of the setting of The Arkles and Phase 2 of the Proposed Development will erode the visibility of the building from Anfield Road to a small extent. The listed building is however prominently sited on the corner of Arkles Lane and Anfield Road at an open junction. The experience and prominence of the building will not be compromised or challenged by the Proposed Development due to the distance and degree of separation between the Application Site and the public house. Taking into consideration the significance of the asset and its setting, the Proposed Development will not have a harmful effect on this asset and its significance will be sustained.

Stanley House (Non-Designated)

- 5.54 In common with Nos 35 to 45 Anfield Road, the Proposed Development will also have no effect on the immediate domestic and enclosed private garden setting of Stanley House. The new stadium, particularly the expanded Anfield Road stand will however have a dominating effect within the setting of Stanley House and development is proposed within close proximity of the property. Indicative tree planting is shown adjacent to the boundary of the application site with Stanley House and public realm

enhancements are also envisaged. The proposal will harm, to a small degree the significance of this asset, due to the scale and extent of the development. The house will however retain its significance and it is important to note that the property has been inextricably linked with the football club throughout most of its history, most notably as the former residence of John Houlding, the founder of LFC.

Other Listed Buildings within the Study Area

- 5.55 **Nos 9 and 11 Anfield Road, Roseneath Cottage, Anfield County Girls Secondary School** and the **Lodge of Anfield Road** line the north western extent of Anfield Road. These properties are separated from the Application Site by intervening rows of terraced houses on Lothair Road, Alroy Road, Sybil Road, Coningsby Road, Tancred Road, and those lining the south eastern side of Anfield Road. Although demolition of some of these properties is proposed by LCC, this dense townscape will screen the development and ensure that the Proposed Development will not affect these assets and their significance will be sustained.
- 5.56 The listed **buildings and structures within Stanley Park** were designed as decorative features and carefully sited as part of the designed landscape of Stanley Park. They are focussed in the western part of the park, away from the Proposed Development. The expanded stadium will be visible in distant filtered views from the pavilion to the east of the lake and may be visible in the winter months from the bridges and the shelter to the south east of the lake. These assets are however an integral part of the picturesque landscape of the park and with the exception of the winter months they are surrounded by planting and foliage, filtering any views. The Proposed Development may also be visible from the screen wall and pavilions of the formal landscape in the southernmost portion of the park. The decorative and viewing qualities of some of these assets and their role within the park will however not be altered by the development and it is not considered that the Proposed Development will have a harmful effect.
- 5.57 Similar considerations apply to the **buildings and structures of Anfield Cemetery**. The Proposed Development will be visible in distant views from some of these structures, most notably the South Chapel and the buildings proximate to Priory Road. However the role of these buildings and the important relationship they have with the designed landscape of the cemetery will not be altered. The Proposed Development will not harm the elements of setting that contribute to the significance of these assets and their significance will be sustained.
- 5.58 **Holy Trinity Church** is distanced from the Application Site to the south east. The church spire is visible in the distance from Stanley Park, but there is no inter-visibility between the existing stadium and this asset. The Application Site does not form part of the setting of the church and the Proposed Development will have no impact upon the setting and significance of this asset. The Proposed Development may be visible in distant views from the rear of **Richmond Baptist Church**, however given the nature of the significance of this asset, those elements of its setting that contribute to its significance and the distance between the development and the church, there will be no harmful impact upon its significance.

- 5.59 The **Church of Saint Columbia** is distanced to the north east of the Application Site and due to the extent of intervening built development, the Proposed Development will have no impact upon this asset. The same considerations apply to **63 Walton Road**, the **Milepost** and the **Lamp Standard** at the junction of Mere Lane. The distance between these assets and the Application Site and the screening effect of intervening development, combined with the nature of their significance and setting, means that the Proposed Development will have no impact upon these assets and their significance will therefore be sustained.
- 5.60 **Mere Bank Public House**, **Everton Library** and the **Church of St George** are located at a distance from the Application Site and are close to the boundary of the established 1km study area. The Proposed Development will not be visible from Everton Library and the Church of St George, the Application Site does not form part of the setting of these assets and the development will have no impact upon their significance. The existing stadium is visible in long distance views from the corner of Mere Lane and St Domingo Road, adjacent to Mere Bank Public House and the Proposed Development will also be visible from this vantage point. However given the distant nature of the view, the fact that it is of a wide area of the city townscape and built development, together with the nature of the significance of the public house, the development will cause no harm to the significance of this asset.

Statutory Duty and NPPF Policy

Summary of Impact

- 5.61 Based on an assessment of the significance of the designated heritage assets and the contribution that elements of setting, including the existing stadium, make to that significance, it is concluded that:
- the Proposed Development will have no impact on 9 and 11 Anfield Road, Roseneath Cottage, Anfield County Girls Secondary School, the Lodge on Anfield Road, Holy Trinity Church, The Church of St Columbia, 63 Walton Road, the Milepost, the Lamp standard, Everton Library or the Church of St George.
 - the Proposed Development will have no harmful impact on the significance of the Arkles Public House, the Grade II listed buildings and structures within Stanley Park, the Grade II listed buildings and structures within Anfield Cemetery, Richmond Baptist Church or Mere Bank Public House.
 - the Proposed Development will have a limited harmful effect on the significance of Stanley Park, Nos 35 to 45 Anfield Road, Anfield Cemetery and Stanley House.
- 5.62 With respect to the core planning principle of the NPPF in relation to the historic environment, the Proposed Development will sustain and thereby conserve the significance of the Arkles Public House, 9 and 11 Anfield Road, Roseneath Cottage, Anfield County Girls Secondary School, the Grade II listed buildings and structures within Stanley Park, the Grade II listed buildings and structures within Anfield Cemetery, Holy Trinity Church, Richmond Baptist Church, The Church of St Columbia, Everton Library, Mere Bank Public House, the Church of St George, the Milepost and the Lamp

Standard. The application proposals therefore meet the objectives of paragraphs 131 and 132 of the NPPF in relation to these designated heritage assets.

- 5.63 With respect to paragraph 137, the Proposed Development will preserve, through causing no harm to those elements of setting that make a positive contribution to the significance of these identified designated heritage assets.
- 5.64 The objective of the duty of the 1990 Act will therefore be met in that the settings of these listed buildings will be preserved.
- 5.65 With respect to Stanley Park, Nos 35 to 45 Anfield Road, Anfield Cemetery and Stanley House, the Proposed Development will be visible from these assets. However due to the nature of the significance of these assets and the elements of the setting of these assets that contribute to their significance, the impact of the Proposed Development on their overall significance is considered to be minor in nature and, in NPPF policy terms, to constitute 'less than substantial harm'.
- 5.66 In drawing this conclusion regard has been had to the National Planning Practice Guidance, which confirms that 'substantial harm' is a high test and it may not arise in many cases. Importantly, the guidance also clarifies that it is the degree of harm to the asset's significance rather than the scale of the development that is to be assessed in arriving at this conclusion.
- 5.67 Where less than substantial harm is identified, Paragraph 134 of the NPPF requires that this should be weighed against the public benefits of the proposal. The NPPG confirms that public benefits may follow from many developments and could be anything that delivers economic, social or environmental progress as described in the NPPF. Public benefits should flow from the Proposed Development. They should be of a nature or scale to be of benefit to the public at large and should not just be a private benefit. Benefits do not always have to be visible or accessible to the public in order to be genuine public benefits and may include heritage benefits. The Planning Statement identifies the key public benefits arising from the stadium expansion, particularly in terms of economic (jobs and expenditure) at the local and city wide-level, catalyst for wider regeneration, and environmental improvements.
- 5.68 Heritage benefits associated with the Proposed Development will be delivered through a S106 Agreement and involve the implementation of the 'East of Mill Lane Regeneration Plan'.
- 5.69 In the case of the non-designated Stanley House, paragraph 135 of the NPPF states that in weighing applications that affect directly or indirectly non designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset. It is concluded that Stanley House is of low significance and the level of harm as a result of development within its setting is also low and therefore considered to be acceptable.

Local Planning Policy Considerations

- 5.70 Policy HD5 of the Liverpool UDP is not consistent with the policy guidance set out in the NPPF and states that planning permission will only be granted for development affecting

the setting of a listed building which preserves the setting and important views of the building. The English Heritage setting guidance makes it clear at paragraph 2.4 that setting is not a heritage asset, nor a heritage designation, rather its importance lies in what it contributes to the significance of the relevant heritage asset itself. It has been identified that the Proposed Development will cause less than substantial harm to the significance of Nos 35 to 45 Anfield Road, paragraph 134 of the NPPF is therefore engaged and this harm should be weighed against the public benefits of the proposal.

- 5.71 Policy HD15 of the UDP states that the Council will not grant planning permission for development in or adjacent to a Historic Park, Garden or Cemetery which would adversely affect their character and setting. The Proposed Development does not involve the removal of features which are an integral part of the character and setting of Stanley Park and Anfield Cemetery and will not introduce a use that is not related to the original function of Stanley Park. The detailed proposals for Phase 1 are of a high standard of design and the proposed materials are appropriate to the historic character and setting of the park. As set out above, the Proposed Development will cause some limited harm to the significance of Stanley Park and Anfield Cemetery, paragraph 134 of the NPPF is therefore engaged and this less than substantial harm must be balanced with the public benefits of the proposal. The 'character' of Stanley Park and Anfield Cemetery will be preserved.
- 5.72 Policy 24 of the draft Liverpool City Council Local Plan is not consistent with the national policy guidance set out in the NPPF. The application does not however propose 'inappropriate development' and will preserve the 'special features' for which the assets within the 1km study area are designated. As aforementioned, the less than substantial harm that has been identified in relation to Stanley Park, Anfield Cemetery, Nos 35 to 45 Anfield Road and Stanley House must be balanced with the public benefits of the Proposed Development. These benefits are set out in the Planning Statement accompanying the hybrid planning application.

6. Conclusions

- 6.1 On assessment of the significance of the identified heritage assets and the contribution that elements of setting, including the application site make to that significance, it is concluded that the Proposed Development will have no impact on 9 and 11 Anfield Road, Roseneath Cottage, Anfield County Girls Secondary School, the Lodge on Anfield Road, Holy Trinity Church, The Church of St Columbia, 63 Walton Road, the Milepost, the Lamp standard, Everton Library or the Church of St George. The Proposed Development will have no harmful impact on the significance of the Arkles Public House, the Grade II listed buildings and structures within Stanley Park, the Grade II listed buildings and structures within Anfield Cemetery, Richmond Baptist Church or Mere Bank Public House.
- 6.2 Due to the visibility of Phases 1 and 2 of the Proposed Development from Stanley Park, Anfield Cemetery, Nos 35 to 45 Anfield Road and Stanley House, it is concluded that there will be some limited harm to the setting and significance of these assets. However, such harm is limited in nature and extent (i.e. less than substantial) and in accordance with paragraph 134 of the NPPF, falls to be weighed in the balance with the wider public benefits to be generated by the proposals.

Appendix 1: Heritage Legislation, Policy and Guidance

Heritage Legislation and Planning Policy Considerations

Statutory Duty

Section 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990 states that:

“In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.”

National Planning Policy

The National Planning Policy Framework, 2012

The National Planning Policy Framework (NPPF) was introduced in March 2012 as the full statement of Government planning policies covering all aspects of the planning process. Chapter 12 outlines the Government's guidance regarding the conservation and enhancement of the historic environment.

Paragraph 128 of the NPPF outlines the information required to support planning applications affecting heritage assets, stating that applicants should provide a description of the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the asset's importance and no more than is sufficient to understand the potential impact of the proposal on their significance.

Paragraph 129 sets out the principles guiding the determination of applications affecting designated and non-designated heritage assets, and states that:

'Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal . . . They should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.'

Paragraph 131 elaborates that local planning authorities should take account of the desirability of sustaining and enhancing the significance of heritage assets, putting them into viable uses consistent with their conservation, as well as the desirability of new development making a positive contribution to local character and distinctiveness.

Paragraph 132 requires when considering the impact of a Proposed Development on the significance of a designated heritage asset, that great weight should be given to the asset's conservation and the more important the asset, the greater that weight should be. Significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting. As heritage assets are irreplaceable, any harm or loss requires clear and convincing justification. It is noted that substantial harm to or loss of a grade II listed building should be exceptional and substantial harm to or loss of designated heritage assets of the highest significance should be wholly exceptional.

Paragraph 133 states that where a Proposed Development will lead to substantial harm to or total loss of significance of a designated heritage asset, local planning authorities should refuse

consent, unless it can be demonstrated that the substantial harm and or loss is necessary to achieve substantial benefits that outweigh that harm or loss, or all of the following apply:

- “the nature of the heritage asset prevents all reasonable uses of the site; and
- no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and
- conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and
- the harm or loss is outweighed by the benefit of bringing the site back into use”

Paragraph 134 requires that where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.

Paragraph 135 confirms that the effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. It also states the following:

“In weighing applications that affect directly or indirectly non designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.”

Setting

Paragraph 137 requires local planning authorities look for opportunities for new development within the setting of heritage assets to better reveal their significance. With respect to setting, the policy notes that proposals that preserve those elements of setting that make a positive contribution to or better reveal the significance of the asset should be treated favourably. The setting of a heritage asset is defined by the NPPF 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 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”.⁸

Paragraph 138 highlights that not all elements of a World Heritage Site or Conservation Area will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area or World Heritage Site should be treated either as substantial harm under paragraph 133 or less than substantial harm under paragraph 134, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area or World Heritage Site as a whole.

⁸ NPPF Annex 2: Glossary

Consideration of ‘Harm’

The statutory duty to have special regard to the desirability of preserving the special interest and setting of a listed building is a matter which should be accorded considerable importance and weight.

In the event that harm is perceived to arise from proposals, the NPPF provides a policy framework at paragraphs 133 and 134 within which such harm can then be weighed against public benefits bearing in mind the considerable weight to be attached to the statutory duty.

The National Planning Practice Guide (NPPG), published 6th March 2014, provides guidance on how to assess if there is substantial harm. This states:

“What matters in assessing if a proposal causes substantial harm is the impact on the significance of the asset. As the National Planning Policy Framework makes clear, significance derives not only from a heritage asset’s physical presence, but also from its setting.

Whether a proposal causes substantial harm will be a judgement for the decision taker, having regard to the circumstances of the case and the policy in the National Planning Policy Framework. In general terms, substantial harm is a high test, so it may not arise in many cases. For example, in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the asset’s significance rather than the scale of the development that is to be addressed. The harm may arise from works to the asset or from development within its setting.”

Local Planning Policy

Liverpool City Council Unitary Development Plan, 2002

The Unitary Development Plan (UDP) (2002) is the existing planning policy document, which will eventually be replaced by the Liverpool Local Plan, currently under production. The relevant sections of policies are listed below:

With regards to development affecting the setting of a listed building, Policy HD5 states that:

“Planning permission will only be granted for development affecting the setting of a listed building, which preserves the setting and important views of the building. This will include, where appropriate:

- (i) control over the design and siting of new development;
- (ii) control over the use of adjacent land; and
- (iii) the preservation of trees and landscape features.”

With regards to historic parks, gardens and cemeteries, Policy HD15 states that:

“The City Council will not grant planning permission for development in or adjacent to a Historic Park, Garden or Cemetery which would adversely affect their character and setting and in particular will:

- (i) “resist the removal of features such as buildings, walls and planting which are an integral part of their character and setting;
- (ii) resist development or landscape change which would adversely affect their character and setting;
- (iii) resist development for uses not related to their original function; and
- (iv) ensure that any new development in or adjacent to the site, is of the highest standard of design and materials appropriate to their historic character and setting.”

Liverpool City Council Local Plan (draft), June 2012

Liverpool City Council prepared a Core Strategy to replace the strategic policies of the adopted Unitary Development Plan. While the plan reached an advanced stage of preparation, it was not submitted for examination. The draft strategic policies of the Core Strategy are to be used to inform the emerging Local Plan. The current draft policy of relevance is Policy 24 – Historic Environment. This states that:

“Designated and non-designated heritage assets will be protected from inappropriate development by requiring development proposals within or adjacent to them to demonstrate that it will preserve and enhance them and the special features for which they are designated. These features include both the buildings and landscaping that are integral to their character, important views within and to them, and their settings.”

Guidance

National Planning Practice Guidance, 2014

Whilst not planning policy the Planning Practice Guidance provides a clear indication of the Government’s approach to the application of national policy contained in the NPPF. Where there is conflict between the guidance in the PPG and earlier documents the PPG will take precedence

English Heritage: The Setting of Heritage Assets (October 2011)

The document provides English Heritage’s guidance on managing change within the setting of heritage assets.

The guidance makes it clear at paragraph 2.4 that setting is not a heritage asset, nor a heritage designation, rather its importance lies in what it contributes to the significance of the relevant heritage asset itself.

The guidance sets out the need for a systematic and staged approach to assessing the impact of development proposals in the setting of a heritage asset. It confirms that such assessment should be based on an understanding of the significance of the heritage assets affected and then the contribution of setting to that significance.

Guidance is provided on what potential attributes of setting may or may not make a contribution to the significance of a heritage asset, noting that in any one instance a limited selection of the attributes will be of particular relevance to an asset. These attributes can comprise:

- the asset's physical surroundings;
- experience of the asset;
- an asset's associative relationships with other heritage assets.

When assessing the effect of a proposed development on the significance of a heritage asset through effects on setting, matters of location and siting of development; the form and appearance of development; additional effects; and, permanence are highlighted.

English Heritage, Seeing the History in the View, 2011

This guidance was issued in May 2011 and explains how English Heritage intends to systematically and consistently assess the historical significance of views. It is the most recent English Heritage guidance to include advice and details on a methodology for assessing significance and effect within views analysis.

A series of tables or matrices are set out in section Phase B of the document to assist in; the identification of the importance of the assets and the view; assessing the magnitude of the effect on the assets; and, determining the overall effect.

Appendix 2: List Entry Descriptions for Stanley Park & Anfield Cemetery

List Entry Summary

This garden or other land is registered under the Historic Buildings and Ancient Monuments Act 1953 within the Register of Historic Parks and Gardens by English Heritage for its special historic interest.

Name: STANLEY PARK, LIVERPOOL

List Entry Number: 1001000

Location

Stanley Park, Liverpool

The garden or other land may lie within the boundary of more than one authority.

County:

District: Liverpool

District Type: Metropolitan Authority

Parish: Non Civil Parish

National Park: Not applicable to this List entry.

Grade: II*

Date first registered: 01-Feb-1986

Date of most recent amendment: 17-Jul-2012

Legacy System Information

The contents of this record have been generated from a legacy data system.

Legacy System: Parks and Gardens

UID: 1999

Asset Groupings

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

List Entry Description

Summary of Garden

Public park designed in 1867 by Edward Kemp and opened in 1870, with architectural features by E R Robson.

Reasons for Designation

Stanley Park, laid out in 1867-70, is designated at Grade II* for the following principal reasons:

* Designer: it was designed by the nationally renowned landscape designer, Edward Kemp and is one of his major works, forming part of an important chain of late-C19 parks in Liverpool, which also includes the Grade II* registered Prince's Park (1842 by Joseph Paxton) and Sefton Park (1867-72 by Edouard Andre), and the Grade II registered Newsham Park (1864-8 and also by Kemp) and Wavertree Botanic Garden and Park (1836 & 1856)

* Landscaping: Stanley Park's design represents a distillation of Kemp's gardening theory in creating three separate but complementary zones that maximise the natural topography of the site and are linked by sinuous paths and key views - a formal landscape at the top of the park, an informal middle ground intended as a neutral foil, and a picturesque landscape incorporating a large lake

* Intactness: the major elements of Kemp's original design survive or have been successfully restored, and remain clearly legible

* Architecture: Stanley Park's design reflects Kemp's change in philosophy from the late 1850s onwards where he integrated architecture with the landscape. The park contains numerous listed structures and buildings by the notable architect, E R Robson, including bridges spanning the lake and a top walk with a series of Gothic pavilions and a high screen wall, as well as the Isla Gladstone Conservatory by Mackenzie & Moncur of Edinburgh and a bandstand by M Macfarlane & Co of Glasgow

* Socio-historic interest: Stanley Park is an early example of a true public park, with its design being tailored to meet the needs of the local working-class population

* Sporting interest: the park's large areas of open grassland reflect the wider sporting history of the working classes in being expressly designed to provide space for football and other contact sports, rather than the tennis and cricket of most other parks of the period, which catered primarily for the middle classes

* Group value: it has a strong historic, visual, and physical relationship with the neighbouring Grade II* registered Anfield Cemetery (opened 1863), which was also designed by Kemp

History

The idea for a chain of boulevards and parks around the City of Liverpool was first proposed during the 1850s but the Corporation did not begin acquiring land for the purpose until the 1860s. Stanley Park was formed from one of three parcels of land bought by the Corporation at that time; the others becoming Sefton Park (by Lewis Hornblower and Edouard Andre, 1867-72, Grade II* registered) and Newsham Park (by Edward Kemp, 1864-8, Grade II registered).

Stanley Park was designed by Edward Kemp (1817-91) in 1867 and was laid out in 1867-70. It was named after Lord Stanley of Preston, a former Lord Mayor of Liverpool. The park's original architectural features were designed by the Corporation Surveyor, E R Robson (1835-1917) and the total cost, including the purchase of the land and the costs of the architectural features, was £154,398. Plots of land to the south of the park were sold off for housing in order to fund the project. The opening of the park in May 1870 attracted 25-30,000 people and was recorded in the Illustrated London News.

The park consisted of three main areas: a formal terraced area, an informal 'middle ground' and a 'picturesque' area containing a lake. A fourth area characterised mainly of open grassland to the south-east end of the park was provided for sports. The lake was originally ornamental but in 1900-10 boating was introduced. In the late C19/early C20 the eastern section of the lake was drained and turned into a sunken garden, and in the early-to-mid C20 the north-east section of the lake was also drained and landscaped. In 1923 two swimming pools were created in part of the lake, and these remained in use until August 1960 when they closed and were subsequently demolished.

Like other Liverpool parks, Stanley Park was adopted as a training and parade ground for the newly established local 'Pals' regiments during WWI. During WWII the park was used for growing vegetables and defences were inserted. The park's iron railings were also removed for the war effort (replaced during the park's 2007-9 restoration) and the east lodge was destroyed in a bombing raid during the blitz of 1940/1.

Throughout the late C19 and C20 numerous features were added to the park as fashions in sport and recreation changed, such as the introduction of the Grade II listed conservatory and bandstand (both added in 1899); the insertion of bowling greens in the early and mid C20 (now removed); a short-lived open-air theatre introduced in the 1940s; and the Vernon Sangster Sports Centre, which was constructed in the eastern section of the park in the 1970s and was demolished in c.2002.

In 2000 restoration work was carried out on the central and western sections of the lake, including rebuilding the lake wall, creating lakeside edge paths, and restoring the irregular northern shoreline, which had been given a straight edge following its incorporation into a swimming pool in 1923.

Following decades of alteration, neglect and the dilution of Kemp's original design a major restoration programme took place within the western half of the park in 2007-9. This saw the reinstatement and restoration of many of Kemp's original features, including the reinstatement of the eastern section of the lake, and the removal of later unsympathetic additions.

Stanley Park forms part of the New Anfield Project, which aims to regenerate the local area. The £14 million funding for the park's restoration came from the NRF (Neighbourhood Renewal Fund), European Union Objective One, HMRI (Housing Market Renewal Initiative) and Liverpool Football Club. In return for part-funding the restoration project permission for the construction of a new football stadium in the south-eastern section of the park was granted to Liverpool Football Club in 2007 with re-designed plans approved in 2008. At the time of writing, these plans have not yet been proceeded with.

EDWARD KEMP (1817-1891)

Edward Kemp was a landscape gardener who trained under Joseph Paxton at Chatsworth House, Derbyshire and went on to become one of the leading park and garden designers of the C19, working on both public and private commissions. He has an entry in the Oxford Dictionary of National Biography.

Between 1842 and 1845 Paxton designed Birkenhead Park (opened 1847) and entrusted the park's construction and development to Kemp by installing him as the head gardener (superintendent), a post he held for forty years. In 1850 Kemp produced his seminal work, 'How to Lay Out a Small Garden', of which the third edition published in 1864 set out his division of landscape styles: the formal or geometrical style, the mixed, middle or irregular style, and the picturesque.

EDWARD ROBERT ROBSON (1836-1917)

Edward Robert Robson was an architect and surveyor who was first articled to John Dobson and then subsequently worked as a draughtsman for George Gilbert Scott. After setting up a private practice with J W Wilson Walton (later Walton-Wilson) in 1859 he was appointed architect to Durham Cathedral until 1864 when he became the architect and surveyor to the corporation of Liverpool. In 1871 Robson went to London, becoming the surveyor and later the architect for the newly-created School Board for London, and then architect for the Education Department, during which time his rules for school building, published in his influential book 'School Architecture' (1874), were issued nationally and influenced Board School designs throughout the country. Although most of his buildings were produced for the public sector, Robson also worked on a number of private commissions during his career with a series of different partners. Robson also has an entry in the Oxford Dictionary of National Biography.

Details

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING

Stanley Park is situated c.3km north-east of Liverpool city centre in a predominantly late-C19/early-C20 residential area characterised mainly by dense terraced housing. The c.45ha site slopes down from its highest point on the southern boundary to

its northern boundary.

The park is enclosed by cast-iron railings (reinstated in 2007-9 in the style of the originals) set upon a stone plinth and its boundaries are formed by Walton Lane to the west and north, Priory Road to the north-east, and Arkles Lane to the south-east. The park's southern boundary is defined partly by Anfield Road where it is enclosed at the western end by the same stone plinth surmounted by railings. The rest of the park's southern boundary is formed by the gardens of Victorian villas that lie along Anfield Road, and which are divided from the park by a high red sandstone screen wall.

Immediately bordering the north side of Priory Road is Anfield Cemetery (designed by Edward Kemp, 1861-4, Grade II* registered), which forms part of the setting for the park. The park is also flanked to the north and south by the football stadiums of Goodison Park and Anfield respectively.

ENTRANCES AND APPROACHES

There are eight formal entrances to the park: three lie on Walton Lane, two on Priory Road and one on Arkles Lane, with circular and square stone gate piers and conical and polygonal caps. Another much smaller entrance in the same style lies on Anfield Road and is associated with a west lodge designed by Robson (Grade II listed). An entrance to the east of the lodge originally led to the nursery yard, which is now a car park. Another entrance with stone gate piers is formed by an alley leading north off Anfield Road, which becomes Mill Lane and runs in a straight line north-east - south-west through the park to join Priory Road. Two further mid-C20 entrances at the south-east end of Priory Road lead into a car park, which occupies the eastern extreme of the park.

GARDENS AND PLEASURE GROUNDS

The park falls into three distinct areas: a strongly formal terraced area, which is situated on the highest ground along the south-west boundary; a middle ground composed of soft, informal landscaping set below the terrace; and a 'picturesque' area in the north corner of the park, which is formed of a structured series of walks and lakes. Trees and shrubs border the west, north, north-east and south-east boundaries, as well as the junctions of sinuous paths that can be found throughout the park.

An additional fourth area of open grassland at the south-east end of the park was provided for sports. Football and other sports were prohibited in many other parks, including Sefton Park, but they were encouraged in Stanley Park as healthy pursuits for the working classes. Stanley Park's strong links to football are clear, as it was in the eastern section of the park that Everton played their earliest matches in the late 1870s/early 1880s before moving to neighbouring Anfield in 1884, and eventually to Goodison Park.

FORMAL LANDSCAPE: the dominant feature of the western part of the park is a top walk with a high red sandstone screen wall (Grade II listed), which runs alongside the southern boundary and is canted into three sections with blank arcading, gabled buttresses and Gothic pinnacles. The first section of the wall is located within the south-west corner of the park and runs north-east - south-west. It is c.105m long and adjoins a walk which terminates at the south-west end by the west lodge. Centrally placed alongside the north-west edge of the walk is a large, rebuilt and altered conservatory supplied by Mackenzie and Moncur of Edinburgh in 1899 (Grade II listed), which was the gift of the city elder, Henry Yates Thompson. The conservatory is now known as the Isla Gladstone Conservatory. c.20m to the north-west of the conservatory is a cast-iron bandstand by M Macfarlane & Co of Glasgow, which was also added in 1899 (Grade II listed). About 100m north of the bandstand is a children's play area and paths leading to the picturesque area. c.35m to the north-east of the conservatory and adjacent to the walk is a heavily planted area containing statues that once decorated a late-C19/early-C20 sunken garden in the northern section of the park.

The central section of the wall runs east - west and faces north. The wall, which is approximately 190m long, incorporates a large central pavilion flanked by two smaller pavilions and with two detached, octagonal pavilions at each west and east end (all Grade II listed); the latter managing the wall's changes in axis and framing views of the park and areas beyond. All are constructed of red sandstone with open arcades and are in Gothic Revival style. The pavilions were designed by Robson and were originally used for shelter and refreshment. The screen wall has a number of functioning and blocked-up doors, which originally gave access from the private gardens of houses behind. The top walk overlooks a formal terrace with geometric beds and a lower walk, which runs alongside the parapet of a red sandstone retaining wall (Grade II listed), which is constructed in the style of a fortress wall with bastions. Three fountains that were introduced to the terrace in the early 1900s, and were aligned with the pavilions above, were removed in the 1970s. Set towards each western and eastern end of the terrace are stone stair flights and paths, which connect the top and lower walks. Long views to the north (originally reaching Snowdon, the Isle of Man, and the Lake District before being largely obscured by Liverpool's later urban sprawl and mature planting) are obtained from the terrace and walks, and the lake can once again be observed following the removal of later C20 planting.

The last section of the screen wall runs north-west - south-east and is c.150m long. Alongside is a walk (known as the Rose Walk) flanked by heavily-planted rose beds enclosed by box hedging to the south-west side, and lawn to the north-east side with interspersed rose beds and conifer topiary. A low conifer hedge forms a north-east boundary to the walk. An east lodge, which was originally sited at the south-east end of the rose walk was destroyed by bombing in 1940/1.

MIDDLE GROUND: the middle ground allows views from the formal terrace to the picturesque area, and originally complemented the distant natural landscape that existed before the park was encroached by later development. Two sinuous paths lead down from each end of the formal terrace through the undulating landscape of the middle ground towards the picturesque area. A later path has been inserted that crosses the middle ground diagonally from the south-east - north-west. A later cast-iron pavilion (Grade II listed), which was introduced to the southern end of the middle ground as part of a late-C19/early-C20 bowling green terrace has been removed. The terrace has also been removed and the soft landscaping of the middle ground restored.

The middle ground in front of the rose walk has lost one of its two original sinuous paths and now has a later inserted path along the south-western edge. The open grassland is mainly flat and contains a series of football pitches.

PICTURESQUE AREA: the park's 'picturesque' area comprises a large lake in the north corner of the park with an irregular, sinuous shoreline that forms the focus of carefully constructed views from the terrace. The lake is divided into four separate sections by planted islands and a series of four cast-iron and stone bridges situated at the east and north-east ends of the lake and a large ornamental, Gothic-style stone bridge towards the western end (all Grade II listed). The eastern section of the lake

was turned into a sunken garden in the late-C19/early-C20 with two short-lived canals, but was restored in 2007-9. Overlooking this section of the lake and located on a former island (now the northern shore) is the stone base of a boathouse (Grade II listed) with an arched boat entrance at ground level on the south-west side accessed internally via a descending stair flight on the north-east side. A wooden Gothic Revival-style superstructure above was destroyed by arson in the 1990s and the platform now acts as a viewpoint. The fourth and smallest section of the lake set to the north-east of the boathouse was drained and turned into a landscaped area in the early C20 and remains as such. The original paths encircling the lake survive and have since been complemented by lakeside edge paths, which were created around parts of the central and eastern sections of the lake in 2000. Two swimming pools inserted into the north-east corner of the lake's central section in 1923 and demolished in 1960 had resulted in an unsympathetic straight edge to the northern shore, but this was restored to its original irregular form in 2000.

Naturalistic planted mounds and banks exist along the northern boundary of the picturesque area and also around parts of the lake edge so that views of the lake are screened and different scenes unfold as the paths are followed around the lake.

Set to the north-west corner of the picturesque area is a large circular gravel island containing mature trees, which is encircled by a path. Four paths lead off at each 90 degrees; that to the north-west accesses one of the formal entrances on Walton Lane, those to the north-east and south-west sides access the lake paths, and that to the south-east leads to the main stone bridge. At the south-eastern end of the main bridge is a hexagonal Gothic Revival-style shelter by E R Robson (Grade II listed, drinking fountain removed), which provides a focal point where the paths divide to provide walks around the lake perimeter.

INFORMAL SOUTH-EASTERN SECTION: the south-eastern section of the park is characterised by open grassland, which rises very gently from the northern to the southern boundary. Running alongside the north-eastern perimeter is a sinuous path whilst along the south-western edge is a straight walk with mature planting and a low hedge along the north-east side with views out to the distant hills. The whole of the extreme south-eastern end of the park is occupied by a large tarmac car park constructed in c.1964 to serve the 1966 World Cup matches played at Goodison Park. A serpentine path that originally diagonally transected the area from south-west - north-east has been lost, along with a Grade II listed cast-iron shelter.

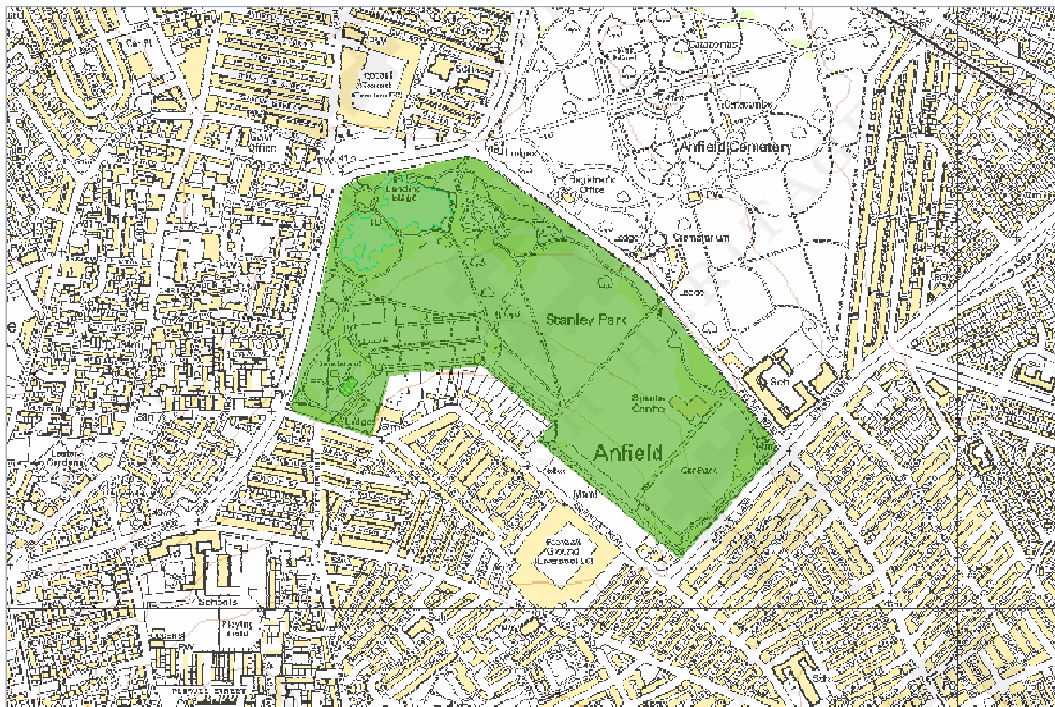
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3. **Other Reference** - *Description:* The Porcupine, Liverpool 18 April 1868
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5. **Website Reference** - *Author:* Oxford Dictionary of National Biography - *Title:* Kemp, Edward (1817-1891) - *Date:* 4 July 2011 - *URL:* <http://www.oxforddnb.com/view/article/96724?docPos=3>
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Map

National Grid Reference: SJ 36196 93581

The below map is for quick reference purposes only and may not be to scale. For a copy of the full scale map, please see the attached PDF - [1001000.pdf](#)



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List Entry Summary

This garden or other land is registered under the Historic Buildings and Ancient Monuments Act 1953 within the Register of Historic Parks and Gardens by English Heritage for its special historic interest.

Name: ANFIELD CEMETERY

List Entry Number: 1000993

Location

The garden or other land may lie within the boundary of more than one authority.

County:

District: Liverpool

District Type: Metropolitan Authority

Parish:

National Park: Not applicable to this List entry.

Grade: II*

Date first registered: 01-Feb-1986

Date of most recent amendment: Not applicable to this List entry.

Legacy System Information

The contents of this record have been generated from a legacy data system.

Legacy System: Parks and Gardens

UID: 1991

Asset Groupings

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

List Entry Description

Summary of Garden

Legacy Record - This information may be included in the List Entry Details.

Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

History

Legacy Record - This information may be included in the List Entry Details.

Details

SUMMARY OF HISTORIC INTEREST

A municipal cemetery designed by Edward Kemp with buildings by Lucy & Littler which was laid out 1856-63.

HISTORIC DEVELOPMENT

In 1854 Liverpool Corporation issued an order prohibiting any further burials in the city's overcrowded cemeteries. Land was subsequently obtained so that a new cemetery could be formed. The total cost, including the purchase of the land, came to more than £150,000 and the first interment in Anfield Cemetery, sometimes known as Liverpool Cemetery, took place in 1863. The

layout was designed by Edward Kemp (1817-91), though T D Barry won the original competition. A crematorium was built near the southern edge of the site 1894-6. Two of the three original cemetery chapels have been demolished and one of the pair of Priory Road Lodges has also been lost.

DESCRIPTION

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING

The cemetery is situated c 3km north-east of Liverpool city centre on land which rises slightly towards the south-east. The c 57ha site is on a diamond-shaped piece of land lying north-west/south-east. The setting is generally residential with a railway line to the north. To the south of the site, on the other side of Priory Road, Stanley Park (qv), also designed by Kemp, forms part of the setting. The site is bounded by a railway embankment along the north side, private gardens to houses on Ince Avenue on the east side, Priory Road on the south side and Walton Lane on the west side. The boundary is generally formed by a red sandstone wall which is treated decoratively along Priory Road and more simply elsewhere. There is fencing instead of a wall in the north-east corner of the site extending for some 200m west from the Cherry Lane entrance.

ENTRANCES AND APPROACHES

There are four entrances to the cemetery. The main entrance (listed grade II) is situated on the corner of Priory Road and Walton Lane and consists of a pair of stone lodges and a screen with ornate cast-iron gates on either side of a tall clock tower. To the north on Walton Lane is another stone lodge (listed grade II) and there is a third lodge (listed grade II) of similar design on Priory Road. All these buildings are in Gothic Revival style. The entrance at the north-east corner of the site is formed by an elaborate bridge carrying the railway line and has a central arched tunnel flanked by subsidiary tunnels, all with ornate cast-iron gates (listed grade II). This is known as the Cherry Lane entrance after the road with which it connects. A lodge formerly situated at this entrance has been demolished.

There is a separate entrance to the crematorium, also with a lodge, on Priory Road. A former Registrar's Office on Priory Road has its own entrance as does a works yard on Walton Lane.

OTHER LAND

The layout of the cemetery is based on a system of interlocking circular and curved paths arranged about an east/west axial path running between the Cherry Lane entrance and the main entrance. This is crossed by a north/south axial path at a point close to the centre of the site. Although the system of paths is near-symmetrical about these axes, the crossing point, and therefore the central emphasis of the design, is to the north-west of the centre of the site. The north side of the site was designated for Roman Catholic burials, and the south-east side for Nonconformist, with the remainder for Episcopalians or Anglicans. The areas are now treated as interdenominational though the older memorials preserve the distinctions.

The focus of the site, where the axial paths cross, is a sunken rectangular area with apsidal ends to north and south. Ramps and steps with stone balustrades lead down to this area which has low stone bollards marking the intersections of the paths. The three cemetery chapels were positioned overlooking this feature, at the centre of the north side (Roman Catholic), the east side (Anglican) and the south side (Nonconformist), but only the latter survives (listed grade II). Buildings situated on each side of the site of the Anglican chapel are called the North Catacomb and the South Catacomb respectively (both listed grade II). They are of identical Gothic Revival design with memorial plaques set into blind arcading in the walls. Inside them steps, now blocked, led down to the crypts below.

There are internal views along the axial paths to the clock tower at the main entrance on the western side of the site.

The neo-Perpendicular crematorium buildings (listed grade II) are thought to have been designed by James Rhind (Pevsner 1969) and are a particularly early example of this building type. They are situated in a walled area off Priory Road near the south-east end of the site; the forecourt to the west of the buildings is used as a garden of remembrance. The former Registrar's Office (listed grade II), now used as offices and known as Lansdowne House, is situated on Priory Road and there is a small car park next to it. The works yard consists of a number of buildings around a courtyard near the north-west end of the site, off Walton Lane. Immediately to the north of the yard but outside the site boundary a brick wall encloses a late C20 police station which has encroached into the north-west corner of the cemetery.

REFERENCES

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- C Brooks, *Mortal Remains* (1989), pp 53-4, 58

Maps

OS 6" to 1 mile: 1st edition surveyed 1845-9, published 1850

Archival items

Typescript historical notes, nd (Liverpool City Council Planning Department file)
Map of the site, nd (Manager's office, Lansdowne House, Priory Road, Anfield, Liverpool)

REASONS FOR DESIGNATION

Anfield Cemetery is included on the Register of Parks and Gardens of Special Historic Interest at Grade II* for the following principal reasons:

- * An outstanding example of an extensive, early High Victorian (1856-63) public cemetery for a provincial city.
- * It was designed by a prolific and renowned designer, Edward Kemp, based at nearby Birkenhead Park, who contributed to several other cemeteries including Flaybrick (Birkenhead). The extensive layout makes unusual use of a geometric path pattern to enclose sunken central panels, giving subtle relief to an otherwise level site.
- * The ensemble of grand buildings by noted Liverpool cemetery architects Lucy & Littler was widely spaced across the site with many forming focal points for the landscape design, included three chapels (two of which have been demolished), four gateways (one including a clock tower) and single and pairs of lodges, two ranges of catacombs, Registrar's office and boundary wall and railings. This was complemented by a 1930s crematorium in similar style. All were built in the rich red local sandstone.

- * The two striking free-standing ranges of catacombs are of unusually late date (1856-63) and are used as focal points for axial paths, although these are in poor condition.
- * It has an artistically rich variety of C19 monuments including for many Liverpool worthies.
- * The cemetery layout survives relatively intact despite the loss of two of the original three chapels and much C19 planting.

Description written: May 1997
Register Inspector: CEH
Edited: March 1999
Upgraded: 2009

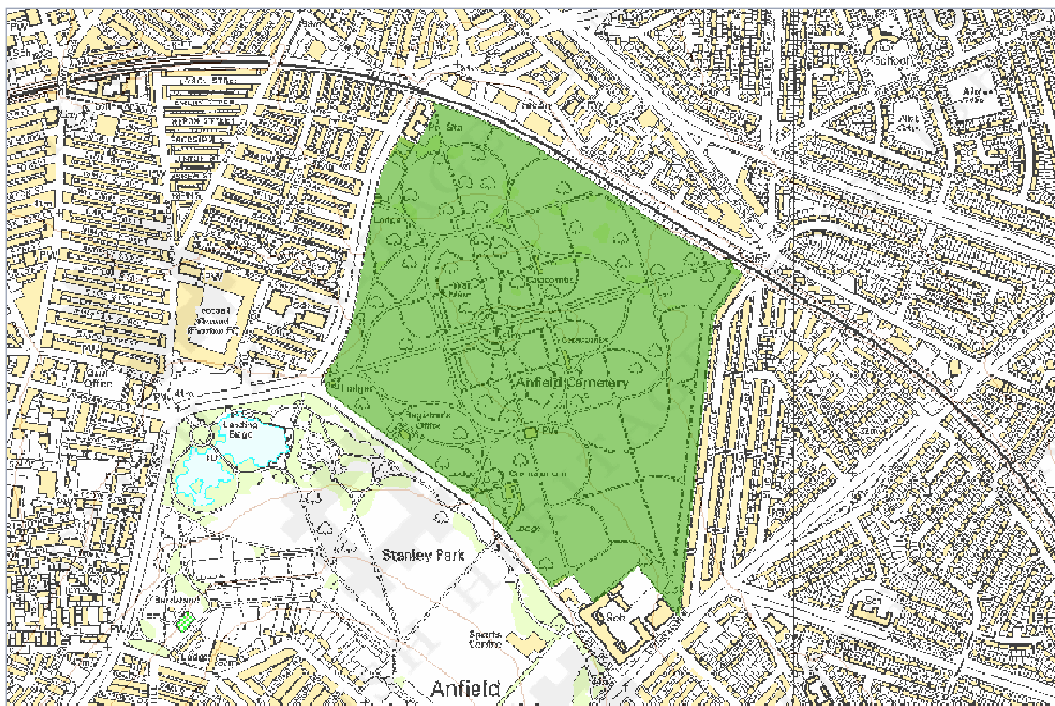
Selected Sources

Legacy Record - This information may be included in the List Entry Details.

Map

National Grid Reference: SJ 36504 93929

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Appendix 3: Overview of History and Development of Stanley Park and Anfield Cemetery

1.0 The early building history and subsequent development of Anfield Cemetery

- 1.0.1 By the mid-nineteenth century the graveyards of Liverpool, in common with those in all the major towns and cities of England, were in a state of chronic overcrowding, utterly incapable of coping with the outcome of spectacular population growth. In 1827-9 the Anglican community turned a worked-out quarry at St James' Mount (immediately north of the present Anglican Cathedral) into a cemetery, designed by John Foster, and in 1851 a Parochial Cemetery was opened north of the town at Walton, but neither of these was ever likely to prove an adequate long term solution. Sir James Picton recalled in 1873 that in the 1850s and 1860s *'nearly the whole of the churchyards were closed to all but family interments, and these were permitted only by an order from the Secretary of State.'* The Liverpool Mercury wrote in 1863 that *'the manner of disposing of the dead in very many places became a scandal to civilisation and a frightful source of danger to the living.'*
- 1.0.2 In the early 1850s Parliament severely restricted burials in towns and encouraged inter denominational burial, paving the way for ecumenical municipal cemeteries. Two were conceived in Liverpool, one south and one north of the town. The first to open was built to serve the Township of Toxteth Park south of the city. It was opened on Smithdown Road on 1856. The campaign to build a second, to serve the parish of Liverpool itself, was instigated by S. R. Jackson, a member of the Select Vestry who, in August 1856, sought signatures to a circular convening a special meeting of parishioners to consider the idea. A site was found after an *'anxious and protracted'* search on the northeast of the town near Walton-on-the-Hill which met with the approval of the Medical Inspector and Borough Engineer. One hundred and twenty nine acres were purchased east of Walton Lane; the area was subsequently reduced by eight acres following the sale of a slip along the northeastern edge to the London and North Western Railway (LNWR).
- 1.0.3 Separate competitions were held for the planning and laying out of the cemetery, and the design of the chapels and other buildings in it. The former was launched in January 1860. The first prize of £100 was awarded to Thomas D. Barry, the second of £50 to G. H. Stokes of London and the third of £30 to John Wimble of London. However, the Board seemed to have been far from satisfied. Members inspected cemeteries in London and the other major towns and cities and sought *'a surveyor whose execution of similar works might furnish some guarantee of his ability to carry out the objects of the board in a satisfactory manner'*.
- 1.0.4 Eventually, William Gay of Bradford, was engaged. Gay (1814-93) had just designed the new Toxteth Park Cemetery, and before that, in 1852, the Undercliffe Cemetery. There is a sense in the Board papers that Gay and his employers never really saw eye-to-eye. There were considerable problems with the contracts for the first sections of the boundary walls, and complaints and counter-allegations between Gay and Henry Holton, the Clerk of Works. Nevertheless no reasons are given in the minutes for Gay's resignation in June 1861. He did produce a layout for the Cemetery whilst he worked his notice, which was approved by the Burial Board and the Vestry.
- 1.0.5 Edward Kemp, who agreed to produce detailed plans and oversee the works, replaced Gay in October 1861. He chose his own Clerk of Works, and charged a 5% commission. His plan was presented to the Board in January 1862, and approved.
- 1.0.6 Kemp was constrained by the fact that the design and position of the chapels had already been agreed. A separate architectural competition had been held in the winter of 1860-1. David Rhind, an architect from Edinburgh, advised the Board. Whilst he found a number of the entries acceptable in design terms, he felt he could



not recommend any because he did not believe any of them could be carried out for the sum stated in the instructions to the competitors. Nevertheless, a first prize was awarded to Messrs Lucy & Littler of Birkenhead, the second place prize to Walter Scott, also of Birkenhead, and a third place award to James Shipway of Great Malvern. Lucy & Littler convinced the Board that they could do the job to the budget available and terms were agreed.

- 1.0.7 It is not clear when work on the chapels began, but it appears to have been before the end of 1861. Working drawings were ready in May, by which time the Walton Lane and Priory Road boundary walls were almost complete. The construction of the other buildings began in 1862 (most of them carry 1862 date stones or rainwater hoppers). A number of different contractors were employed, including Hugh Yates for walls, lodges, gates and brick graves, George Glaister for the chapels and Messrs Thornton of Bradford for the catacombs and stone covers to graves.
- 1.0.8 Landscape works were begun in March 1862. Although contractors had submitted tenders, these works were begun with unemployed labour provided, managed and paid by the Parish Overseers. Up to 550 men were supplied daily, but Kemp was soon complaining about problems with order, discipline and idleness, and within a matter of weeks a portion of the works was let out to a commercial contractor to speed construction.
- 1.0.9 The Church of England portion was consecrated by the Bishop of Chester on 27 April 1863 and the Roman Catholic section by Rev. Dr. Goss the following day. The unconsecrated section, for nonconformist burials, was opened by Rev. C. M. Birrell, of Pembroke Place Baptist Chapel, on 5 May 1863. The Porcupine praised the new Cemetery claiming that, *'with the exception of the Docks, it is the only comprehensive and complete public work to which a Liverpool man can point with pride.'* The magazine expected that once the planting had begun to mature it would *'assume the appearance of a beautifully laid-out park, and for years ... will no doubt be used as such by the vast and increasing population by which it will soon be flanked.'* This was of particular importance because in 1863 there were no public parks or gardens in the whole of north Liverpool; Stanley Park would not open for another seven years. Though no evidence has yet been found that the Cemetery was planned with such recreational use in mind, this was certainly the case at other contemporary cemeteries, including the Undercliffe Cemetery in Bradford, which Gay designed.
- 1.0.10 The Liverpool Burial Board was abolished in 1906 along with the Everton, Kirkdale and Toxteth Park boards and their powers, duties and liabilities were transferred to the Liverpool Corporation, where they were exercised through the Burials, later Cemeteries, Committee. To date over 300,000 people have been laid to rest in the cemetery.

1.1 Design intent, features, buildings, and structures in the Cemetery

Layout and site wide design

- 1.1.1 The layout and landscape is a complex and near symmetrical arrangement of interlocking circular and curved paths arranged about an east-west axial carriageway running between the Cherry Lane entrance and the main entrance via the site of the Church of England chapel, and a north-south axial carriageway crossing it near the centre of the site, with the site of the Roman Catholic chapel and the nonconformist chapel on it, equidistant from this cross-roads. This puts the central emphasis of the design northwest of the centre of the site, but close to the centre of the portion of the cemetery that was initially opened. The twentieth century expansion into the southern part of the site is planned as a continuation of the northern layout, and was probably

conceived at the outset as part of one unified scheme, to be realised in stages as and when required. The design had to be modified to fit the arrowhead shape of this end of the site.

- 1.1.2 The focus of the site is a sunken rectangular area with apsidal ends to north and south. The depth is three feet. The area is split in two by the principal east-west carriageway that crosses it on a causeway that opens out into a small circus in the centre. Ramps and steps with stone balustrades lead down to the sunken area, which has low stone bollards marking the intersections of the paths. The three cemetery chapels were positioned on its edges; the Roman Catholic on the northern side, the nonconformist on the southern side and the Church of England on the eastern side. The two catacombs are situated north and south of the site of the Anglican chapel.
- 1.1.3 Considerable remodelling of the site was required to ensure that the three chapels were on the same level, and no lower than the main entrance (to ensure they did not appear sunken). The east side was raised but rather than doing the same in the centre, which would have required importing more earth at great extra expense, catacombs were constructed either side of the Church of England chapel and 2,900 brick graves covered by soil and turf were built in the sunken area. Neither brick graves nor catacombs were a novel idea, though they were adopted here in response to unique needs and circumstances. It is not entirely clear whose idea they were. The Board authorised the architects *'to visit the several cemeteries of Highgate, Kensal Green and Brompton for the purpose of ascertaining the best arrangement and method of constructing brick graves should they deem it necessary to do so.'* It's not clear if they did, however by the end of February they were proposing 2906 brick graves and sixteen family vaults. All the graves would be 12 ft. deep; 716 of them would be 1st class graves measuring 9 ft. or 8 ft. 3 ins by 4 ft. 8 ins; the balance would be 2nd class, measuring 8 ft. 3 ins by 3 ft. 6 ins. All would be covered with stone slabs and topsoil and turf.
- 1.1.4 Elsewhere, the quarries that supplied the stone for the cemetery's buildings were left open, in order, according to The Liverpool Mercury, *'to receive the debris from graves, the disposal of which in many burial grounds is an occasion of serious embarrassment'*. In less conspicuous parts of the site, further expensive levelling and filling was rejected in favour of landscaping of the hollows, and the subsequent shrinkage of these depressions and pits along the north-eastern edge of the site can be traced on the 25in Ordnance Survey maps. No significant examples survive today.
- 1.1.5 The c.70 acres initially available for burials were divided to provide 35 acres for Church of England internments, 20 acres for Roman Catholic and 15 acres for nonconformist, with space at the margins for expansion. The three sections were very neatly divided so that the divisions fell through the centre of the two catacomb buildings. Thus the 'inner' half of each fell within the Church of England section and the northern half of the northern building fell within the Roman Catholic area and the southern half of the southern building fell within the nonconformist area.
- 1.1.6 The symmetry of this division is not simply a reflection of an aesthetic desire for a formality, but fundamental to the ecumenical purpose of the venture. This was a central concern of the promoters of the Burial Acts, but of particular importance in Liverpool because of its large nonconformist Welsh and Roman Catholic Irish populations. Great care was taken to ensure that each denomination was treated equally. Thus the plan was made as symmetrical as the site would allow, the three sections are equidistant from the main entrance, the three chapels were of very similar scale and design (each with a c. 100ft spire) and the planting was consistent throughout the site. In this the plan is very successful, though it naturally still



recognizes the primacy of the Established Church in the relative size of the burial sections and the central position of the Church of England chapel at the head of the axial drive from the main entrance.

- 1.1.7 When the cemetery opened there were 3.5 miles of roads (24 ft. or 15 ft. wide) and 3.5 miles of walks (12 or 9 ft. wide). All paths and carriageways are currently surfaced in tarmac.
- 1.1.8 Small extensions, apparently laid out according to an overall plan devised at the outset, can be traced on Ordnance Survey maps. For example, the eastern corner approaching the Cherry Lane entrance is blank on the 1891 25in plan, except for the axial carriageway, but by the 1925 revision circular walks have been laid out south of the carriageway that are a continuation of the existing plan, and trees planted. Another small extension south of the nonconformist chapel was made laid out in c.1894 in conjunction with the construction of the Crematorium.
- 1.1.9 In the absence of surviving plans and drawings, the relative contributions of Gay and Kemp to the layout as finally implemented are unclear. Nevertheless it appears that the position of the chapels, the location of the principal entrance at the corner of Walton Lane and Priory Road, and probably the lines of the two axial drives, had all been established before Kemp assumed control. Gay had staked out the position of the chapels and their construction appears to have begun before Kemp presented his plan in January 1862. We know Gay had intended the chapels to sit on masonry terraces (he recorded his objections to the Board's desire to lower them), but without his drawings we do not know what form these were to take. However, it is reasonable to assume that the pattern of the subsidiary paths, the planting scheme, and possibly the form of the sunken area, are Kemp's. The Memorandum of Duties he agreed with the Board imply as much. No mention of the catacombs or brick graves has been found before the presentation of Kemp's plan, but as discussed above, the authorship of these elements is unclear.
- 1.1.10 This is how the Liverpool Mercury described the planting when the cemetery opened in the spring of 1863:
[t]here are irregular masses, for variety. The situation is so exposed that any great variety of shrubs and trees is unattainable; therefore care has been taken to select the hardiest and those most consonant with the character of the cemetery, as well as to render it as pleasing as is consistent with its object and to a similar extent a promenade for the people. The violent gales of the last winter occasioned much damage to the foliage of newly planted evergreens ... The greater part of the open spaces are but newly sown. ... Planting is intended to be permanent. It is further intended that instead of allowing common head-stones and monuments to be placed promiscuously in the cemetery, to the utter destruction of the picturesqueness and artistic effect, provision shall be made in the grave plans for so arranging and interspersing them with flat memorial and turf graves, and clustering them around the plantations and specimen plants, that the ground shall never present that unpleasing predominance of upright slabs common in other burial grounds.
- Priory Road main entrance
- 1.1.11 The main entrance designed by Lucy & Littler, is situated at the corner of Priory Road and Walton Lane. It is dated 1862, and comprises a double carriage entrance separated by a clock tower, flanked by pedestrian entrances. Inside are two lodges, the north one marked 'SEXTON', the south one dated 1862. All are Gothic, in red sandstone.
- 1.1.12 The main entrance is the most exciting and impressive architectural element of the

Cemetery, being described by Quentin Hughes as a *'fitting announcement for the final journey.'* Its commanding axial approach was created by widening and straightening a section of Walton Lane. The centrepiece is the tall freestanding clock tower. From its square base, the shaft is chamfered into an octagon. An ornate canopied City arms is carved against the front of the chamfer. The clock stage is square again, the four faces set beneath tall gables that climb up the side of a short spirelet. The tower is richly craved with detail, such as the griffins between the clock faces. The carving, by a Mr S. Wood of Litchfield, is of a very high standard. The clock was supplied by Messrs Cooke and Son, York. Either side of the clock tower are two square gate piers, tapering with truncated spires. Between these are highly ornate iron gates – two single-leaf ones to the pedestrian entrances and two double-leaf ones to the carriage entrances – of superb quality. Above the pedestrian gates are elaborate overthrows, which originally supported lamps, now lost. They are mainly wrought iron with some cast-iron decorative elements attached to the gates, and were made by Messrs Skidmore of Coventry. They are remarkably complete.

- 1.1.13 The two lodges flanking the driveway inside the gates have L-plans, but are carefully and picturesquely dissimilar, though of comparable scale and design, namely one storey plus attic. They have high, gabled slate roofs, tall chimneystacks, mullioned-and-transomed windows with pointed upper lights, canted bays and pointed door surrounds. The red sandstone is dressed and snecked. According to newspaper reports of the opening, all the lodges around the cemetery contained two living rooms, a scullery, a private yard, and three bedrooms. The Liverpool Mercury records that they housed a mason, a sexton, a gardener, a carter, and a policeman and were praised for offering an excellent measure of security.
- 1.1.14 The main entrance is far and away the most original and impressive entrance to any cemetery in Liverpool, and a striking statement of the importance attached by the city to the creation of a new municipal cemetery in the mid-nineteenth century. The entrance to the Edwardian Allerton Cemetery is of a comparable scale, but lacks Anfield's inventiveness and quality of ornamentation and detail.

Walton Lane entrance and lodge

- 1.1.15 Walton Lane entrance and lodge is situated 400 metres north of the main entrance, and dates to c.1862; it too was designed by Lucy & Littler. It has one carriage entrance flanked by two foot gates, with square piers with pyramidal caps. There are two single-leaf and one double-leaf ornate wrought-iron gates, of similar, but not identical design to those of the main gates. They were apparently made by a Mr. Brown of Birmingham. On the boundary wall south of the gates is a stone plaque for displaying the opening hours.
- 1.1.16 The lodge to the north of the carriageway inside the gates is of one storey plus attic in snecked and dressed red sandstone with a slate roof. The façade is symmetrical about a projecting porch with two-centred chamfered archway, and dormer window above, except for the off-centre chimneystack. Mullioned-and-transomed windows with pointed upper lights; the first floor examples in the gables ends have hood moulds. There is a rear wing with a parallel gabled roof and large chimneystack. The metal-framed casement windows appear to be original. There is a walled back yard.
- 1.1.17 Priory Road entrance and lodge is situated 400 metres east of the main entrance. The lodge is dated 1862, and was designed by Lucy & Littler. There are identical gates and gate piers to the Walton Lane entrance, with a further stone opening hours plaque. The lodge is the most charming and elaborate of all the surviving examples, being of snecked and square dressed red sandstone with a slate roofs. It is one storey plus attic, L-plan, with a porch and octagonal stair turret with pyramidal cap in

the re-entrant angle, having a triangular bay window to the carriageway, tall, prominent chimney stacks, metal-framed casement windows in rectangular chamfered surrounds, and a walled back yard. The lodge has a separate foot-gate through the boundary wall, of similar wrought-iron design to the public entrance gates.

Registrar and Clerk's Office

- 1.1.18 Registrar and Clerk's Office is situated in Priory Road, 200 metres west of the main entrance. It was designed by Lucy & Little, and the rainwater hoppers are dated 1862. This is a much more substantial building than the lodges and was designed in Jacobean Revival, rather than the Gothic style, with lots of gables and tall chimney stacks (one against the east end has now been reduced), and mullioned-and-transomed windows. It comprises two storeys, is of five bays, with an irregular plan, built of red dressed and snecked sandstone, with slate roofs, and canted bay windows. In the west façade facing is a Tudor-headed door and a bell canopy in the apex of the gable (the bell is now missing), with a weather vane above it. The door is close-planked and studded, with a decorative iron handle. The building housed the offices of both the clerk and registrar, including a boardroom, together with a residence on the ground floor.

Cherry Lane entrance

- 1.1.19 Cherry Lane entrance is dated 1864, and was designed by Lucy & Littler. Construction of this entrance was delayed until after the Cemetery opened because it had to be built under the new London and North Western Railway Edge Hill to Boolte line. It is an ingenious design with a carriageway and flanking footways, which are cut through the railway embankment as red sandstone tunnel vaults, the carriageway being separated from the footways by open arcades of thick square piers with chamfered edges. The tunnels are aligned with the principal east-west axial drive of the cemetery, which means that they pass under the railway at an angle. The elaborate tunnel entrances are built square to the drive. The potentially awkward junction between the entrances and the receding embankment is articulated by an extravagant tourelle rising from a very squat column, one on each side.
- 1.1.20 This gateway is a unique response to a unique circumstance, and has no parallel at any other Liverpool cemetery, and probably at any other cemetery in the UK. The dark and gloom of the tunnel interiors is atmospherically appealing, but this is exactly what the architects had wanted to avoid by introducing a light shaft in the centre of the bridge. Either the Board, or more likely the railway company, must have objected and the shaft was omitted from the final design.
- 1.1.21 No image has been found so far in the course of this research for the lodge that stood inside the gate north of the roadway. It was demolished in c.1977 and it is believed that much of its masonry remains on site, hidden beneath vegetation.

Nonconformist Mortuary Chapel

- 1.1.22 The nonconformist Mortuary Chapel is dated 1862 on the rainwater hoppers, and was designed by Lucy & Littler. It has a commanding presence, designed in an Early Decorated style, and built with snecked and dressed red sandstone, and banded slate roofs. The nave has an apsidal east end, a north aisle, south vestries and waiting rooms under a continuous roof; there are north and south porches, the north porch with c.100 ft. steeple over it. The tower has set-back buttresses and the spire has angle pinnacles and lucarnes, with lively gargoyles at the corners. There is good geometric tracery in the big west window, and strapped and boarded doors.
- 1.1.23 This chapel was designed to seat 230 mourners in the four-bay nave. The original benches, with cast-iron framework, survive. The north aisle was for the reception of

up to 20 coffins, with encaustic tiles on the walls to dado height to aid cleaning and double doors at the east end. The Liverpool Mercury reported when the cemetery opened that 'the aisles may be subjected to a through draft without inconvenience to those in the chapel, and to a sufficient height the aisles are laid with encaustic tiles to admit cleansing. The arrangement is so far unique, and the board has been led to adopt it from knowledge of the inconvenience experienced at other cemetery chapels where such provision does not exist.'

- 1.1.24 The aisle is separated from the nave by a six-bay arcade. This is of unusual but elegant design; each of the three principal bays is divided in two by a slender intermediary pier and two subsidiary arches. All the piers have well carved foliate capitals. The north sides of the piers are worked flat to receive a now missing timber screen. This was probably a later insertion. The screen was no doubt of similar function to the stone one planned for the Church of England chapel from the outset. As the Mercury described, this was designed 'so that all offensive effluvium is avoided, and at the same time the coffins are visible to all attending the service.'
- 1.1.25 There is a blank south arcade of the principal bays behind which are vestries and waiting rooms with some original features, such as the simple Gothic fire surround in the waiting room. The open timber roofs are cross-braced. The flooring is stone flagging in the nave and aisle, with tiles on the slightly raised east end. Cast-iron grills are set into the floors above the heating pipes, these being of a delightful pattern with flowers and birds. The reading desk and altar table, both oak, appear to be original. There is no stained glass, though the lancets in the east apse have been crudely painted with lozenge patterns in red and blue. There is only one brass wall memorial tablet.

Roman Catholic and Church of England Mortuary Chapels

- 1.1.26 The former Roman Catholic and Church of England Mortuary Chapels date to c.1862, and were designed by Lucy & Littler. Both were demolished between 1968 and 1976. The Roman Catholic chapel was the nonconformist chapel's 'twin' in Gay's carefully symmetrical layout, and was, in form, a very similar mirror image, though different in detail. The Church of England chapel was the centrepiece of the Cemetery layout, standing on its centreline on the axial east-west drive leading to the main gate, overlooking the sunken central area and midway between the other two chapels. As such it was a symmetrical design with a central steeple facing the main gate and matching apsidal ends. Both these chapels were constructed of red sandstone with slate roofs, like their surviving nonconformist sister. The steeples of all three were about the same height, c.100 ft., to reflect the equal status bestowed on all denominations within the cemetery. The sites of both are now grass plots.

Catacombs and Memorial Arcade

- 1.1.27 The Catacombs and Memorial Arcades date to c.1862-3, and were designed by Lucy & Littler. Above ground are the long, low structures intended for the erection of memorial tablets, comprising nine bays of snecked and squared red sandstone, with apsidal ends. The outer bays on the west side have pointed arched entrances; the central bay is a through passage, or portecochere, with higher arched entrances. The intermediary bays have three blank lancets each, filled with yellow freestone memorial panels, some still blank. The roof, now lost, was supported by transverse arches, which survive, and had skylights to illuminate two vestibules, one either side of the through passage (the wrought-iron gates dividing the through passages from the vestibules survive). Along each side of these are arched recesses set behind an arcade of quatrefoil columns, designed to house memorials. The catacombs themselves were filled in circa thirty years ago but were described by The Liverpool Mercury in 1863:

Beneath the [vestibules] are eight ranges of catacombs, to which access is gained by a flight of steps, the coffins being lowered on noiseless machinery. The catacombs are built on dry rock, and consist of spacious passages lit from above with lofty arched recesses on either hand, to be fitted up with stone slabs as required, according to patterns shown on the spot. It is intended that the end of each receptacle shall be enclosed after interment, as the purchase may require. The floors are laid with tiles, and the whole are ventilated by open grating and a hollow shaft from each recess to the roofs of the corridors.

- 1.1.28 The exact arrangement is not entirely clear from this, but the recollections of cemetery staff and others indicate that the 'silent machinery' was hydraulic, and contained in stone catafalques standing at both ends of the buildings. Hydraulic machinery had been employed at The Cemetery of All Souls, Kensal Green, in London in 1833, and at Norwood, where a Bramah hydraulic press was used. Detailed examination of the catacombs might provide evidence for a similar system. The stairs were beyond a wall in the apsidal ends. Below ground, the 'arched recesses' were cut back directly into the base rock, probably to a plan that mirrored the ground level recesses above. The reference to eight ranges might equate to four per structure, two down each side, separated by the cross passage. The architect's initial proposals, presented in February 1862, had space for 1,280 coffins, and room for further expansion of necessary.
- 1.1.29 The memorial arcades are now badly damaged and roofless after persistent attacks by vandals and arsonists. They have been fenced off to prevent access and further damage.

Crematorium chapel, columbarium and lodge

- 1.1.30 The Crematorium chapel, columbarium and lodge are situated on Priory Road, 500m east of the main entrance to the cemetery. The Chapel, 1894-6, was designed by James Rhind for the Liverpool Crematorium Company Ltd; the Columbarium, 1951, was by the Liverpool City Architect's Department. The crematorium was only the fourth to be built in the UK. In a lecture on the planning of crematoria and columbaria given to the Society of Architects in London in 1906, the architect Albert Chambers Freeman praised it as an '*excellent example of a well planned crematorium, with a small columbarium.*'
- 1.1.31 The chapel is made of dressed snecked red sandstone, with a slate roof. It has a T-plan. The chapel itself has a roof aligned east-west, with a symmetrical but blank southern façade dominated by an attached gabled porch with gaping two pointed entrance. Buttresses at the ends of the façade rise to form gable parapets; the east and west returns contain large traceried windows. An attached north wing contains the furnaces, and the chimney is disguised as a north-west tower, with louvered 'bell' openings to emit the smoke and embattled parapet. There is single-storey twentieth-century wing attached to the north-east.
- 1.1.32 The interior of the chapel has an open timber roof, with arch braced trusses springing from corbels. The present arrangement dates from 1953 when the seating was re-orientated to face the north wall and its three arched openings, and the larger central one was adapted to house the catafalque behind a wooden screen with curtained opening (the original orientation was eastward.) The pews appear to date from this reordering, but the readers' desks and chairs, and the doors are original. The lighting dates from 2002. The side arches lead to a vestry and the furnace room, a surprising, lofty space lit by high, traceried windows. The upper walls still retain their original, and high quality panelling. The single original coke-fired oven has long since been replaced; there are currently three gas-fired units. There is a columbarium in the crypt

of the chapel, reached by a staircase with 1950s balustrade in the simple northern extension with a pointed doorway. The 486 niches for urns are arranged from floor to ceiling in the walls of three narrow parallel passages. They are all now full, some sealed with plaques, others with glass doors displaying the urn inside. In addition all available wall space is covered in plaques, and the floors and some of the walls are lined with different coloured marbles.

- 1.1.33 The 1951 Columbarium, immediately south-east of the chapel, is in the form of a gently curving open arcade of red sandstone with a stone pergola front creating a sense of enclosure to the chapel forecourt. It is partially sunk behind a dwarf wall, and niches for the urns fill the back wall. There is a World War Two memorial at the south end.
- 1.1.34 East of the gateway into the crematorium is a red sandstone lodge, of two-bays, comprising one storey plus attics. It is much less ornate than Lucy & Littler's 1862 lodges for the Cemetery, with, for example, only simple sash windows.
- 1.1.35 This was only the fourth crematorium to be built in the UK. The only other example in Liverpool is at Allerton Cemetery and its angular modernism is in complete contrast to Rhind's late Victorian Gothic Revival. None of the cemetery has been cleared of headstones and monuments, and there are many impressive and high quality monuments, gathered principally along the axial drives and in front of the catacombs and chapel sites.
- 1.1.36 The extensive band of simple white headstones around the edge of the sunken area mark cremated remains.

Chinese cemetery

- 1.1.37 Along the eastern boundary south of the Cherry Lane entrance is a Chinese cemetery, with headstones dating from c.1917 onwards. This part of the cemetery provides a reflection of the importance of the Chinese community in Liverpool and includes memorials to members of the Chinese Labour Corps established during the First World War when almost 200,000 labourers were recruited to assist with the war effort. There is also a monument to Chinese people who had died in Britain erected when diplomatic relations with The Peoples' Republic of China were established in 1950. It is thought that the early date, nature and extent of the Chinese part of the cemetery is probably very unusual. These include two to members of the First World War Chinese Labour Corps and a 1950 memorial to all the Chinese who have died in Britain. The Chinese community in Liverpool is one of the oldest in Europe and these maybe some of the earliest Chinese burials in a British municipal cemetery. Further research is required to set it in a national context.

War memorials

- 1.1.38 West of the northern catacombs, in the sunken area, is the memorial to the fallen of the First World War. It consists of the standard elements of an Imperial War Graves Commission cemetery, identical to those found at British military cemeteries across the world, namely Sir Edwin Lutyens' Stone of Remembrance and Sir Reginald Blomfield's Cross of Sacrifice (both in Portland stone) facing each other across a small lawn. The names of the fallen are engraved under Kipling's 'THEIR NAME LIVETH FOR EVERMORE' on two low Portland stone walls, one on either side of the lawn. A third was subsequently added behind the Cross with the names of the dead of the Second World War. A low holly hedge surrounds the memorial.
- 1.1.39 Immediately south of the southern catacomb is the Communal Grave, a memorial and grave for the civilian victims of the enemy bombing of Liverpool during the



Second World War. It was designed by the City Architect, Ronald Bradbury and contains the bodies of 554 people, 373 of whom could not be identified. It consists of a platform surrounded by a dwarf wall, a seat and a simple memorial stone, with the communal grave laid out behind; it is 170 ft. long and 8 ft. wide. The memorial is faced in Westmoreland Green Stone and bears an inscription and the City's arms, carved in relief by the Liverpool sculptor Herbert Tyson Smith. The memorial is deliberately plain and devoid of religious emblems to reflect the fact that the grave contains the bodies of many people of unknown nationality and religion. The Grave was unveiled in 1951.

1.2 Alterations and Changes

- 1.2.1 There have been various changes to the Cemetery and Crematorium. As opened, only c.39 hectares were cleared; the remainder, the portion south-east of the nonconformist chapel, was reserved for future use and the land and pre-existing houses on it were let. The bulk of this undeveloped land was laid out as an extension of the cemetery in two phases, one dating from between 1909 and 1928, and the second from after 1928. The southern most part was given over to the building of Anfield Secondary Modern School (now demolished and used for parking) between 1928 and 1939. A petrol station occupies the site on Priory Road immediately north of the school.
- 1.2.2 Few changes were made to the layout and landscape prior to c.1970. A First World War Memorial was erected in north-west section of the central sunken part. What appears to have been the quarry that supplied the building stone for the cemetery structures is shown on Ordnance Survey maps at the far north end of the site. In 1951 a Communal Grave for victims of enemy bombing of Liverpool during the Second World War was unveiled south of the southern catacombs building. In the same year a new Columbarium was opened next to the Crematorium Chapel to supplement the one in the basement of the chapel, which was full. Modest changes were made to the interior of the chapel in 1953 and again in 2002. At some time in between the seating was reoriented.
- 1.2.3 The last earth burials were in the 1980s, though the Cemetery remains open for the laying to rest of cremated remains. Earth burials were stopped because of the proximity of the underlying sandstone to the surface in the remaining sections of the Cemetery. The cost of digging into this was considered prohibitive.
- 1.2.4 At some point between 1968 and 1976 the Church of England and Roman Catholic mortuary chapels were demolished to reduce the burden of maintenance and problems of vandalism. The nonconformist chapel survived as an ecumenical facility until 2002, when it was closed because of obsolete heating and electrical systems. It also requires substantial works to failing roofs and rainwater goods, which have caused water ingress and failing plasterwork.
- 1.2.5 The catacombs were closed to visitors in the 1970s. After vandals broke into the vaults and desecrated graves, leaving bones strewn around the ground outside, the catacombs were in-filled. Fires in the 1980s destroyed the roofs.
- 1.2.6 The lodge inside the eastern gate to Cherry Lane was demolished in c.1977 after it proved difficult to find tenants, and became a target for vandals.

The Crematorium

- 1.2.7 The crematorium was not a part of the initial scheme it was the initiative of the Liverpool Crematorium Co. Ltd. As its President, Alfred Holt explained to the Burial

Board in December 1891, 'the Company was an undertaking with other aims than gain; its chief endeavour being to change the public sentiment in favour of Cremation.' He added that the Company were anxious to be situated near a railway, and to have the use of the roads and other conveniences of the cemetery, which they adjoined. Further that it was their intention to use smokeless coal in order to try and obviate any possible objection to a chimney. It solicited four Liverpool cemeteries about the possibility of building a crematorium alongside their burial grounds, but only the Liverpool Burial Board appears to have shown enthusiasm. Once leading counsel had advised that there was no legal impediment to the Burial Board selling land for this purpose, and the General Vestry had voted for it, the Company bought a plot of land on Priory Lane occupied by a house called the Priory for £1,875 in October 1892.

- 1.2.8 The Burial Board retained the right to approve the Company's plans, and it appears to have sought amendments to the plans presented by the Company's architect, James Rhind, before approving his scheme for the buildings in May 1894. At some point the Board must have overcome its initial objections to the Company's requests to build a separate lodge to the crematorium, because one was in the end erected. The chapel was erected 1894-6. In October 1908 the crematorium was acquired by the Liverpool Corporation under parliamentary powers obtained for the purpose.



2.0 Anfield Cemetery – Assessment of significance

- 2.0.1 This assessment of significance not only deals with the fabric of Cemetery, but also its designers, social and community significance and perhaps most importantly, the part in the development of Cemeteries locally and nationally.
- 2.0.2 Almost all the buildings, and the principal gates, are listed Grade II*. The whole site is designated Grade II* on the register of parks and gardens of special historic interest in England. The Cemetery is a nationally important example of a Victorian publicly funded cemetery.

2.1 The landscape design and architectural significance of the Cemetery

- 2.1.1 Lucy & Littler were a successful local Merseyside practice. As a group, their buildings at the Anfield Cemetery form a very good example of mid-Victorian public architecture, expressed in a Gothic idiom ranging from the high ecclesiastical Gothic of the chapels, through the picturesque cottage ornée of the lodges to the imaginative main gate and ingenious Cherry Lane entrance. Many of these structures are excellent examples of how Victorian architects adapted Gothic forms and motifs to create entirely modern building types; there were no medieval precedents for Anfield's grand principal entrance, or for its public mortuary chapels, or catacombs served by hydraulic lifts, or indeed a gateway placed under a railway line.
- 2.1.2 Despite the loss of two chapels and a lodge, the 1860s buildings constitute one of the best examples of nineteenth-century cemetery architecture in the North West of England. They are also one of the most important expressions of the spirit of municipal improvement in Victorian Liverpool. The architecture is particularly noteworthy for the quality of carved stone detailing, and the outstanding wrought-iron gates.
- 2.1.3 The layout of the Cemetery is by Edward Kemp, and developed from the skeleton of a plan devised by Gay before his resignation. Unable to create a vertically interesting landscape due to the natural flat topography of the area, Kemp instead created an elaborate horizontal one, a near symmetrical arrangement of interlocking circular and curved paths arranged about two intersecting axial drives. The result is an unusual complexity and inventive layout of national significance. The need to devise a pattern of paths giving easy access all over the site encouraged grid systems, but the complex path system at Anfield is a particularly creative and notable way of solving the problem and avoiding a rigid formal lay out, such as was adopted later in Liverpool at the West Derby and Everton Cemeteries.
- 2.1.4 Overlaying this formal pattern of paths was an informal planting scheme of naturalistic clumps of trees. Although subsequent formal planting has degraded Kemp's scheme, notably avenues, Anfield Cemetery remains a fine example of the synthesis of the formal and informal, which typified the first generation of Burial Board cemeteries.
- 2.1.5 Kemp created nearly 3,000 brick graves under the central sunken area and two catacomb complexes between the chapels. Neither of these ideas was new, but Kemp's use of them here is an unusual and ingenious solution to specific local circumstances – namely the need to build up the centre of the site to create a platform for the chapels level with the main entrance. The catacombs are also unusual because they are entered vertically, not on the level.

The Crematorium

- 2.1.6 Precedents for this new building type abroad were in almost every conceivable architectural style, but Rhind followed the lead of the first UK example, at Woking (1885), and the third, at Glasgow (1895) and followed Victorian ecclesiastical conventions with a form of Gothic. The result is not particularly satisfying or invigorating, perhaps revealing the struggle of the architect with this new building type. One of the biggest difficulties he faced was hiding the furnace chimney. His solution was the most common one amongst early designers, namely to dress it up as a medieval bell tower. Smoke was emitted from the louvers. However, the building does not compare in significance with Manchester, 1892, the first crematorium in the UK to be designed in a style other than Gothic, namely a Lombardy-Romanesque idiom, or the architectural quality of two 1902 schemes, Leicester Crematorium by Goddard & Co. and Golders Green Crematorium by Ernest George, the most celebrated of the early UK crematoria.

2.2 Historical interest: the development of cemeteries

- 2.2.1 The City of Liverpool Cemetery is a particularly ambitious example of the wave of municipal cemeteries constructed across England under the provisions of the Burial Acts in response to mounting public concern about the health risks of chronic overcrowding in urban graveyards. Its scale and the quality of the buildings and layout express both the size of the problem to be addressed in a city the size of Liverpool and the importance attached to providing a new burial place. The scale and quality also make it one of the most significant examples in the North West. Though it was not the first public cemetery to be laid-out in greater Liverpool (that was West Derby), it was the first to be built for the borough.

2.3 Historical interest: the development of crematoria

- 2.3.1 The Crematorium Chapel is of national importance as only the fourth example to be built in the UK.

2.4 The importance of the original and subsequent designers

- 2.4.1 William Gay is a little known landscape designer, specializing in cemetery lay-outs, but ought to be better known because of the quality and imagination of his schemes.
- 2.4.2 Edward Kemp was one of the leading landscape designers of his time. He holds a very significant position in the history of public park design as the pupil and assistant of Sir Joseph Paxton and he was responsible for overseeing the laying-out of Paxton's hugely influential Birkenhead Park. Kemp went on to design a number of municipal parks himself, including the adjacent Stanley Park.
- 2.4.3 Lucy & Littler and James Rhind were successful local architects. The cemetery structures are good examples of the work of Lucy & Littler. In particular the main entrance and the Cherry Lane entrance demonstrate considerable ingenuity and imagination.

2.5 Social and community significance

- 2.5.1 As the City's principal cemetery until the opening of Allerton Cemetery in 1909, Anfield was of fundamental significance to the City's population in the later Victorian and Edwardian era. Since 1909 it has remained one of the City's most important cemeteries. Today, as the burial place of over 300,000, and as an operational crematorium and burial ground, it is in use everyday and visited by thousands of

people every year. It remains, therefore, of immeasurable social and community significance to north Liverpool.

2.5.2 The Cemetery is one of the city's grandest expressions of its long standing religious and ethnic diversity. The design and development of the Cemetery clearly and deliberately reflects the diverse range of religious and immigrant communities, in particular the very large Welsh and Irish communities who have played such a prominent and influential role in Liverpool's social and economic history since the nineteenth century. The layout and architecture of the Cemetery explicitly and carefully bestowed parity on the three sections, the Church of England, nonconformist and Roman Catholic, each of which was principally associated with one of the three major communities, respectively the English, the Welsh and the Irish. The large Chinese section, begun during the First World War, is another important reminder of Liverpool's ethnic diversity. Possibly one of the earliest municipal Chinese cemeteries, it is an important expression of the notable age of the city's Chinese community.

2.5.3 The Cemetery also fulfills an important local recreational function as a public open space, an informal extension of Stanley Park on the other side of Priory Road.

2.6 Important memorials and graves

2.6.1 Perhaps the most important memorials are the two war memorials, to the fallen military personnel of the two world wars and to the civilian victims of bombing in Liverpool during the second conflict and the mass grave.

2.6.2 The Chinese part of the cemetery contains important memorials that reflect the history of the Chinese community in Liverpool and the role of the Chinese Labour Corps during the First World War. It is probably one of the earliest and most extensive Chinese cemeteries in the country.

2.6.3 Amongst the others buried in the cemetery are:

- A number of champion boxers;
- Hugh Shimmin, d.1879, the founder and editor of the Porcupine, an influential 19th century Liverpool magazine;
- C. O. Ellison, d.1904, architect of, amongst other buildings, Birkenhead Town Hall;
- Samuel Bennet Jackson, d.1897, the chairman of the Burial Board for 25 years;
- William Herman, d.1882, artist and author, whose many watercolours of Liverpool are a vital record of the pre-photography city;
- Samuel Waring, d.1907, founding partner of Waring & Gillow.

3.0 History and Evolution of Stanley Park 1865 -2014

The early building history and subsequent development of Stanley Park

- 3.0.1 In the mid-nineteenth century Liverpool was growing at a phenomenal rate. Public open space was extremely limited. St James's Walk and the Mount Gardens, opened in 1767, were the only public gardens in the town. The distinguished local architect and historian Sir James Picton claimed that Liverpool was so lacking in public recreation grounds because until the middle of the eighteenth century it was such a small town that access to open country for all its inhabitants was quick and easy. That had all changed a century later, amidst rising national concern about the importance of appropriate recreational facilities for the health, social harmony and political stability of the exploding urban population, particularly the poor and overcrowded working classes. Ameliorating a living environment of such low quality, as existed in much of Liverpool, through the provision of public parks (as well as bath houses, libraries and museums) would contribute to social cohesion, improving health and reducing crime.
- 3.0.2 In 1843-7 Birkenhead, stole a march on Liverpool by laying-out the highly influential Birkenhead Park. In 1850 Liverpool Corporation's Improvement Committee launched a competition inviting architects, engineers and surveyors to draw-up plans for the improvement of the borough and the laying-out of the still open, largely agricultural land around it. It was won by H. P. Horner, who proposed creating a 'belt of garden or park land' between the town as it then existed and any further urban development. He envisaged that this comprising no less than nine public parks.
- 3.0.3 The Committee was quick to stress that the Corporation did not have the funds to implement such a plan. Nevertheless, Horner's proposals were not entirely forgotten. In 1858 a Sub-Committee of the Improvement Committee was convened to consider *'[T]he expediency of forming a boulevard to encircle the Borough as also that of making one or more public parks'*. It was chaired by one of the town's leading figures, Sir William Earle, who campaigned tirelessly for the realisation of Horner's park belt. The Sub-Committee approached the Liverpool Burial Board to enquire if any of the land it had acquired to build the Liverpool Cemetery at Anfield just north of the Borough boundary could be made available for a park.
- 3.0.4 Though nothing came of this, first Horner's plan and then the Sub-Committee's investigations and Earle's advocacy were the genesis for the creation of three great municipal parks in the 1860s, Sefton in the south, Newsham in the east and Stanley in the north. Newsham was the first to be planned and construction begun in 1865. Stanley and Sefton were authorised by the Liverpool Improvement Act of 1865. A site in the north for Stanley Park was identified immediately to the south of the new Liverpool Cemetery, which had opened two years earlier. The space was principally open fields but there were also some large villas, including Walton Lodge and Woodlands.
- 3.0.5 During 1866 the Committee, without holding a competition (as they did for Sefton), appointed Edward Kemp to plan and lay-out the park. This was presumably on the strength of his work for the Burial Board overseeing the laying-out of the new Anfield Cemetery, and the Committee's decision in 1864 to commission him to design Newsham Park. Kemp presented his first sketch proposals in July 1866 and by June the following year detailed plans had been approved, subject to agreement over the architectural elements of the scheme. E. R. Robson, the City Surveyor and Architect, who had been consulted by the Committee over Kemp's plans for Newsham, drew these up. His detailed plans were recommended for approval by the Committee in August 1866 and adopted, subject to certain alterations to the terrace requested by



the Council. A strip on the southern edge facing Anfield Road was sold off as about a dozen building lots. This was intended to help defray the costs of construction and was in keeping with the Borough's policy at Newsham and Sefton Parks.

- 3.0.6 Construction appears to have begun in the winter of 1867/8 and the park was opened by the Mayor, with great fanfare and public accolade, on Saturday 14 May 1870 despite not being quite complete. It is estimated that a crowd between 20,000 and 30,000 assembled for the official opening.
- 3.0.7 On 3 January 1871 Kemp reported that very little work was left to be finished, and on the 21 January he wrote to Robson to sever his official connection with the Park, handing management over to the Improvement Committee. The final cost of construction was £38,830.
- 3.0.8 Reaction to the new park was very largely positive. Both the Illustrated London News and The Porcupine, a satirical local newspaper, praised it as a valuable resource for the residents of north Liverpool. The Liverpool Albion declared that *'the natural advantages of the site have been so skilfully turned to account, and so materially enhanced by appearance, it will bear comparison with most other public parks in the kingdom.'* Writing in 1873, Sir James Picton, a distinguished local historian and architect, praised the *'considerable taste and skill'* with which it had been laid-out. With The Porcupine's initially critical 1868 article in mind, he noted that some commentators had taken exception to the ornate character of the lake area and the elaborate and expensive nature of the architectural elements, and argued that a simpler swath of grass and trees, in the manner of Hyde Park, would be adequate for the purposes for which the park had been created, namely the recreation of the working classes. Picton, however, did not agree with these critics and concluded that *'there seems no reason why the public of Liverpool, to whom the park belongs, should not learn, like other communities, to appreciate the beautiful in nature and art, and to take a pride and pleasure in its preservation.'*
- 3.0.9 Less than a month after opening, the Park hosted one of its largest ever events, a great fair held over three days to raise funds for the new Stanley Hospital. There were fireworks, games and sports, balloon rides, and a bazaar and £12,174 was raised. Similar events were held in 1874, 1878 and 1889.

3.1 Design intent, features, buildings, and structures in the Park

- 3.1.1 Kemp's original design is a superb composition of three distinct zones, carefully and subtly interrelated, that exploited the south to north fall of land across the site. Outside these three zones is a fourth component, the eastern park, which is of considerably less interest, and fits somewhat awkwardly with Kemp's closely articulated park landscape.
- 3.1.2 The three zones are:
- The formal landscape of the southern terraces;
 - The informal landscape of the Middle Ground, intended as foil to the counterpoint elements, and
 - The 'Picturesque Landscape', with lakes and shore walks, located along the northern boundary.
- 3.1.3 These are the 'three principle kinds of style recognized in landscape gardening' described by Kemp in his influential publication on garden design, *How to Lay Out a Small Garden*, first published in 1850. In this document 'Picturesque' is used in the

sense intended by Kemp, rather than as understood in eighteenth century aesthetic theory.

The formal landscape, the terrace and walks

- 3.1.4 Along the south-western boundary of the site Kemp created a formal terrace approached at either end by a raised walk. This is the highest point of the Park, and the terrace was intended as a promenade for viewing the rest of the Park spread out below. Specific views were carefully created, an example being of the gazebo beside the lakes. As importantly, the terraces and walks took advantage of the magnificent panoramic views from this elevated position out of the Park to Snowdonia, Liverpool Bay, the Isle of Man, the Lake District and the Pennines. From this vantage point, Kemp's man-made landscape was intended to be seen as a continuation of the natural landscape. The viewer's eye is turned away from the high screen wall along the southern boundary, intended to block out the houses behind and the City beyond, and directed instead to the near and far vistas to the north, east, and west.
- 3.1.5 This is the most architectural section of the park - a highly successful fusion of landscape and built forms. The architectural elements were designed by E. R. Robson, the City Architect.
- 3.1.6 The screen wall is 2.5 metres high and 380 metres long, constructed in red sandstone, and is enriched at intervals with buttressed piers topped with conical caps. Along the central terrace it is further embellished with a blank arcade of Gothic arches. Doorways, now filled, were cut into it to allow residents in the adjoining houses on Anfield Road direct access to the Park from their gardens for an annual fee of a guinea. There are plants growing up and trained along the wall, as was intended by Kemp.
- 3.1.7 In front of the screen wall on the upper level of the terrace are five pavilions built of the same stone. Three abut the wall, the central having eight sides and the much smaller flanking pavilions being demi-octagons. The other two, octagonal and free-standing, define the ends of the terrace, and expertly manage the transition to the adjoining walks by acting as the fulcrum for the change in direction onto their different axes. A whole series of views are superbly framed through their arches, across the Middle Ground to the Picturesque Landscape, and out to the distant countryside. None are better than the revelation of the previously hidden terrace and its ripple of pavilions as one approaches from either of the walks.
- 3.1.8 The Top Walk drops down a turf bank, with two flights of stone steps, to the lower terrace. Both are laid out with floral beds. The front edge of the lower terrace is the parapet of a low rusticated red sandstone retaining wall rising above the Middle Ground. The parapet is pierced at intervals and breaks forward in five 'bastions'.
- 3.1.9 Two lodges, the only residencies in the Park, closed the outer ends of the walks and emphatically marked the entrances to the formal landscape. Dated 1868 and designed by Robson, they were constructed of dressed red sandstone and stood two storeys high with prominent gables, and a full-height segmental bay on the axis of the walk. The lodge inside the Mill Lane entrance, halfway along Anfield Road, was destroyed by enemy bombing in May 1941.

The informal landscape of the 'Middle Ground'

- 3.1.10 Kemp's intermediary zone was laid-out as an informal landscape of open grasslands crossed by serpentine paths with naturalistic clumps of trees, falling gently away from the terrace and walks. Most of the planting was concentrated along the boundaries,

where it was employed in conjunction with low grass-covered mounds to shield the Park from the surrounding streets and houses.

- 3.1.11 The serpentine paths, so typical of earlier parks such as Sefton Park, were used sparingly, and they merge but never cross. Importantly, Kemp very deliberately kept the grassland between the terrace and the lakes area free of paths because their presence would have diluted the power of the relationship between the formal and the picturesque landscapes.

The Picturesque Landscape

- 3.1.12 In the north-east corner of the site Kemp created a condensed Romantic landscape of four interconnecting lakes set amongst wooded mounds. Five bridges connected a circuit of paths around the lakeshores. It was laid out with great skill; the total area is small, but by never revealing more than a limited portion of the view to the visitor at any one point, and by means of a combination of the mounding, tortuously-shaped shorelines and dense, judicious planting, Kemp succeeded in creating a constant element of surprise, with ever-changing and carefully controlled vistas heightened by carefully positioned architectural features (bridges, gazebo and boathouse).

- 3.1.13 Kemp's layout included five bridges. The largest, dividing lakes A and B, is made of red sandstone, has six segmental arches, and an elaborate parapet was presumably designed by E. R. Robson. The other four bridges each have sandstone abutments and a single span of cast-iron beams and ornate railings, and reinforced concrete decks. They are very similar, but with differences of detail. There is some uncertainty over their date. Press reports of the opening of the Park refer variously to timber bridges or stone bridges with timber superstructures, and the concrete decks, if original, would suggest a date no earlier than c.1900. On the balance of probability, if they were not in place for the opening, they were erected soon afterwards. Alternatively, the stone abutments may have been ready in May 1870, but not the iron deck and railings, and so temporary timber decks were installed which were later replaced.

- 3.1.14 E. R. Robson designed the boathouse and the gazebo as two architectural features for sites chosen by Kemp as the termination of carefully created vistas. The boathouse, on the north-eastern shore of lake C until it was drained, had a sandstone ground floor and timber superstructure. Only the former remains following an arson attack in the mid-1990s, which was not re-instated during the 2006-2007 restoration works.

- 3.1.15 The gazebo is a charming octagonal structure near the southern end of the six-arch bridge between lakes A and B. It is an important eye-catcher in views from the terrace. It is built of dressed red sandstone, each side a gothic arch, with round columns at the corners. The steeply pitched slate roof rises through a clerestory to a iron finial. The gazebo originally sheltered a fountain, now lost.

The eastern park

- 3.1.16 The section of the park east of the former Mill Lane is essentially a continuation of the Middle Ground, but also a separate zone. The layout of the serpentine paths and the boundary treatment of mounds and planting is a seamless continuation of the layout in the rest of the Park as are the design of the gate piers. However, there is the very awkward and unsatisfactory transition on the southern boundary between the end of the eastern walk of the formal garden (where the bombed lodge stood) and the start of the Dahlia Walk, which is set back and at a different level.

- 3.1.17 In the context of the overall park there is a lack of excitement and interest in the

design of the eastern section. Compared with the dynamic and incident-packed plan of the Park west of Mill Lane, the eastern area is rather bland. Even the formal element, the Dahlia Walk along the northern boundary, is reduced to a simple broad straight path flanked by grass, shrubs and tree border. This might be because, with a limited budget, design effort and capital expenditure was concentrated to the west, closest to the population the Park was intended to serve.

- 3.1.18 Probably equally important, however, is that Mill Lane was still a public highway when Kemp laid-out the Park. He therefore designed it as two separate sections. It remains unclear at what stage it was decided to seek the closure of the Lane, or if this was intended from the outset. The layout suggests that Kemp viewed the Park as one scheme, and this may indicate he believed the Lane would be closed. This eastern portion of the park became home to the sporting activities demanded by the local population. Football pitches were installed on the eastern portion of the park as a direct response to the working population's affiliation to the emerging national game, strong connections that the park retains to this day.

3.2 Alterations and Changes

- 3.2.1 Since the parks completion in 1870 there have been a number of additions and alterations to the parks fabric, whilst being well meaning most had significant detrimental impact on Kemp's park design. These changes were assessed and proposals for their removal or mitigation were set out in a restoration plan prepared in 2003 and implemented in 2007-2009. This plan resulted from a proposal to relocate Liverpool Football Club's stadium into the eastern section of the park, beyond Mill Lane. Planning permission was granted subject to the remaining portion of the park being fully restored. The park restoration was completed in 2009 despite work on the stadium never commencing.

The formal terraces and middle ground

- 3.2.2 The dilution of the cohesion of the Middle Ground began with the construction of the bandstand in front of the western walk in 1899. In 1900, only a year after the bandstand was erected, the large cast-iron Gladstone Conservatory was assembled close to it, immediately in front of the western walk. The structure was paid for by the heir to a banking fortune, Henry Yates Thompson (who had also provided the Palm House at Sefton Park in 1896). It was designed and cast by Mackenzie & Moncour of Edinburgh. Whilst these additions were not part of Kemp's original plan their siting and location does appear to respect Kemp's design for the park in that they avoided the critical central terrace and associated views, unlike many of the additions to come.
- 3.2.3 When it opened the conservatory contained a selection of temperate plants from Australia and New Zealand, set amongst fountains and pools. It suffered extensive blast damage from enemy bombing in World War Two and did not reopen until 1958. It failed to retain a viable use and became a target for vandalism and antisocial behavior until its restoration in 2007. This restoration included the raising of the pavilion to create a basement café area and the full restoration of the structure itself. It is now one of Liverpool's primary wedding and function venues.
- 3.2.4 The restoration plan highlighted the damage that a number of park changes were having on the clean and uncluttered boundary Kemp intended between the formal terrace and the Middle Ground, and how many carefully designed and controlled views were being obliterated by later park additions. Such intrusions included the creation of bowling greens and associated structures, tennis courts, new linear footpaths and the introduction of formalized tree planting and avenues.

3.2.5 Views out of the Park were even more severely blocked by the additional impact of the maturing of trees around the edge of the Park, and subsequent urban development beyond it.

3.2.6 The 2007-2009 restoration works sought to re-instate Kemp's original design philosophy and removed the bowling greens and tennis courts, returning the middle ground back to open flowing grassland. Along side this a site wide tree removal and planting programme re-established lost views and vistas and enabled Kemp's vision to be revealed once more.

The Picturesque Landscape

3.2.7 Kemp's Picturesque Landscape has been subjected to a number of unfortunate alterations and changes. The four lakes were originally one continuous body of water, cunningly broken up by islands and bridges. Lake C was filled-in soon after 1900, and lake D in 1928 making the boathouse redundant. It has been suggested that lake C was filled-in because it leaked, and this is given some credence by the problems encountered with leakage during construction. However, it has been argued that the principal reason was the emergence of the fashion for elaborate floral displays, for which Kemp's layout provided little opportunity, hence the lake was drained to make way for them.

3.2.8 By 1910 an aviary, donated by Alderman J. R. Grant, was built on the site of lake C. It was removed in 1929 when the area was laid out as a children's garden with statues donated by George Audley, the children's writer.

3.2.9 Two open air swimming pools and a paddling pool were constructed by taking up some of the water area at the north end of lake B in 1923. They were filled-in in 1965, but the crudely utilitarian brick changing room east of the adjacent bridge remained until restoration works in 2007-2009 saw the reintroduction of Lake C. This lake broadly follows the original Kemp design and reconnects the boat house plinth and bridges with the waters edge. Lake D was never re-instated.

3.2.10 A circus of London planes was planted near the entrance in the north-eastern corner of the park, with a mature Wych Elm standing in the centre. This has a wonderful, quite mysterious atmosphere and represents a positive and appropriate addition to Kemp's planting.

The eastern park

3.2.11 Various alterations and changes have been made to this eastern area of the Park. Between 1893 and 1907 an ornate iron shelter (known as the 'Monkey House') was introduced on the edge of the grassland near the northern boundary east of the Mill Lane path. It may have been moved from another location in the Park. The list description gives a date of c.1870 and attributes it to Robson. It was almost certainly designed by its unknown manufacturer and was probably a standard catalogue product. It has recently been removed due to its poor condition.

3.2.12 A strip of parkland along the eastern boundary approximately 15- 20 metres wide was lost in c.1927 due to the construction of Utting Avenue and a bungalow, was erected adjacent to the Park entrance directly off the Avenue. The Park entrance at the Anfield Road / Arkles Lane corner was removed, resulting in former parkland being isolated at the corner between the bungalow and Anfield Road.

3.2.13 Since inception the Park east of the Mill Lane path has been almost entirely turned over to sport. In 1965 a 1,300 space tarmac car park was built over the eastern end of the Park adjoining Utting Avenue for spectators attending World Cup matches at



Goodison Park in 1966. This resulted in the loss of grassland and boundary tree planting, and the creation of two new entrances off Priory Road. In 1970 the Vernon Sangster Sports Centre was constructed on a site between the car park and the grassland. This purely functional and insensitive intrusion in the park was demolished in 2007 and the area returned to grass.

- 3.2.14 The recent restoration works did not include the area east of Mill Lane due to the stadium proposals for this section of the park.

Changes throughout the fabric of the Park

- 3.2.15 Kems design included erection of iron railings on a low red sandstone plinth along the north, west and east boundaries of the Park. Most of this was removed during World War Two and replaced by mild-steel railings after the war, but the section along Walton Lane appears to be original, even though it must have been dismantled and re-erected when the road was widened in the 1950s. The sandstone plinths, railings and entrances up to Mill Lane were substantially repaired and re-painted as part of the 2007-2009 restoration works.
- 3.2.16 The southern boundary consists of the terrace back wall and east of that, backing on to the properties fronting Anfield Road, a mixture of fencing types. The report prepared by Ash Consulting in 1998 suggests that originally there were iron railings set into the ground without a plinth.
- 3.2.17 There are eleven original gates set into the boundary. They all have red sandstone piers, square with a cylindrical upper stage and conical cap. Some have four piers, the central pair set back with screen railings between them and the outer piers. Lost gatepost finials and caps were replaced and repairs made to the worn stonework as part of the recent restoration works.
- 3.2.18 North of the lodge on Anfield Road was the parks works yard, consisting of a utilitarian single-storey nineteenth-century brick range down one side of a narrow yard of granite sets. The greenhouses, which were beyond the far end of the yard, were demolished in the 1980s. The restoration proposals saw part of this area converted into a car park and a new penetration made in the sandstone wall to enable direct access to the park and Gladstone Conservatory.

3.3 Summary

- 3.3.1 Stanley Park is significant because Kemp was able to realise his plans completely, with all the architectural elements. Architecture and landscape are integrated at Stanley to a degree and with a fluency not seen in other Liverpool parks. By exploiting the fall of the land, greater than at the other parks, and by making the greatest use of a much more limited area, Kemp created an intensely planned landscape of greater variety than Sefton. Sefton has a grandeur and a sheer size than Stanley cannot match, but from the terraces at Stanley the visitor can comprehend the whole layout of the park and admire three entirely different landscape zones within one view in a way impossible at the flatter and larger park.
- 3.3.2 Stanley Park has the best position of the nineteenth-century parks in Liverpool (indeed, of any Liverpool park until the creation of Everton Park in the 1980s), and Kemp fully exploited this by creating terraces and walks at the top of the slope with superb panoramic views (now greatly diminished) as far as Snowdonia, the Isle of Man and the Lake District. Thus Kemp was able to link his man-made landscape with the natural landscape in a way unique in Liverpool. The subsequent spread of Liverpool's suburbs way beyond the northern and eastern boundaries of the park

have substantially interfered with this vision, but an early description of the Dahlia Walk in The Porcupine suggests that Kemp intended the Park to be experienced as an extension of the open countryside beyond: *'the view here is magnificent, and one can hardly say where the park ends, as it appears to be part of the general country.'*

- 3.3.3 The relationship between Stanley Park and Anfield Cemetery also makes it unique in Liverpool. To date no direct evidence has been found to demonstrate that the Park was laid out with the intention that the Cemetery be considered partly as an extension of it, to be used for walks and recreation in conjunction with it; however, Kemp was the designer of both, and there is physical evidence in the careful alignment of Park entrances with Cemetery entrances on Priory Road. It seems highly probable, therefore, that this relationship was intended.
- 3.3.4 The significant and comprehensive restoration proposals completed in 2009 transformed the park from a neglected and forgotten area and restored it back to its former glory as a park for the people. Its importance to the people of Anfield and Liverpool is no less today as it was when first created. Since its restoration the park has become a key asset to North Liverpool as is proven by the unequivocal success of the restored Conservatory, now called the Isla Gladstone Conservatory, and the many public events held in the park including the Stanley Park Festival held to coincide with the Sea Odyssey giants in 2012.

4.0 Stanley Park – Assessment of significance

- 4.0.1 This assessment of significance not only deals with the fabric of the Park, but also its designers, social and community significance and perhaps most importantly, the parts played in the development of Parks locally and nationally.
- 4.0.2 English Heritage first registered the park in February 1986 and applied a Grade II listing. Post restoration the park was re-assessed on the 17th July 2012 and the listing increased to a Grade II*.

4.1 The significance of Stanley Park

- 4.1.1 Stanley Park is an extremely fine example of a mid-nineteenth century municipal park, designed by Edward Kemp, one of the most successful park designers of his day. It is one of three, planned simultaneously by the Liverpool Corporation as part of a coordinated plan to provide a rapidly expanding and overcrowded city, lacking in public open space, with a ring of attractive, municipally-funded and maintained parks in the interests of public health and social cohesion. Kemp's landscape design, in conjunction with E. R. Robson's architectural elements, is a superb example of the landscape art applied to the public realm.

4.2 Landscape design and architectural significance

- 4.2.1 In a local context, Stanley Park can be compared with the two parks laid out at roughly the same time, Newsham (also by Kemp) and Sefton. Sefton Park is the more celebrated, partly because at 109 hectares it was easily the largest public park laid out anywhere in the country since Regent's Park in London and partly because it was provided to serve the more wealthy population of Liverpool. Newsham is also bigger than Stanley. However, in the central-western section of Stanley, Kemp created in a much smaller area a rich and dynamic landscape, of greater density and variety than found in either of the other two parks. It is within this area that his approach to landscape design as described in his published works 'How to lay out a small garden' is most keenly observed. This publication describes a design relationship between the formal landscape, middle ground and picturesque. Stanley Park's topography and location provided the perfect canvas upon which Kemp could translate his written word into reality.
- 4.2.2 This central-western part of Stanley Park is composed of three distinct zones; the formal landscape of the terraces at the top of the slope; the informal landscape of the Middle Ground below the terraces; and the Picturesque Landscape of lakes and trees beyond. Each of these is planned with enormous care and skill. Perhaps more significantly is the fundamental and superbly executed way in which the three landscape areas are inter-related by carefully created views and vistas and carefully positioned pieces of architecture. These architectural elements were essential to Kemp's vision for the park and integrated seamlessly within the landscape.

Formal landscape – the terraces and walks

- 4.2.3 This is a tour-de-force of the landscape designer's art and a true reflection of Kemp's vision. The terraces are conceived for viewing the park on the slope below and are also planned to take full advantage of the (once) superb panoramic views from this elevated spot. The integration of E. R. Robson's architectural elements into the landscape design, particularly the five pavilions and the decorative screen wall completes the composition. In particular the corner pavilions superbly manage the change of axis at the ends of the terraces, and frame a succession of carefully planned views of the Park and the country beyond the city.

The informal landscape – the Middle Ground

- 4.2.4 This is a much simpler landscape of grass, clumps of trees and sparingly used serpentine paths. It is nevertheless critical to the overall design as a foil to the counterpoint landscapes above and below it. Tree planting is used sparingly to ensure clear open views of the picturesque landscape behind and the breath-taking views out beyond.

The Picturesque Landscape

- 4.2.5 Kemp's great skill in designing this condensed Romantic Landscape of lakes and woods has been to make a really quite small area appear far larger than it is. Only a small portion of the view is revealed to the visitor at any one point by mounding, careful planting and complex shorelines. The result is constant surprise and a series of carefully constructed vignettes and vistas, many framing a series of charming structures – bridges, boathouse and gazebo – designed by Robson. This is a superbly crafted landscape, and a fine example of its kind.

Eastern section of the park

- 4.2.6 The Park east of the Mill Lane path is unquestionably of less importance. It is in essence a continuation of the Middle Ground and lacks the concentrated drama of the western section. It was treated as a separate zone in Kemp's design, because until sometime after the Park opened Mill Lane was a public highway that split the site in two.
- 4.2.7 In contrast to the highly controlled leisure use of the western section of the park the eastern portion was given over to sporting use, in particular football, thus meeting the desires of the local population, the emerging sporting focus and reflecting a park designed for the working man.
- 4.2.8 Aside from the continuation of the serpentine walk along Priory Road, Dahlia walk is the only important landscape component within the eastern section. Yet this still appears detached from the main body of the Park, again perhaps due to the alignment of Mill Lane and the loss of the second lodge building, east of Rose Walk, to bombing during the second world war.

4.3 Subsequent developments and alterations

- 4.3.1 Almost without exception these detracted from the quality and significance of the Park landscape and included the filling-in of two of the lakes; the construction of a bandstand and Gladstone Conservatory; the construction of bowling greens and tennis courts below the terraces; the destruction of one of the lodges by bombing in 1940; the laying out of additional paths across the Middle Ground and the subsequent planting of trees along them; the construction of a large car park across the eastern end of the site; and the erection of a brutally insensitive sports centre on the eastern section.
- 4.3.2 The restoration works that were undertaken in 2007-2009 removed all additions barring the Gladstone Pavillion, bandstand and plane tree circle, thus returning the park closer to its original design. These elements were introduced to the park within a relatively short time period after the parks opening. As a result it would appear that the original Kemp design ethos was respected in their siting and design.
- 4.3.3 The bandstand and Conservatory are fine examples of late Victorian cast-iron park architecture in their own right. They do not detract significantly from Kemp's original scheme because they were constructed in the western extension of the Middle

Ground, and do not interfere with the centre piece section of the Park. Moreover they were carefully placed axially to the western walk, so respecting its formality and design approach. In fact they can be seen as an acceptable extension of the formal landscape.

- 4.3.4 The Plane tree circle, with a sole Wych Elm at its centre, is a puzzling addition to the Park's landscape. The overall effect is similar to that felt when viewing standing stone arrangements, a haunting simplicity creating an energy unlike anywhere else in the Park.
- 4.3.5 The recent restoration works have also brought the Park buildings and structures back into use following years of neglect and repeated attack by arsonists and vandals. These structures are fundamental to the success of the park, both functionally and aesthetically, and are an exceptional example of the successful integration of architectural elements within a park environment.

4.4 The importance of the designers

- 4.4.1 Edward Kemp was one of the leading landscape designers of his time. He holds a very significant position in the history of public park design as the pupil and assistant of Sir Joseph Paxton and he was responsible for overseeing the laying-out of Paxton's hugely influential Birkenhead Park. Kemp went on to design a number of municipal parks himself, including a role in the adjacent Cemetery, and Stanley Park is an interesting example of a designer putting into practice his own published design theories.
- 4.4.2 E. R. Robson was an architect who is best known for the Queen Anne Revival schools he designed for the London School Board after 1871. Before that, however, he was Liverpool's City Architect. His stout structures for Stanley Park, so well in tune with Kemp's landscape, constitute his best and most significant work for the city. They also show him working confidently in the Gothic revival idiom before he embraced the emerging Queen Anne Revival style in the 1870s.

4.5 Social and community significance

- 4.5.1 Stanley Park has throughout its life been of great significance to the communities of north Liverpool as a key open space in a densely developed urban landscape, today one of the most deprived areas of the City. The Park is as significant to the regeneration of the area today as it was to the improvement of the quality of life for the working classes of north Liverpool when it was conceived and created just under a hundred and fifty years ago.
- 4.5.2 The conception of the park was born out of the recognition to provide open space within a rapidly expanding city for the health, social harmony and political stability of its population. Its sister park, Sefton, built in the affluent southern suburbs, is far larger and more ambitious and was much more costly. The relative modesty of Stanley Park is a function of the fact that it was created for an overwhelmingly working class population, which lacked the political strength and social influence to demand more proportionate expenditure on its new park. Whereas Sefton is an expression of the ideals and ambitions of middle class Victorian Liverpool, Stanley was conceived and planned for the 'toiling multitudes.' Indeed, some concerns were expressed before it opened that the design was unnecessarily elaborate and expensive, because costly planting and architecture were irrelevant to the primary purpose of affording healthy exercise for the working masses, and would go unappreciated by them. It was, and proudly remains, Liverpool's working class park.

- 4.5.2 Its social significance is reinforced by its relationship with Anfield Cemetery immediately to the north, and particularly with the stadiums of Everton and Liverpool football clubs, which stand just yards from its north and south boundaries. It is intrinsically linked with the histories of these two famous clubs. The fact that only Stanley Park separates two such illustrious and historic rivals, only half a mile apart, imbues the Park with immense local and regional significance, and has made it a part of English sporting legend.



5.0 Stanley Park and Anfield Cemetery – significance of the whole

- 5.0.1 The mid-Victorian period witnessed the birth of the publicly funded and maintained urban park. Both Stanley Park and Anfield Cemetery are examples of both regional and national significance, as is reflected in their English Heritage Grade II* designation.
- 5.0.2 Both landscapes share a common designer, Edward Kemp, who was responsible for a number of important parks and cemeteries. The juxtaposition of the two is unique in Liverpool and highly unusual nationally. It provides a rare opportunity to appreciate the ideals of the Victorian garden cemetery movement, which saw parks and cemeteries as places of spiritual and aesthetic contemplation. Both are also outstanding examples of early municipal efforts to address social conditions and encourage the physical and cultural aspirations of the surrounding urban population, predominantly lower-middle and working class in Anfield.
- 5.0.3 Stanley Park's significance is enhanced by its location, abutting the City of Liverpool Cemetery. Together the Cemetery and Park form a contiguous open space of over one hundred hectares. The combination of two of the key municipal developments of the nineteenth century, laid out and built to such a high standard, is an expression of Victorian civic ambition and pride of strong regional significance.

Significance of the elements

- 5.0.4 Aside from the strong design principles that Kemp ensured ran through his Park and Cemetery, whether they were the manipulation of views or the exploitation of landform, the Grade II* registered status of Stanley Park and Anfield Cemetery recognizes their individual components. In particular the architectural elements and structures, boundary treatments and gateways.



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