

Grasmere Conservation Area

Conservation Area Appraisal and Management Plan



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GRASMERE CONSERVATION AREA APPRAISAL AND MANAGEMENT PLAN

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Summary of special interest

The special interest that justifies the designation of Grasmere Conservation Area can be summarised as follows:

- Origins as a settlement that perhaps dates to the early medieval period, with a church dedicated to St Oswald, the 7th-century king of Northumbria;
- Development as a centre of water-powered textile industries in the later medieval period;
- Role as a focal point for Lake District tourism following the construction of metalled roads from the 1770s and railways from the 1840s;
- International significance as a centre for Wordsworth heritage, based on the several houses in the parish in which William Wordsworth lived, and on the graves of the Wordsworth family in Grasmere churchyard;
- Numerous large purpose-built hotels as testimony to the 19th-century tourist industry that Wordsworth did so much to inspire;
- Amphitheatre-like setting in a plain surrounded by high rugged fells;
- Expansive views across the level plain to the fells
- Numerous stone boundary walls within the Conservation Area.
- The large open green spaces within the village, with meadows that come right into the centre of the village, with the greenspace known as Moss Parrock at its heart;
- Grass verges and field walls along the lanes, enhancing the relationship between Grasmere and the surrounding landscape;
- Numerous trees, whose foliage gives Grasmere the distinctive appearance of a woodland settlement;
- The contribution of the River Rothay, which creates a natural boundary to the village, and whose banks have been a focal point for building and industry, as well as adding great scenic interest to the village, with its historic and modern bridges and its riverside paths;
- The network of public footpaths linking the village to the river and to the surrounding countryside;
- The quality and homogeneity of the historic buildings, with good examples of both common and rare Lakeland vernacular architecture, historic shop fronts and larger gentry houses and hotels including 11 listed buildings;
- The palette of building materials reflecting the underlying geology of dark grey and purple slate stone, with contrasting blue grey detailing for quoins, window and door surrounds, drip moulds and chimneys;
- The number and variety of activities supported by the village, which is a busy commercial centre with school, social clubs large village hall with a theatre

1 Introduction

The Grasmere Conservation Area consists of the historic core of the small town of Grasmere, a compact settlement situated in a loop of the River Rothay on the northern bank of Lake Grasmere. A major river crossing point was located here on the packhorse route that links Kendal to Grasmere and beyond from the medieval period, and probably before. The 1770 turnpike route (now the A591 trunk road, one of the Lake District's main north-south transport routes) brought coach traffic and growth to Grasmere, which was further boosted by the writings of Wordsworth and his circle, and by the arrival of the railway, so that Grasmere became a major centre for Lakeland tourism, and is today largely dominated by hotels, shops and restaurants catering to visitors.

Grasmere is built on the flat ground enclosed to the east by a river meander and to the west by rising ground and rocky outcrops that come right into the town centre, contributing to the town's attractive mix of built and natural landscapes. The undulating slopes to the north and west of the town have been deliberately landscaped and have been planted with ornamental trees, some of which are now 150 or more years old.

This appraisal proposes that the conservation area boundary be substantially revised to take in some of these parkland landscapes and their associated houses, including Butharlyp Howe (Grasmere Youth Hostel) and two large houses with Wordsworth associations, Allan Bank and Glenthorne.

Grasmere Conservation Area was first designated on 11 September 1984 by the Lake District National Park Authority. Conservation areas are designated under the provisions of Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990. A conservation area is defined as '*an area of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance*'.

Section 71 of the same Act requires local planning authorities to formulate and publish proposals for the preservation and enhancement of these conservation areas. Section 72 also specifies that, in making a decision on an application for development within a conservation area, special attention must be paid to the desirability of preserving or enhancing the character or appearance of that area.

In response to these statutory requirements, this document defines and records the special architectural and historic interest of the conservation area and identifies opportunities for enhancement. These features are noted, described and marked on the Townscape Appraisal Map along with written commentary on how they contribute to the special interest of the conservation area. While the descriptions go into some detail, a reader should not assume that the omission of any building, feature or open space from this Appraisal means that it is not of interest.

This document conforms with English Heritage guidance as set out in '*Guidance on conservation area appraisals*' (August 2005) and '*Guidance on the management of conservation areas*' (August 2005). Additional government guidance regarding the management of historic buildings and conservation areas is set out within '*Planning Policy Guidance 15: Planning and the Historic Environment*' (PPG15).

This document seeks to:

- Define the special interest of the conservation area and identify the issues which threaten the special qualities of the conservation area (in the form of the 'Appraisal');
- Provide guidelines to prevent harm and achieve enhancement (in the form of the 'Management Plan').

This document therefore provides a firm basis on which applications for development within the Grasmere Conservation Area can be assessed. . It should be read in conjunction with the wider policy framework which applies to the area. These documents include:

(i) *The Lake District National Park Local Plan (adopted 1998)*: Chapter 3 addresses the conservation of the built environment;

(ii) *The Cumbria and Lake District Joint Structure Plan 2001–2016 (adopted 2006)*: Chapter 6 provides strategic guidance for the environment for the period to 2016. Policy E38 covers the historic environment.

(iii) *The Regional Spatial Strategy 2008*: Policies EM1, EM2, DP1, DP4 and DP7

2 Location and setting

Location

Grasmere is located at the centre of the Lake District National Park. This part of the Lake District lies within the county of Cumbria, in that part which comprised the historic county of Westmorland. The town lies mainly on the western bank of a meander formed by the River Rothay, just before the river enters Lake Grasmere. This lake lies just to the south of Grasmere, but is invisible from the town and plays little part in its visual character.

The main Kendal to Keswick road, the A591, runs approximately 0.5km to the east of Grasmere, by-passing the town, which is now largely free of through traffic as a result. The town has its own church – St Oswald's – which serves the whole of the larger Grasmere parish, which takes in the adjacent Grasmere Town End conservation area, and several other outlying hamlets.

Boundary

As presently defined, the conservation area is tightly drawn around the core of the built up area of the historic settlement. It stretches from the 'village green' in the north to the bridge, church and rectory that together constitute the oldest structures in Grasmere. It takes in all of the buildings that lie within the westward loop of the River Rothay, and the buildings that line the opposite (southern) bank of the river, including the reading room, school and Bridge House Hotel, which together constitute a mid-19th century extension to the medieval core. As currently defined, it only includes a small part of the northern entrance to the town, consisting of the north-eastern corner of Moss Parrock and the junction of Broadgate, College Street, Langdale Road and Easedale Road. The boundaries are all clearly defined either by the river, field walls, garden boundaries or by the rear plot lines of buildings within the conservation area.

This appraisal recommends that the boundary be extended from its current limits to take in the remainder of Broadgate, which forms the northern entrance / exit into and out of the town, up to and including the bridge over the River Rothay alongside the Rothay Garden Hotel. The eastern side of this road is lined by good-quality 19th-century buildings not much different in age and style to those that lie within the existing conservation area, as well as a 1904 village hall and theatre built in Lakeland arts and crafts style.

Using the River Rothay as the new boundary, the enlarged conservation area would then also take in the historic houses on the minor north western entrance to the town (Easedale Road) and the parkland landscapes around Allan Bank, to the west of the town. These parts of Grasmere all have landscapes and buildings of architectural and historical interest that were left out of the original boundary perhaps because they are separated from the tight-knit centre of the town by extensive woodland and open fields, but it is now felt that they are integral to the town and its history, and should be brought within the conservation area.



Fig. 1: The graves of William Wordsworth, along with those of his sister, Dorothy, and wife, Mary, attract many tens of thousands of visitors a year to town of Grasmere.

Topography and landscape setting

Grasmere lies towards the southern end of the Grasmere Valley, a broad, flat valley located at a height of c 90m above sea level and formed by the confluence of two glacial valleys – one coming from the north (watered by the River Rothay) and the other from the north west (watered by the Easedale Beck). These valleys merge and open out to form the wide flat plain on which Grasmere is located, before closing in again at the southern end of Lake Grasmere, where the outflow from the lake passes through the narrow gap formed by Loughrigg Fell and Nab Scar.

The effect is to enclose Grasmere within a bowl surrounded by upland fells, so that the eye is drawn upwards to a skyline marked by mountains that rise to 400m or more in every direction. These high fells – including Grasmere Fell, Seat Sandal, Great Rigg, Helm Crag, Silver How and Loughrigg Fell – provide a dramatic backdrop to many of the views through and out from the conservation area and give a sense of enclosure to the town. Some of the crags have suggestive shapes (such as the ‘lion and lamb’ on top of Helm Crag), and these have long been an object of interest to artists and visitors to the town.

A major influence on the topography and setting of the Grasmere conservation area is the River Rothay, which encloses the eastern half of the conservation area. The banks of the Rothay have been landscaped to create a riverside walk, providing a scenic extension to the maze of footpaths and lanes at the heart of the village. The southern bank of the river is the location of the school and other buildings associated with the 19th-century growth of the village.

A striking feature of the town is the contrast between the tight urban character of the centre of Grasmere, where small properties without gardens crowd the knot of lanes to the rear of the Red Lion Hotel, along Langdale Road and Red Bank Road and along College Street, and the more open designed landscapes of the town's many large houses and hotels, and the expansive meadows, open parkland and woodland surrounding Grasmere. Constant contrast between open and enclosed, built and natural, designed and wild, are the hallmarks of Grasmere.

Woodland and meadows bounded by traditional stone walls surround the town centre and offer views largely focussed on one large building, backed by tree-clad slopes. The revised boundary would take in much more of this semi-natural landscape, including rocky tree-clad outcrops along the western side of Broadgate, and the parkland landscapes of Allan Bank, Glenthorne and Butharlp Howe.

Grasmere is closely associated with Grasmere Town End Conservation Area, which lies only 0.5km to the south east; these two conservation areas are separated from each other by sheep pasture and there is a strong visual connection between the two settlements. In addition, car parks on the southern fringes of Grasmere serve as overspill car parks for the one in Town End, so there is much pedestrian traffic between the two conservation areas



Fig 2: Grasmere sits on the banks of the River Rothay, in a flat glacial plain, with fells and peaks rising steeply on all sides.

Geology

The underlying geology of the area around Grasmere is part of the Borrowdale Volcanic Group which include outcrops of metamorphic rocks. These provide the main materials from which the houses and village boundary walls are built: Much use is made of slate stone in masonry, which varies greatly in colour and texture through shades of dark red, grey, blue and purple, and is valued as a building stone because it is easy to split along natural cleavage lines that result from the way that the minerals making up the stone were laid down and compressed in parallel planes. Also used, especially for field walls,

are cobblestones, of the same geological origin, but rounded into boulders by glacial and river erosion.

Archaeology

There are no scheduled monuments within the conservation area and no known archaeological sites, although the church and churchyard is likely to have the remains of earlier churches, and the river margins may well have evidence for medieval mills. There is a prehistoric example of rock art in Broadgate Meadow (the recreation ground) consisting of a cup and ring marked stone.



Fig 3: Grasmere's 14th-century church of St Oswald might have Saxon origins.

3 The historical development of the village

It is thought that the name 'Grasmere' is derived from Old English where 'mere' means lake and 'gras' derives from the same root as grass and grazing; hence Grasmere could mean 'lake with grassland', which accurately describes the appearance of the landscape around the town to this day.

Grasmere's Old English name, and its church dedicated to St Oswald (c 604–642), King of Northumbria (634–642) has led historians to suggest that the town has Saxon origins, though the earliest surviving parts of the present church date from the 14th century and the oldest documented record of an incumbent cleric dates from 1254.

The economy of Grasmere at this time was based on sheep rearing and wool processing. Wool products travelled to and from Grasmere along the packhorse track that preceded the turnpike road, and that still survives in many places as a much-used footpath and bridleway. This links Grasmere to the main centres of medieval trade and commerce at Ambleside and Keswick. Though Kendal was the centre of the local woollen industry, there were water-powered mills all along the banks of the River Rothay and its tributaries, and Grasmere is recorded as having ten fulling mills in 1494, engaged in washing and finishing woven cloth.

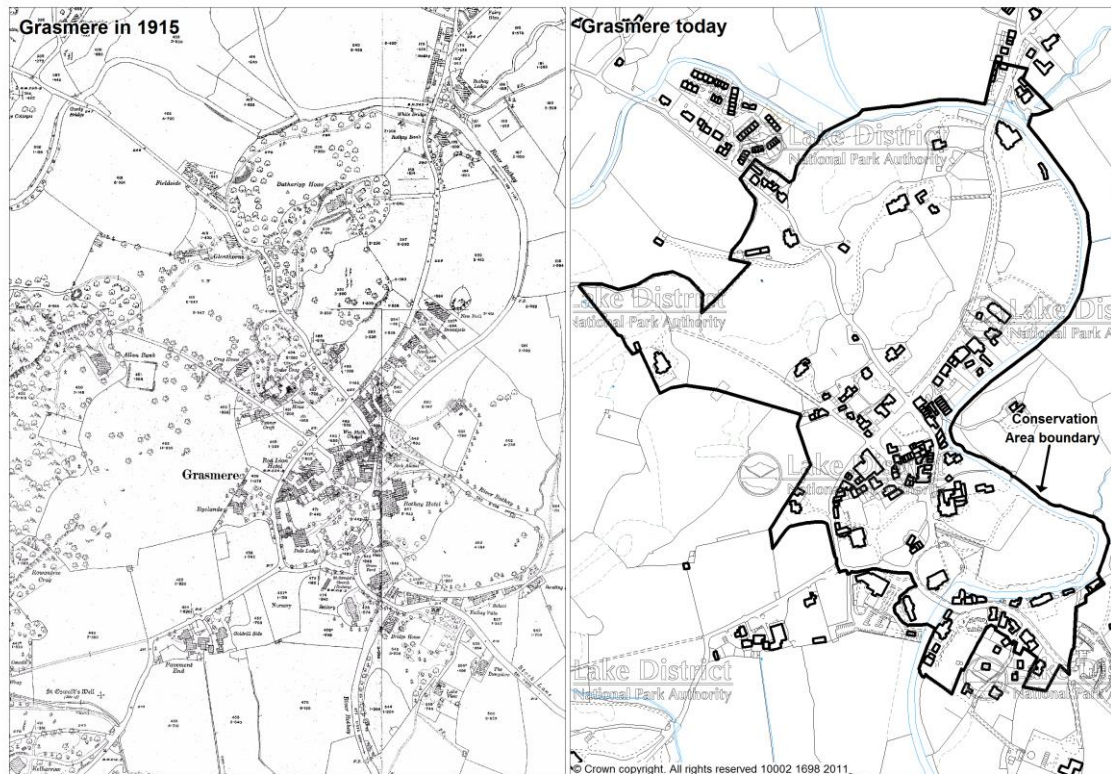


Fig. 4: The 1915 Ordnance Survey map reveals how little has changed in Grasmere compared with Grasmere today

Before mass tourism arrived in the Lake District, Grasmere was, in the words of the poet Thomas Grey, who visited in 1769, a place of ‘rusticity and happy poverty’, of scattered whitewashed farmhouses and slate roofed or thatched slate-stone cottages, with no intrusive brick buildings. Gray saw red brick as the symbol of the nouveau riche, and celebrated the fact that Grasmere has ‘not a single red tile, no gentleman’s flaring house, or garden walls’. Something of the ‘rusticity and happy poverty’ that he celebrates can be found in the tangle of cottages, yards and lanes to the rear of the Red Lion Hotel.

A year after Grey’s visit, a turnpike road opened that linked Grasmere to Keswick to the north and Ambleside to the south. The regular coach services that now passed along this route stimulated the growth of Grasmere as a place of coaching inns where travellers could spend the night, and horses could be changed, refreshed and shod. The Red Lion Hotel is the principal survivor from this period as a coaching inn, and some of the outbuildings that cluster up against this building were probably used as stables and blacksmith’s forges – for example, the building that now houses Cotswold outdoor, and the converted agricultural buildings south of the Methodist church in College Street.

Some sixty years later, in 1829, a commercial directory records that Grasmere was by now a township with ‘several gentleman’s seats, many of which are richly decked with sylvan ornaments and command splendid views of the amphitheatre of mountains which surround the lake’. One of these seats of the gentry was Allan Bank, built in 1805 in

parkland to the west of Grasmere. Though William Wordsworth (1770–1850) decried Allan Bank as an ugly building and a blot on the landscape that he loved, and though he was to quarrel with the landlord over the fact that the house was damp and impossible to heat because the chimneys did not work, he nevertheless rented the house for his growing household and moved here in 1808 from Dove Cottage in neighbouring Grasmere Town End, where he had lived since 1799.

From Allan Bank, he moved again in 1811 to the Rectory, in Grasmere, and then in 1813 to Rydal Mount, in Rydal, where he lived until his death in 1850. Wordsworth is buried, with other members of his family, in the churchyard in Grasmere, and it was his poetic descriptions of the area around Grasmere that did much to stimulate the growth of the town as a centre of tourism in the 19th century.

That tourist industry was given a further major boost when the railway reached Windermere in 1847, placing Grasmere within reach of the cities of northern England, some of whose industrialists built large houses on the fringes of the town. Grasmere's picturesque qualities and the Wordsworth legacy also led to the construction of several large purpose-built hotels.

The 20th century has seen further development with a very high proportion of the buildings in the town now converted to use as shops, catering outlets or as hotels, guest houses or self-catering accommodation. In addition, the town is fringed by newly built shopping and catering outlets, mostly designed to harmonise in terms of scale and materials with the existing buildings. In just under 250 years it has gone from being a remote and rural farming parish in a little-known part of upland England to being one of the best-known towns in the Lake District, in which tourism and commerce now dominate.



Fig 5: Grade-II Listed Church Bridge carries the medieval pack horse route into Grasmere

4 Surviving historical features within the conservation area

Despite its growth and popularity as a centre for tourism, Grasmere's special character has survived, and the town has a number of important historical features, which include:

- The ensemble of buildings in and around the churchyard, which consists of St Oswald's church (listed grade I), along with its separately listed (grade II*) Wordsworth family burial plot;
- The grade-II listed lych gate and attached cottage (now the Gingerbread Shop), which served as the village school from c 1685 to 1854;
- The nearby grade-II listed Rectory, and the attached tithe barn, now owned by the National Trust and home to the Northern Centre for Storytelling;
- The grade-II listed Church Bridge and the Church Stile Studio, Barn and Cottage (all grade II);
- The cottages, yards and former barns clustered around the greenspaces and to the rear of the Red Lion Hotel at the centre of the conservation area;
- Purpose-built hotels dating from the mid-19th century around the edges of the conservation area, including Dale Lodge Hotel, Moss Grove Hotel and the Rothay Hotel (now the Wordsworth Hotel);
- Large detached gentleman's residences built at the same period, including The Bridge House Hotel, Rylands, Crag House and Beck Allans Hotel (and, within the proposed conservation area extension, the Grasmere, Ravenswood and Rothay Bank hotels, Butharlp Howe (Grasmere Youth Hostel), the Glenthorne Hotel, and Allan Bank);
- Civic buildings from the 19th century, including the National School (now Grasmere Primary School), built in 1854, the former infants school of 1862, the schoolmaster's house of 1869, a further classrooms of 1879 and the nearby Working Men's Reading Room (now Social Club) of 1873, representing a cluster of 19th-century development along the southern (eastern) bank of the River Rothay beyond the medieval town core.

5 The character and appearance of the conservation area

Street pattern and building plots

Grasmere has a complex street pattern reflecting the fact that it was the focal point for a large parish, with routes converging on the town from many directions, all eventually leading to one or other of the bridges over the River Rothay at the southern and northern entrances to the town.

The main route into Grasmere from the south follows the pack horse route across meadows from Grasmere Town End along Stock Lane (whose name recalls former sheep herding activity). This crosses medieval Church Bridge, skirts the semi-circular churchyard and then divides. The most direct route bends westwards through Church Stile into Red Lion Square, where the Red Lion Hotel faces east looking over Moss Parrock, which has been partly infilled to the south by a mix of cottages and former farm buildings and both 19th-century and more recent shops.

The alternative route wraps round the town to the west, where Red Bank Road and Langdale Road form a semi-circular back lane on the western side of the town, mirrored on the eastern side by the River Rothay and its riverside footpath. Red Bank Lane passes the large Dale Lodge Hotel to the east and Ryelands, a large detached mid-19th century house, but the character changes markedly along Langdale Road, where four-roomed cottages and a former bakery cluster to the rear of the Red Lion Hotel, linked to Red Lion Square by lanes and paths that thread through between the buildings.

College Street runs round the eastern edge of Moss Parrock and is largely lined with 19th and 20th-century buildings in the local style, as is Broadgate, forming the northern exit from the town, heading for the White Bridge. Though built up for much of its length on the eastern side, Broadgate has few buildings on its western side and is one of the streets in Grasmere that most speaks of the contrast between built and natural heritage.

Building plots within the very centre of the town tend to be small and tightly packed, built right up to the edge of the road with no pavement, nor front or rear gardens, and the occasional small communal yard. This is especially the case of the block to the rear of the Red Lion Hotel and the infilling between Red Lion Square and College Street; hidden from the street are further terraces of cottages, including the Mews Cottages to the rear of the Methodist Chapel and the terrace of cottages in the angle between College Street and Broadgate.

But never far from any of these cramped plots are large houses and hotels, set back from the road with carriage entrances and drives and large front, side and rear gardens, including Beck Allans Hotel, the Wordsworth Hotel, Dale Lodge Hotel and Ryelands.

These in turn give way to the meadows and woods that enclose Grasmere, and that form the setting for even larger houses, such as Allan Bank, Glenthorne, Butharlpe Howe and the Rothay Bank Hotel, sitting in landscapes that are partly wild and partly planted to enhance the views and to screen house from town; the quarries from which the stone was cut to build these houses are also landscaped to create grassy amphitheatres and rocky outcrops.

Separate from the main town, because screened from it by the undulating tree-lined lane of Easedale Road, is the Glenthorne Hotel and a group of cottages and converted farm buildings opposite the hotel. This forms a separate character group on the entry to Grasmere from the north, linked to the town by footpaths that cross National Trust land to the south.



Fig 7: Parts of central Grasmere are densely built up, with properties built up to the road edge without gardens or yards along narrow lanes.

Townscape analysis

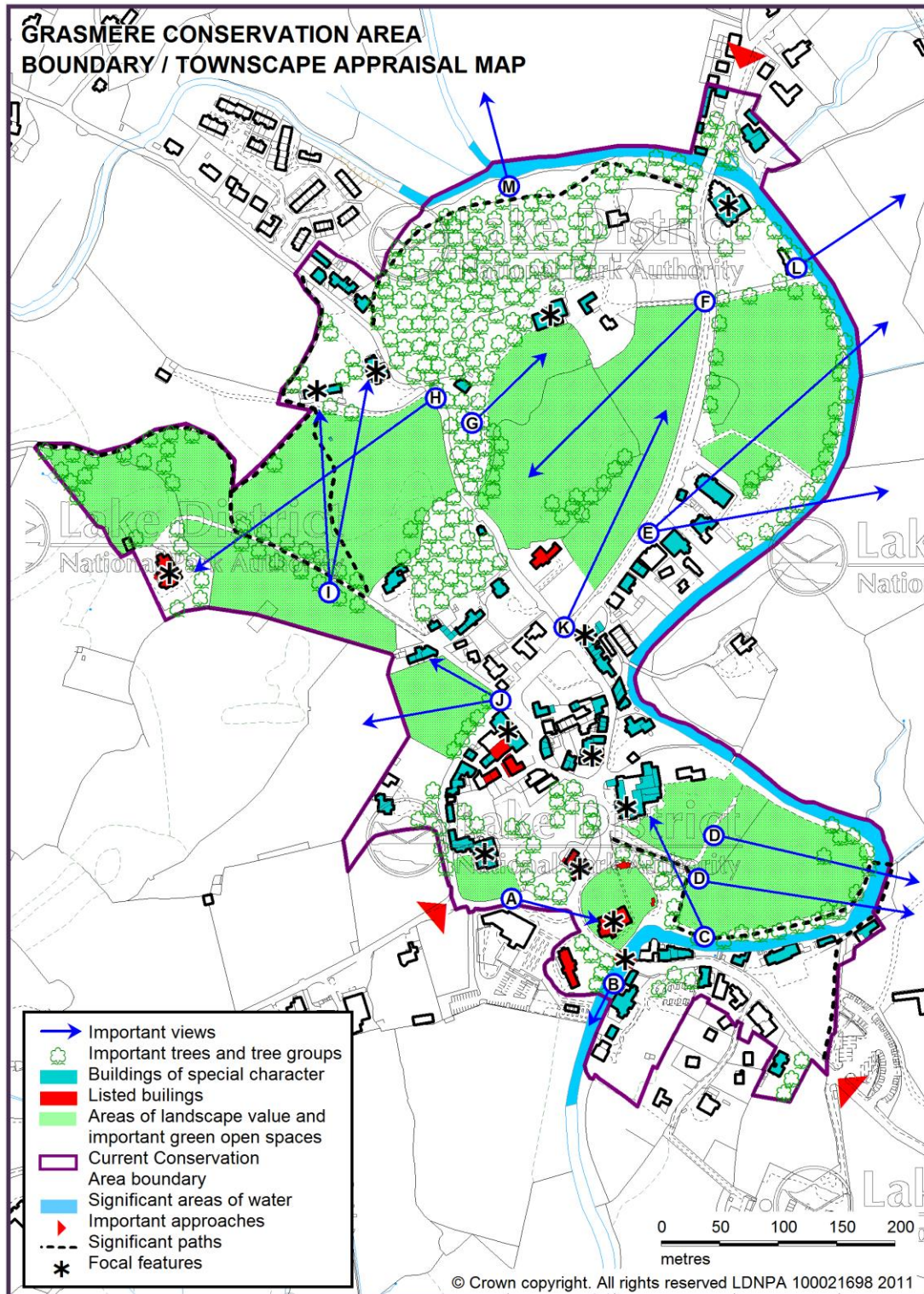
Part of Grasmere's charm is its irregularity and the fact that it is easy, even within a small and compact town centre, to become momentarily lost. There are few straight roads, and the maze like knot of roads and lanes at the heart of the town serve to conceal and reveal buildings and views as you navigate the centre, discovering the village a little at a time.

The many people who come to Grasmere to do just this are directed towards car and coach parks at the margins of the town, and though Grasmere is by no means a traffic free town, it is nevertheless largely free from through traffic and speeding motorists.

Another appealing feature of the town is the interplay of built and semi-natural: fields and trees are never far from sight and the riverside walk, which links the churchyard and two of the car and coach parks, forms an attractive contrast to the commercial bustle of the village centre.

On the whole, new development in Grasmere has respected the scale and character of the older buildings: where cliff-like buildings do loom large over the centre of the town, overlarge for their setting, they tend to be the large hotels – with the Red Lion Hotel now grown from a coaching inn to a very substantial building.

Fig 6 Townscape appraisal Map (See below for key to important views)



Greenery is an important characteristic in spring, summer and autumn, with woodland and meadow contributing to the visual and spatial interplay and contrast between the urban areas and the green fields which are so important to this conservation area.



Fig 8: Central Grasmere's narrow lanes contrast with the wide village green at the focal point of the town.



Fig 9: The conservation area also takes in green meadows and attractive footpaths along the banks of the River Rothay.

Focal points, views and vistas

Views are very important to Grasmere, and they vary between the intimate glimpses of enclosed spaces such as the churchyard and the Wordsworth burial plot from the riverside path, or the views along the river itself from Church Bridge, part of which dates from the Medieval period, and the modern Millennium Bridge to the wide views across

level meadows to the fells that surround the town and create such a varied and interesting skyline. Some of the finest and most romantic views are only to be seen from footpaths: they include the extensive views from Allan Bank to Helm Crag and from the Millennium Bridge to Grasmere Town End and Nab Scar beyond.

Major views are shown on the Townscape Appraisal Map, as follows:

- A – entering the village from the west to the west tower of St Oswald’s church;
- B – from Church Bridge along the River Rothay;
- C – from the riverside path into the town;
- D – across riverside meadows to the fells to the east of the town;
- E – through gaps in houses to the fells to the east of the town;
- F – entering the town from the north to Crag Cottage;
- G – from the road up to the youth hostel, views cross the parkland landscape to the youth hostel (Butharlyp Howe);
- H – from the highest point along Easedale Road, across a semi-parkland landscape to Allan Bank;
- I – from the road up to Allan Bank across meadows and woodland to Glenthorpe;
- J – from the green at the centre of the village out across fields to Tanner Croft and the fells beyond;
- K – from Moss Parrock and Broadgate at the centre of the village northwards across meadows and a tree-clad bluff.
- L- from the riverside path NE to the fells
- M – from Butharlyp Howe to the north

In addition there are many significant views from and into the conservation area given the nature of the surrounding topography and these are too numerous to mention within the appraisal.

Fig. 10: Some of the significant views in to, within, and out from the conservation area.



View A: to the tower of St Oswald's church



View B: along the River Rothay from Church Bridge



View F: entering the town from the north to Crag Cottage



View G: to Butharlyp Howe (Grasmere Youth Hostel)



View J: from the Moss Parrock at the centre of the village out across fields to Tanner Croft (but note the damaged wall in the foreground, the intrusive signage, lamppost and overhead wires, the high rendered wall in the middle ground on the right and the porches, doors and windows of the two-storey terrace to the left of Tanner Croft, in modern stained timber with 'top-hung' sashes.



View K: from the green at the centre of the village northwards across meadows and a tree-clad bluff opposite the houses of Broadgate.

Current activities and uses

Grasmere is a very busy place during the height of the spring, summer and autumn tourist season, with people visiting from all over the world in search of Wordsworth heritage. Some come by car or coach for a few hours, while others stay longer and use Grasmere as a base for exploring the wider Lake District landscape, accommodated by the town's many hotels, guest houses and self-catering holiday cottages.

Businesses in Grasmere range from the relatively picturesque (Sam Read, the bookseller on the corner of College Road and Broadgate, artists' studios and the Gingerbread Shop) to the commonplace (newsagents, mini supermarkets and numerous gift and souvenir shops), with some specialist shops (including clothing and interior design boutiques, a large garden centre and several shops selling hiking and camping equipment) and a wide choice of places to eat, from bakers, sandwich bars and takeaways to sit-down cafés and coffee shops, and pub / hotel restaurants and bars.

Through traffic is discouraged, and there are well-screened car and coach parks at the western, southern and northern entrances to the town.

Open spaces, landscape and trees

The conservation area comprises some very important trees and open spaces that contribute to Grasmere's 'town in a wood' ambience. Within the existing conservation area, the meadows to the east of the churchyard are an important part of the setting of St Oswald's church, as is the churchyard itself and the gardens of the Wordsworth Hotel which, though not open to the public, are nevertheless an important component in views into and out of the conservation area, especially from the riverside path. The river is a particularly important component of the conservation area's character, particularly in the vicinity of the church and adjacent to open space and footpaths. The Grasmere Garden by Church Bridge is open to the public to enjoy, with close views of the bridge and river.

At the other end of town, Moss Parrock, on the western side of College Street, helps to open up the dense-packed urban grain of this part of Grasmere, as do the meadows to the west of Langdale Road and Broadgate, helping to establish a transition from the built-up town centre to the less densely developed fringes of the town.

Moving out from the presently designated conservation area, trees and open space are the key components here, comprising much of the land area within the landscape of the proposed conservation area extension. On the western side of Broadgate are meadows that reach into the centre of the town, made all the more attractive by the bluff of exposed rock that runs parallel to the road, with trees planted along the ridge, reminiscent of tree-clad rocks in oriental painting.

Further out, beyond the attractive village hall, are extensive playing fields on the eastern side of Broadgate, while opposite, a public footpath follows the southern bank of the River Rothay through woodland to Glenside and Glenthorn, an outlying cluster of buildings that feels like a separate hamlet, but that is separated from Grasmere only by a short stretch of undulating road shaded by dense woodland. From Glenthorn southwards, the landscape consist of semi-natural parkland, with a spring, bogs, open pasture, trees and rock outcrops forming an open grassland landscape around the house called Allan Bank.

The planting in the grounds of the youth hostel, Butharlyp Howe, includes large and mature ornamental trees that were probably planted when the house was built, in 1865. As well as beech trees, they include several sequoia (redwood) trees, which would have been a novelty at the time the house was built, coinciding with the beginning of European settlement on the US west coast, from where redwoods originate.

Boundaries

Grasmere's boundary walls are attractively constructed from the blocks of local slate-stone, laid in courses that combine larger square blocks with thinner rectangular blocks to create variety within an overall pattern of horizontal lines. Large through stones are used to stitch the walls together, and sometimes these are left proud of the wall face on one or both sides. There is also a small area of traditional boundary of slate stone slabs on edge alongside one of the cottages in Easdale Road.

The same walls are used to enclose domestic plots, large houses, hotels and fields and rural lanes. The principal difference between urban and rural boundary walls is in the way that they are finished: field walls are capped by rectangular stones laid on edge, either vertically or at a slight angle. Urban walls tend to be lower and finished with flat coping stones, into which various forms of iron estate railings or more ornate railings are set. For example, Silverlea, and Nos 1 to 3 Fieldside have attractive original Victorian railings.

Gate posts consist of large thin slabs of slate stone with rounded or angular tops, like elongated gravestones. Again the difference between rural or urban is in the type of gate: rural gates are of timber, while some houses have wrought iron: the Glenthorne Hotel has especially attractive original late 19th-century wrought iron gates, for example. The homogeneity of boundary treatment helps to give unity to the conservation area, and the occasional departure from this traditional form of boundary treatment (post and wire fencing, larch lap fencing, Leyland Cypress hedging or rendered breeze block walling) is all the more noticeable for being the exception.



Fig. 11: The distinctive boundary walls of the conservation area are formed from

courses of slate stone with capping stones set on edge. Here too is a typical Grasmere gate post formed from paired slabs of slate-stone.

Public realm: floorscape, street lighting and street furniture

The floorscape of the conservation area is prevalently urban and modern in character, with roads, pavements and lanes of tarmac, but with some survival of local slate curbstones. Street lighting, seating and litter bins are modern and unobtrusive. The Millennium footbridge across the River Rothay is a well-designed recent addition to the riverside walk. Signage in abundance is the inevitable result of businesses competing for visitors' attention and trade, but this is only occasionally obtrusive and a colour palette of green, grey and white prevails, helping to tone down and harmonise the signage with the prevailing colours of the slate-stone buildings. Where signage does intrude visually is around the junction of College Street and Church Stile, where the signage of several hotels (Dale Lodge and the Wordsworth Hotel in particular) impinges on the appearance and character of this part of the village because of its colour, size and quantity.



Fig. 12: Litter bin and lamp standard alongside Grasmere's recreation ground on Broadgate.

6 The buildings of the conservation area

Architectural styles, materials and detailing

Most of the buildings in the conservation area are built of local slate-stone and colour contrast is deliberately exploited, with blue-grey stone being used for quoins, lintels and drip moulds, while reddish purple “Helm red” stone is mixed in equal proportions with blue-grey stone for masonry. The stone is laid either in fairly regular courses or is uncoursed, but with square blocks of stone interspersed with several layers of thinner stone to create a lively and varied pattern within an overall structure of horizontal courses.

The stonework is not pointed: on the contrary, the mortar is set far back to give the appearance almost of dry-stone walling, and this adds to the lively and character of the building frontages, because of the alternation of darker shadow and lighter stone. Quoins are made of massive slabs of slate-stone, which in earlier (17th and 18th-century) buildings are laid like Saxon long and short work, alternating upright and recumbent stones (for example, Thimble Hall), but in later (late 18th to early 20th century) buildings are nearly always laid vertically. Through stones occasionally project beyond the predominant wall surface.

A few buildings have been rendered, including the tower of St Oswald’s church (which Pevsner accurately describes as looking more like the work of the arts and crafts architect Voysey than a medieval tower) and several of the larger houses and hotels. The render works well where it reflects the undulating stone surface that lies beneath (for example, Church Stile Studio) but not where the render is of modern materials, combed or decorated with trowel marks (the Gingerbread Shop and the Cotswold Outdoor shop, for example). Again the colour plate makes a difference to the way such buildings blend or stand out: white, cream and grey are the predominant colours, but pink is used for Church Stile, and ochre is used along College Street.

Principal roof slopes tend to be steeply pitched, as are secondary roofs and dormer windows. They are almost all covered in local green slate, often finished at the ridge with ceramic ridge tiles, but the lych gate to the church has a rare surviving example of an earlier Lakeland practice of cutting the slates so that they intersect, locally known as “wrestler” or “wrostler” slates which evoke the embrace Cumbrian wrestlers. Deeply overhanging eaves on many buildings take water away from the walls, and some of the eaves have attractively carved timber brackets or pierced ornamental barge boards. Swept valleys survive on a few buildings. A few chimneys (including some of those on the 19th-century school building) are columnar, in the local vernacular style, but most are rectangular or lozenge shaped.

Single- and two-storied canted and rectangular bay windows, oriels and porches, all with slate tiled roofs, are found on the town’s mid to late 19th-century buildings, adding to their variety. Grander buildings, such as the Wordsworth Hotel, also have slate-roofed verandas. There are three examples in Grasmere of historic shop fronts of a type also found in Grasmere Town End and that look like the work of a local joiner, with three or four tall lights separated by slender turned columns – at Tanner Croft, at The Old Baker’s Cottage, on Easedale Road and next to the Harwood Hotel. Both of these former shop houses have canted corners in which the front door to the shop is located (as does Sam

Read, the bookseller, on the corner of College Street and Broadgate), and side doors that lead to the shopkeeper's accommodation above the shop.

Some buildings have typical Lakeland vernacular drip moulds and window sills of projecting slate stones, and many also have the local three-pane sash window. Another local variant is the upside-down crowstep lintel, made using a succession of long rectangular stone 'beams' each one projecting beyond the one below by about a quarter of its length, all being anchored by a vertical 'keystone'. Despite the inherent weakness of such lintels, and evidence on several buildings of their subsidence, these are used throughout the town on small buildings and very large (for example, on the balcony doors on the main façade of the Moss Grove Hotel, the tall staircase windows of the Harwood Hotel, the southern elevation of the Red Lion Hotel, and all the windows and doors of the Grasmere Hotel).

Several buildings have plaques set into the walls bearing the date and initials of the builder. A plaque on the side of Butharlyn Howe (Grasmere Youth Hostel) records its completion in 1865; shield-shaped plaques with the same TMD initials and the motto *Toujours Propice* ('Always Propitious') appear on Allan Bank (1805) and on what is now the Glenthorne Hotel (1807), built originally as stables and carriage houses for Allan bank and converted to residential use in 1834. A plaque on the side of Grasmere Primary School records its early history and lettering carved into the stone lintel above the adjacent building declares it to be 'The Workman's Reading Room'.



Fig. 13: Thimble Hall demonstrates some typical Lakeland vernacular features, such as massive quoins (here set alternately vertical and horizontal), deeply overhanging eaves and slate-stones of various sizes and colours set in broadly horizontal courses, with triple-paned sash windows.

Listed buildings

A listed building is one that is included on the Government's Statutory List of Buildings of Special Architectural or Historic Interest. These buildings are protected by law and consent is required from the Lake District National Park Authority before any works of

alteration, extension or demolition can be carried out. Listed buildings are marked on the Townscape Appraisal map. These are:

- | | |
|---|-----------|
| • The Church of St Oswald | Grade I; |
| • The Wordsworth Graves in the churchyard | Grade II* |
| • Church Bridge | Grade II |
| • The Rectory | Grade II |
| • Church Stile Studio | Grade II |
| • Barn to rear of Church Stile Studio | Grade II |
| • Church Stile Cottage | Grade II |
| • Moss Side | Grade II |
| • Red Lion Hotel | Grade II |
| • Barn and cottage to south of Red Lion Hotel | Grade II |
| • Dockray Cottage | Grade II |
| • Allan Bank | Grade II |

Significant unlisted buildings

A number of unlisted buildings have been identified on the Townscape Appraisal map as being 'Buildings of Special Character'. These buildings vary, but typically they are good examples of relatively unaltered historic buildings where their style, detailing and building materials provides the streetscape with interest and variety. Most importantly, they make a positive contribution to the special interest of the conservation area. Where a building has been heavily altered, and restoration would be impractical, they are excluded.

Fig. 14: Some features of the buildings in Grasmere.



Massive quoins, hidden mortar, the use of blue- and purple-hued slate-stones, slate drip moulds and triple sashes are all defining characteristics of the local building style.



Two examples of shops with canted corner entrances, one with its historic shop front: note, too, the attractive oriel window, two doors along.



Barge boards, bracketed eaves and another fine example of the craft of mixing stones of different size and hue to create a pleasing pattern of masonry.



A rare urban use of slate-stone wall, more normally associated with field boundaries.



This 'upside down' crow-step lintel is found on a number of buildings, large and small, in Grasmere.



Attractive Victorian railings to Nos 1 to 3 Fieldside.

7 Negative features and issues

Inappropriate alterations to buildings

Some of the buildings within the conservation area are suffering from an incremental loss of architectural detail. The use of inappropriate modern materials, such as the replacement of original leaded lights or timber windows with uPVC, and the introduction of timber top-hung 'mock' sash windows is adversely affecting both the listed and the unlisted buildings in the conservation area. There have also been alterations to door and window openings, resulting in well-proportioned sash windows being replaced by over large picture windows, or of plank doors being replaced by modern mock-Georgian versions. There are also a number of instances where porches have been erected on the entrance fronts of historic buildings that are too large in proportion to the building façade or that are made from non-traditional materials, such as red tile, and which have had a negative impact on the appearance and character of the building.

The use of stains and varnishes on timber doors and windows

A number of the buildings within the conservation area display timber door and window joinery which has been stained and/or varnished in a dark brown colour. This non-traditional treatment severely erodes the appearance and character of these features, to the detriment of the special interest of the conservation area.

Inappropriate additions to buildings

Prominently sited satellite dishes and burglar alarms are visible on a number of listed and unlisted buildings in the conservation area, and overhead wires are also a problem in some places. The large air conditioning unit to the rear of the Red Lion Hotel and the large chimney-like extractor vent on the west-facing side of the Dale Lodge Hotel both detract from the appearance of these buildings. Several buildings have large unattractive dormer windows of non-traditional design on prominent roof slopes. Such additions are highly visible, particularly given the topography of the area which enables clear views of the roofscape. Some properties also have intrusive external lighting.

Siting of downpipes and soil stacks

A number of buildings in the conservation area have had the clean lines of their principal frontages compromised by insensitive siting of soil stacks, drainage pipes and down pipe, which are best sited vertically at the side or rear of buildings, or at the corners, rather than cutting across frontages at an angle, or placed arbitrarily in relation to the design of the building.

Render and wall colourings

Grasmere's colour palette is predominantly silver, blue-grey, purple, white and green. One or two buildings depart from this colour scheme, especially where render has been used and painted. Whereas the pinkish hue of Church Stile resembles historic limewash, the caramel colour of the rendered extension to Moss Grove on College Street interrupts the homogeneity of stone used by the other buildings in the street. Modern renders decorated with trowel marks (the Gingerbread Shop and the Cotswold Outdoor shop) are an inappropriate surface treatment for these listed buildings.

Whether by agreement or design, much of the signage in Grasmere conforms to a colour palette of muted colours – principally of grey, green, white and silver; where more

virulent hues of these colours are used (peppermint green, for example) or where other colours are used for shop signs and awnings (red, for example), the overall harmony of the townscape is disrupted.

Uncoordinated public realm and signage

Several parts of the conservation area are marred by signage: they include parts of the Moss Parrock, and the junction of Church Stile and College Street. A car that appears to be parked permanently on Moss Parrock is used to advertise an antique market, and yellow signs elsewhere in the town advertising the same market are a prominent intrusion at key points in the town. The entrance to the town from the south, along Stock Lane, is another site of multiple signage, which not only undermines the historic character of the conservation area's lanes and open green spaces, it also confuses, rather than clarifies, because there are so many signs competing for attention.

Poor quality paving and uncoordinated range of materials can be found in some parts of the conservation area, such as stretches of concrete and "crazy paving" on Broadgate. There is a redundant service pipe under Church Bridge the removal of which would improve the view from the Bridge (see fig. 5)

Building maintenance and repair

Buildings in the conservation area are generally in a good state of repair, but several give cause for concern. These are:

Allan Bank: this large house was built in 1808 and though William Wordsworth condemned it as an eyesore when it was being built, he later rented it for a period of two years. A century later it was the home of Canon Hardwicke Rawnsley, one of the founders of the National Trust, who bought Allan Bank in 1915 and bequeathed it to the Trust in 1920. It is now rented to a private tenant and is in a poor state of repair. Following a detailed survey an action plan to address the condition of the property has been prepared for implementation

The Workman's Reading Room: this prominently sited building on the path of the riverside walk has a number of unsympathetic alterations and additions, and requires some maintenance.

Cotswold Outdoor and adjacent buildings to the south of the Red Lion Hotel: these listed buildings have suffered from unsympathetic and inappropriate additions and poor maintenance.

The Club Building south of the Harwood Hotel: the rear of this building is being used as a builders temporary waste materials.

Gates and boundary walls

Slate-stone walls are an attractive feature of the conservation area and are generally well maintained throughout the village. There is an occasional loss of sections of walling or of capping stones, such as around Moss Parrock, and there is a need to repair and maintain these traditional stone walls which positively contribute to the character and appearance of the conservation area.

Occasionally non-traditional gates and boundaries have been used, including gates of orange-stained timber, timber fencing of a similar hue, high walls of rendered breeze

block, post and wire fencing and barbed wire. The use of such non-traditional materials detracts from the character of the conservation area and should be discouraged.

Traffic management

The A591, which passes to c 0.5km to the east of Grasmere, takes through traffic away from the town. Well screened peripheral car and coach parks provide parking for most visitors. Even so, parked cars are a visual intrusion in some parts of the conservation area, for example around Moss Parrock and in the forecourt of the Red Lion Hotel.

Design of new development

New development in Grasmere needs to respect the qualities that make the conservation area special in terms of materials, design, scale and colour. This has not always been the case in the past, as the large and bland extensions to the Red Lion Hotel along Langdale Road testify. Large extensions currently being built on to the side of the Rothay Garden Hotel do make use of local roofing slate, but have over-large dormers and windows and doors that appear not to be constructed from timber.

Fig. 16: Examples of negative features and issues in Grasmere.



This mock-Georgian replacement door is out of keeping with an otherwise well-preserved example of Victorian architecture



Replacement doors and non-traditional top-hung sash windows.



Broken walling round Grasmere's village green.



Only the masonry now remains to show the original appearance of this humble cottage.



Coloured render breaks the rhythm and harmony of these building extensions.



Confusing multiple signage.



A further example of a plethora of signage.



Though disguised by paint, the funnel-like air vent is a harsh intrusion.



Air conditioning systems, extractor fans and uPVC replacement windows in what is a Grade-II Listed building.



Despite being listed, this former barn has suffered from inappropriate repointing and the application of a modern render coat, which is now stained with damp mould. Replacement windows, overhead wires, the extractor fan and the intrusive waste pipes add to the buildings distressed condition.

Allan Bank (right) Wordsworth's former home. A survey and action plan are in place to address the condition of the building.



PART 2 CONSERVATION AREA MANAGEMENT PLAN

1 INTRODUCTION

1.1 Legislative background

The designation and appraisal of any conservation area is not an end in itself. The purpose of this document is to present proposals to achieve the preservation and enhancement of the conservation area's special character, informed by the appraisal, and to consult the local community about these proposals. The special qualities of the area have been identified as part of the appraisal process in the first section of this document and both will be subject to monitoring and reviews on a regular basis.

This guidance draws upon the themes identified in Section 7 of the conservation area appraisal 'Negative features and issues'. The document satisfies the statutory requirement of section 71(1) of the *Planning (Listed Buildings & Conservation Areas) Act 1990* namely:

"It shall be the duty of the local planning authority from time to time to formulate and publish proposals for the preservation and enhancement of any parts of their area which are conservation areas."

Section 69 [2] also states:

"It shall be the duty of the local planning authority from time to time to review the past exercise of functions... and determine whether any further parts of their area should be designated as conservation areas"

The document reflects Government guidance set out in *Planning Policy Guidance 15: Planning and the Historic Environment*, English Heritage guidance entitled *Guidance on the management of conservation areas* (August 2005), best practice guidelines, policies within the *Lake District National Park Local Plan* (1998) and any policies which supersede this in the *Cumbria and Lake District Joint Structure Plan 2001–2016* (2006) and the *Regional Spatial Strategy 2008*, together with guidance leaflets including *Converting an old building?* and *Outdoor advertisements and signs*.

It is important that the development control process ensures the preservation of special character and that opportunities are taken to identify and implement enhancements. However, it is recognised that any such improvements may have to be initiated and co-ordinated by us, working with our partners and other funding bodies. The valuable contribution of local environmental and community groups to positive enhancement works and the role of the Parish Plan are also essential to enhancement.

1.2 Designation and extension

The appraisal has examined the conservation area boundaries and has identified that the conservation area boundary should be substantially revised to take in some of the parkland landscapes and their associated houses surrounding the historic core of the town, including Butharlp Howe (Grasmere Youth Hostel) and two large houses with Wordsworth associations, Allan Bank and Glenthorne.

Additions:

- a. It is recommended that the boundary be extended from its current limits to take in that part of Broadgate that currently lies outside the conservation area, including the bridge over the River Rothay alongside the Rothay Garden Hotel and a small group of historic buildings north of the bridge. The eastern side of this road is lined by good-quality 19th-century buildings not much different in age and style to those that lie within the existing conservation area, as well as a 1904 village hall and theatre built in Lakeland arts and crafts style.
- b. Using the northern and eastern bank of the River Rothay as the new boundary, the enlarged conservation area would then also take in the historic houses on the minor north western entrance to the town (Easedale Road) and the parkland landscapes around Allan Bank, to the west of the town. These parts of Grasmere all have landscapes and buildings of architectural and historical interest that were left out of the original boundary perhaps because they are separated from the tight-knit centre of the town by extensive woodland and open fields, but it is now felt that they are integral to the town and its history, and should be brought within the conservation area.

These amendments would ensure that the boundary was tightly drawn to include only the area identified as being of significant value.

1.3 Statutory controls

Designation as a conservation area brings a number of specific statutory provisions aimed at assisting the “*preservation and enhancement*” of the area. These include requiring Conservation Area Consent for the demolition of any unlisted building, restrictions on advertisements, and requiring notice for proposed tree works.

RECOMMENDED ACTION: We will seek to ensure that all development within the conservation area seeks to preserve or enhance the character or appearance of the area in accordance with local, county and regional policies and other guidance.

1.4 Listed Buildings

Listed buildings are protected by law as set out in the Planning (Listed Buildings and Conservation Areas) Act 1990. The listing covers both the inside and outside of the building, and any structure or building within its curtilage which was built before 1947. “Listed Building Consent” is required from the Authority for any work which affects the special architectural or historic interest of the listed building. There are presently eleven listed structures within the conservation area.

Extensions and alterations to listed buildings should conform with policies outlined in section 1.1 above, and should generally:

- Take into account the prevailing forms of development;
- Complement the form and character of the original building;
- Be subordinate in bulk and scale to the principal building;

- Use high quality materials and detailing;
- Pay particular attention to roof lines, roof shape, eaves details, verge details and chimneys.

RECOMMENDED ACTION: We will seek to ensure that all works to a listed building have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest that it possesses in accordance with local, county and regional policies and other guidance.

1.5 Significant Unlisted Buildings

In addition to the listed buildings, there are many individual and groups of buildings and associated features that are of considerable local interest and that make a positive contribution to the character or appearance of the conservation area, and these are shown as 'Significant Unlisted Buildings' on the Townscape Appraisal Map. A high proportion of the buildings within the conservation area were identified by the townscape appraisal to be 'Significant Unlisted Buildings'. There is a presumption that all such buildings will be retained, in accordance with Policy BE12 of the Lake District National Park Local Plan (1998). We will encourage all applications for extensions and alterations to these buildings to be particularly carefully considered

RECOMMENDED ACTION: We will ensure that the qualities of all Significant Unlisted Buildings (as identified on the Townscape Appraisal map) and the contribution they make to the character and appearance of the conservation area are carefully considered in relation to their proposed development or demolition.

1.6 Protecting the local character and features within the conservation area

There is an opportunity to maintain and improve the character and appearance of the conservation area simply by ensuring that day to day improvements, alterations and maintenance of properties, however minor, are carried out sympathetically using good quality materials and details. The local community has a big part to play in this and, over time, the benefit to the conservation area can be very significant.

The appraisal identified that the following alterations can, cumulatively, seriously affect the special character of the area and therefore need to be considered very carefully:

- loss of timber windows and doors;
- alterations to window/door openings;
- the erection of porches;
- minor installations and alteration of materials;
- loss and alteration of boundary walls.

Following consultation and working with the local community, we could seek to retain and conserve those traditional features which are important to the area's character by introducing an Article 4 Direction, to help manage alterations to single family dwelling houses, such as putting up porches, changing roofing material or changing distinctive doors and windows.

RECOMMENDED ACTION: We will seek to consider the need for Article 4 Directions, on a case by case basis, to ensure that the special qualities of Significant Unlisted Buildings are protected.

1.7 Trees

Within conservation areas, anyone intending lopping or felling a tree greater than 75mm. diameter at 1.5 metres above the ground must give us six weeks written notice before starting the work. This provides us with an opportunity of assessing the tree to see if it makes a positive contribution to the character or appearance of the conservation area, in which case a Tree Preservation Order may be served. The appraisal identifies a number of significant trees and groups of trees on verges or within areas of public open space and within private gardens.

RECOMMENDED ACTION: We will seek to consider the use of Tree Preservation Orders in appropriate circumstances where a tree has significant amenity value and is considered to be potentially under threat.

1.8 Setting and views

The setting of the conservation area and views within, into and from the area are very important to its character and appearance. It is important that development, enhancement and public realm work takes account of important viewpoints and that these are preserved or enhanced so that the special character of the conservation area is retained. Important views are identified on the Townscape Appraisal map in the character appraisal.

RECOMMENDED ACTION: We will seek to ensure that development, enhancement and public realm work preserve or enhance important views within, into and from the conservation area, as identified in the appraisal.

1.9 New development, re-development, alterations and extensions

While there are few opportunities for large-scale redevelopment within the conservation area, some improvement or enlargement of the existing buildings may be possible subject to sensitive design and good quality materials and details. There may occasionally be sites where completely new development is acceptable. As the quality of the general environment within the conservation area is already acknowledged by designation, the Authority will encourage good quality schemes that respond positively to their historic setting. This includes the encouragement of high quality contemporary design and materials. Applications will be determined in relation to the policies outlined in section 1.1 above and other published guidance.

RECOMMENDED ACTION: We will determine applications with regard to the local, county and regional policies and other published guidance and seek to encourage good quality design and materials.

1.10 Boundary treatments

Traditionally, most boundaries in the conservation area are defined by stone walls. There is a small loss of these walls where routine maintenance and rebuilding of fallen sections has been neglected.

RECOMMENDED ACTION: We will encourage the maintenance of traditional stone walls and seek their retention rather than their replacement with new non-traditional boundary treatments.

1.11 The public realm and enhancement

The appraisal has identified stretches of very poor quality paving and a lack of co-ordinated and consistent use of paving materials which harm the public realm and character of the area. Given the amount of visitors and pedestrians in the village there is need for enhancement to improve the quality and character of external paved areas, while retaining historic slate curbstones. Parking is an ongoing problem within the conservation area

RECOMMENDED ACTION: The Authority will work with Cumbria County Council, through both enhancement work and planning applications, to ensure that any highway works bring a positive improvement to the conservation area, to ensure that surviving areas of historic floorscape are retained and to achieve an appropriate balance in the provision of on street parking which does not harm the character of appearance of the conservation area.

1.12 Advertisements/signs/external lighting

The appraisal has identified that there are a number of large advertisement signboards within the conservation area, the widespread use of external lighting and the use of non-traditional blinds. The use of such signs and external lighting needs to be carefully monitored and controlled, with regard to size, design and materials, to ensure that any negative impact on the character of this rural settlement is kept to a minimum.

RECOMMENDED ACTION: The Authority will seek to resist proposals for advertisement signage, external lighting, blinds of a scale, design and materials that fails to respect the character of the conservation area.

2 MONITORING AND REVIEW

The following actions are recommended to ensure that this appraisal and management proposals are accepted and acted upon by the local community.

2.1 Boundary review

RECOMMENDED ACTION: The Authority will seek to continue to review the boundary of the conservation area in accordance with Best Practice and guidance on the management of the historic environment.

2.2 Public consultation

The Grasmere Conservation Area and Management Plan has been created by collaborative working between heritage consultants, The Conservation Studio, the Lake District National Park Authority and the local community. The appraisal and management plan has been subject to a four week period of public consultation commencing in December to January 2008-9 and a second four period of consultation in July to August 2009. This included placing the document on the Authority's website and the provision of a public exhibition at Grasmere Village Hall. The document has subsequently been amended to incorporate relevant suggestions and comments.

2.3 Document review

This document should be reviewed every five years. A review should include the following:

- a survey of the conservation area and boundaries;
- an assessment of whether the detailed management plans in this document have been acted upon, including proposed enhancements;
- the production of a short report detailing the findings of the survey and proposed actions and amendments;
- public consultation on the review findings, any proposed changes and input into the final review.

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