



ROSSENDALE
BOROUGH
COUNCIL



Conservation Area Appraisal and Management Plan for Crawshawbooth

Draft Version for consultation

15 September 2026



A High Quality Environment

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PLEASE NOTE: No Conservation Area Appraisal can ever be completely comprehensive. Omission of any building, feature or space should not be taken to imply that it is of no interest or significance.

Executive Summary

An area of Crawshawbooth is proposed to be designated as a new conservation area.

This appraisal will outline the special historic and architectural interest of the area that warrants its designation. The appraisal work was undertaken in early 2026.

The significance of the conservation area has been assessed, and those features that contribute to its special architectural or historic interest have been identified. The appraisal also considers what features are important to preserve or enhance, and what features would benefit with improvement. This is in accordance with national and local planning guidance contained in the National Planning Policy Framework on the historic environment and the local plan. The report makes further recommendations to support the area's special architectural or historic interest. These are contained within the Crawshawbooth Conservation Area Management Plan, which is in Part 2 of this document.

This appraisal and associated management plan has been undertaken by Alexandra Fairclough MA BSc(Hons) LLB(Hons) PGDpLP(Bar) IHBC MRTPI MITG of Heritarc on behalf of Rossendale Borough Council.

Policy HE9 of the National Planning Policy Framework (2026) states that Proposals which conserve those elements of a conservation area that make a positive contribution to the area (or which better reveal its significance) should be supported.

1.0 Introduction

1.1 Background

This conservation area appraisal has been commissioned by Rossendale Borough Council. It follows guidance produced by Historic England. The intention is to objectively record the existing character of the conservation area which is based on the area's special architectural and historic characteristics.

Crawshawbooth is a village situated in the Borough of Rossendale in Lancashire, positioned on the edge of the Pennines and lying just north of the market town of Rawtenstall. It occupies a place within the Rossendale Valley, historically an ancient royal hunting ground, and sits between the settlements of Goodshaw and Loveclough. Its coordinates place it at approximately 53.724°N, 2.286°W, giving it a landscape shaped by upland terrain and valley floors.

The report is set out in two parts.

The first part will comprise the character appraisal:

- Understanding the area: This consists of a summary of the area, its historic development and significance.
- Site appraisal: This sets out key elements of the Conservation Area (CA) and how they contribute to its character, appearance, and significance.

The second part comprises the Management Plan:

- Issues, threats, and management: The report continues with observations around specific issues and threats as well as strengths and weaknesses and sets out a series of Actions to help guide future development whilst ensuring that the special interest of the area is preserved and where possible enhanced.
- Opportunities: This section elaborates on opportunities that have been identified to inform the concluding section.

1.2 Definition of a Conservation Area

A conservation area is defined under S 69 (1) of the Planning (Listed Buildings and Conservation Areas) Act 1990 as an area 'of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance.' The local planning authority has the responsibility for designating and reviewing the extent of designation and to designate further areas if appropriate. Section 71 of the Act imposes a duty on the local planning authority to formulate, communicate and publish proposals for the preservation and enhancement of conservation areas. Designation recognises the unique features that contributes to the distinctiveness of an area. This may also include its setting.

1.3 The Value of Conservation Area Appraisals

Conservation area designation aims to preserve or enhance the character and appearance of an area which is of special architectural or historic interest. Under the National Planning Policy Framework (NPPF), conservation areas are considered as 'designated heritage assets,' and their conservation is to be given great weight in planning permission decisions; any proposals for change or development must assess the effect the development might have on the character and appearance of the area.

Therefore, in a conservation area, changes to the external appearance of buildings may require planning permission which would not otherwise be needed.

Definition of a 'Heritage Asset': 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 interest.* Heritage assets include designated heritage assets and assets identified by the local planning authority (including local listing).

The special interest and character of Conservation areas may be affected, both positively and negatively, by direct physical change or by changes in their setting.

Identifying an area's special architectural and historic interest is fundamental to understanding its locally distinctive character to designate it as a conservation area. Recording features in an appraisal ensures that a common ground is established, and is easily understood. It also identifies the capacity for future changes. An appraisal will lead to a better understanding of the area's history, local distinctiveness, character, setting, and condition, which together contribute to the place it is today.

This will form part of the evidence base for the designation and positive management of the conservation area in which changes can be considered within a robust policy framework, including Neighbourhood Plan policies and other planning guidance.

Once the conservation area is designated and the appraisal adopted by the local planning authority, it becomes a material consideration to use when making development decisions. It is also relevant to decisions made by the Secretary of State when considering urgent works to preserve an unlisted building in a conservation area.

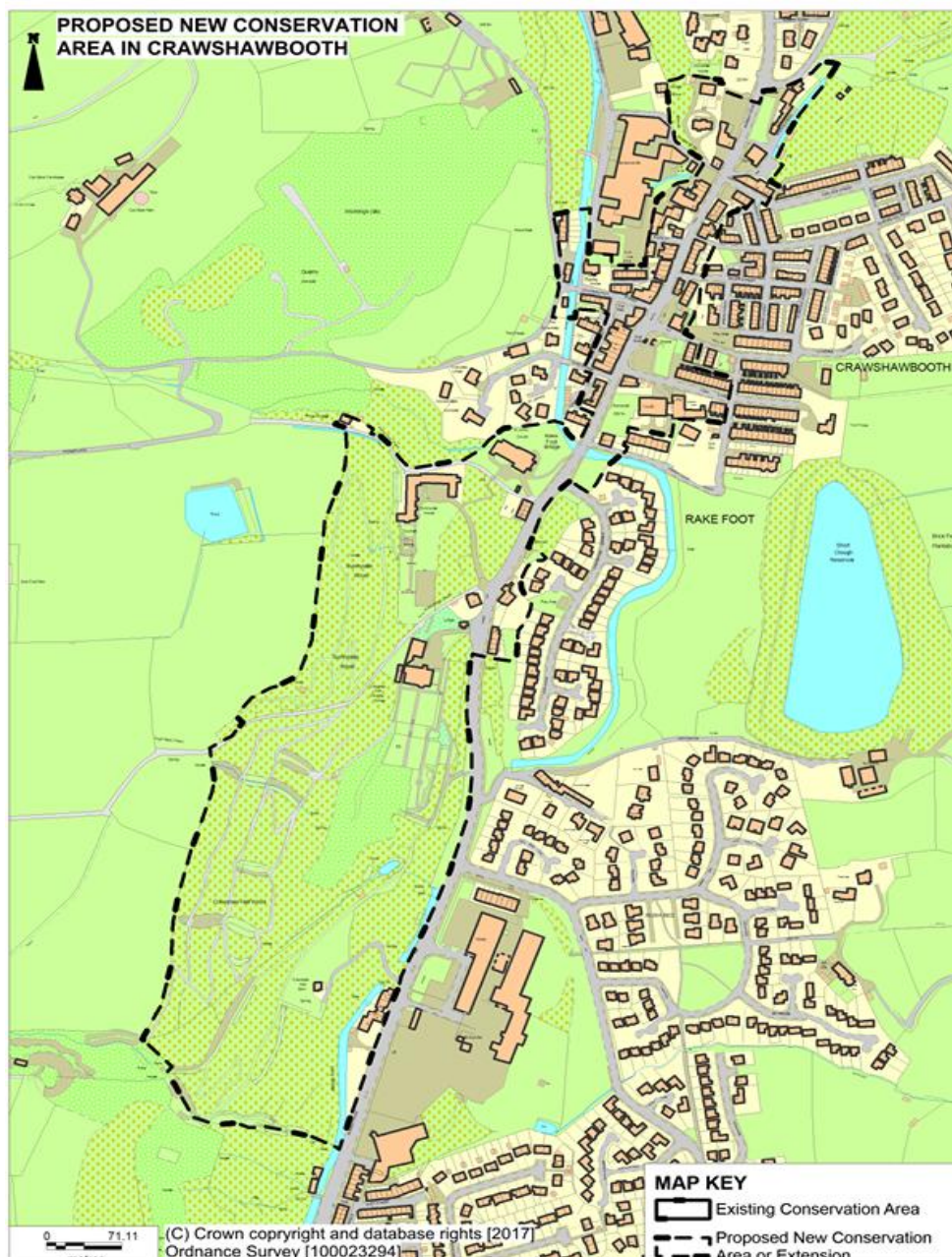
The characteristics of the conservation area defined by this document should be the starting point for further discussion with the local planning authority where alterations are being considered to or will affect a heritage asset(s). Each site will be judged on its own merits and on those positive elements which make the Crawshawbooth Conservation Area significant.

The Proposed Crawshawbooth Conservation Area

The proposed area is justified by the variety and continuity of townscape and individual buildings. Crawshawbooth is a linear settlement of a type that is characteristic to the Rossendale Valley, grouped in a long single main route, constrained on either side by a river and the lower slopes of the valley.

The best example of the townscape is on either side of Burnley Road, north of the bridge over Limy Water with stone-built terraces some with shopfronts and a mix of some large former commercial building. Together they form an attractive and well-preserved street scene. To the south of the river, the character of the proposed area changes from townscape to landmark buildings in mature grounds. The architectural links such as the visibility of the church and the gatehouse group to the main house. There are also historic links through the former ownership of the parsonage which add to the justification of the inclusion of this area.

The proposed conservation area as shown on the Local Plan policies map (see overleaf) can be divided into two distinctive character areas, however it is suggested to enlarge the boundary to include a further three character areas. These will be described later in this document. The proposed Conservation Area, extract from Local Plan Policies Map, is shown below.



1.4 Methodology

The content of this report has been based on fieldwork analysis, which is summarised in this document. A key aspect of the survey work was to assess buildings of local interest and townscape merit. These are buildings that are not statutorily listed, nor likely to be, but are sufficiently important to reflect the distinct character of the area.

The appraisal summarises the area and sub-categorises it according to the contribution that the characteristics make to the overall townscape value and character of the conservation area.

These areas have been defined as: -

Critical - of key importance, defining the distinct character of the conservation area (designated heritage assets).

Positive - contributes strongly and positively to the character of the conservation area.

Neutral – neither positive nor negative features that contribute to the conservation area.

Negative – detracting from the character of the conservation area.

1.5 Scope of the Appraisal

This document is not intended to be comprehensive in its scope and content. It may not include every feature or aspect located in or adjoining to the Conservation Area, which may be of significance as evidence emerges. Such information will be considered in conjunction with this appraisal during decision-making.

The appraisal recommends actions that will be supported in the Conservation Area Management Plan. Some of this will be through the Development Management process.

2.0 Legislative and Policy Context

2.1 Relevant Legislation and Planning Policy

The Planning (Listed Buildings and Conservation Areas) Act 1990, the Enterprise and Regulatory Reform Act 2013 and the National Planning Policy Framework (NPPF) provide the legislative and national policy framework for Conservation Area appraisals and management plans.

Under Section 66 of The Planning (Listed Buildings and Conservation Areas) Act 1990, when assessing planning applications, there is a statutory duty to have special regard to the desirability of preserving the listed buildings or their settings. S. 72(1) of the same Act, states that the local planning authority must pay special attention 'to the desirability of preserving or enhancing the character or appearance of that area.'

Policies in the National Planning Policy Framework (NPPF) and the local development plan, including neighbourhood plans, set out national and local planning policy in respect to the conservation of the historic environment.

2.2 Planning Constraints in a Conservation Area

Conservation Area Consent was abolished on 1st October 2013. However, Conservation Area designation brings with it some legislative controls to ensure that any changes respect the special character of the area. The following controls apply to any building or land within a Conservation Area:

- Planning permission will be required to demolish a building totally or substantially with a volume of 115 cubic metres or greater.
- Prior approval will be required, from the Authority's Planning Service, to demolish a building between 50 and 115 cubic metres.
- Planning permission will be required to demolish all or any part of a wall, fence, gate, or other means of enclosure one metre or more in height next to a highway (including a public footpath or bridleway), waterway or public open space, or two metres or more in height elsewhere.
- Planning permission will be required to demolish a building constructed before 1914 and in use, or last used, for agricultural or forestry purposes.
- Planning permission may also be required for some minor development.
- Planning applications for development within a Conservation Area will have to demonstrate that the proposed work will preserve, and where possible enhance, the character of the Conservation Area.
- Trees with a diameter 7.5cm, or more, in a Conservation Area are protected. Anyone proposing to cut down or carry out work on a tree in a Conservation Area is required to give the Local Planning Authority six weeks written notice of intent to do so.

The above guidance reflects legislation and guidance at the time this Appraisal was written. For further advice, please contact the Authority's Planning Service.

2.3 Definitions

A **heritage asset** is described in the glossary of the NPPF (Annex B) 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 interest. It includes but is not limited to designated heritage assets and assets identified by the local planning authority (including local listing).” (Annex B: Glossary, National Planning Policy Framework, 2026, Ministry of Housing, Communities & Local Government).

Designated heritage assets as those designated under legislation. These are a “World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated under the relevant legislation or the UNESCO World Heritage Convention.”

Non-Designated Heritage Assets (NDHA) are described in the NPPF as heritage assets. They are defined in the Planning Practice Guidance (PPG) as “buildings, monuments, sites, places, areas or landscapes identified by plan-making bodies as having a degree of heritage significance meriting consideration in planning decisions, but which do not meet the criteria for designated heritage assets.” (<https://www.gov.uk/guidance/conserving-and-enhancing-the-historic-environment>).

The definition of **significance** in relation to heritage policy is defined in the glossary of the NPPF as “The value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting..... “

The **setting** of a heritage asset is defined as “The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.” Setting is not a heritage designation.

2.4 Local Policy Context

The development plan includes **the Rossendale Local Plan 2019 to 2036** adopted in 2021. [Rossendale Local Plan 2019 to 2036 | Rossendale Borough Council](#)

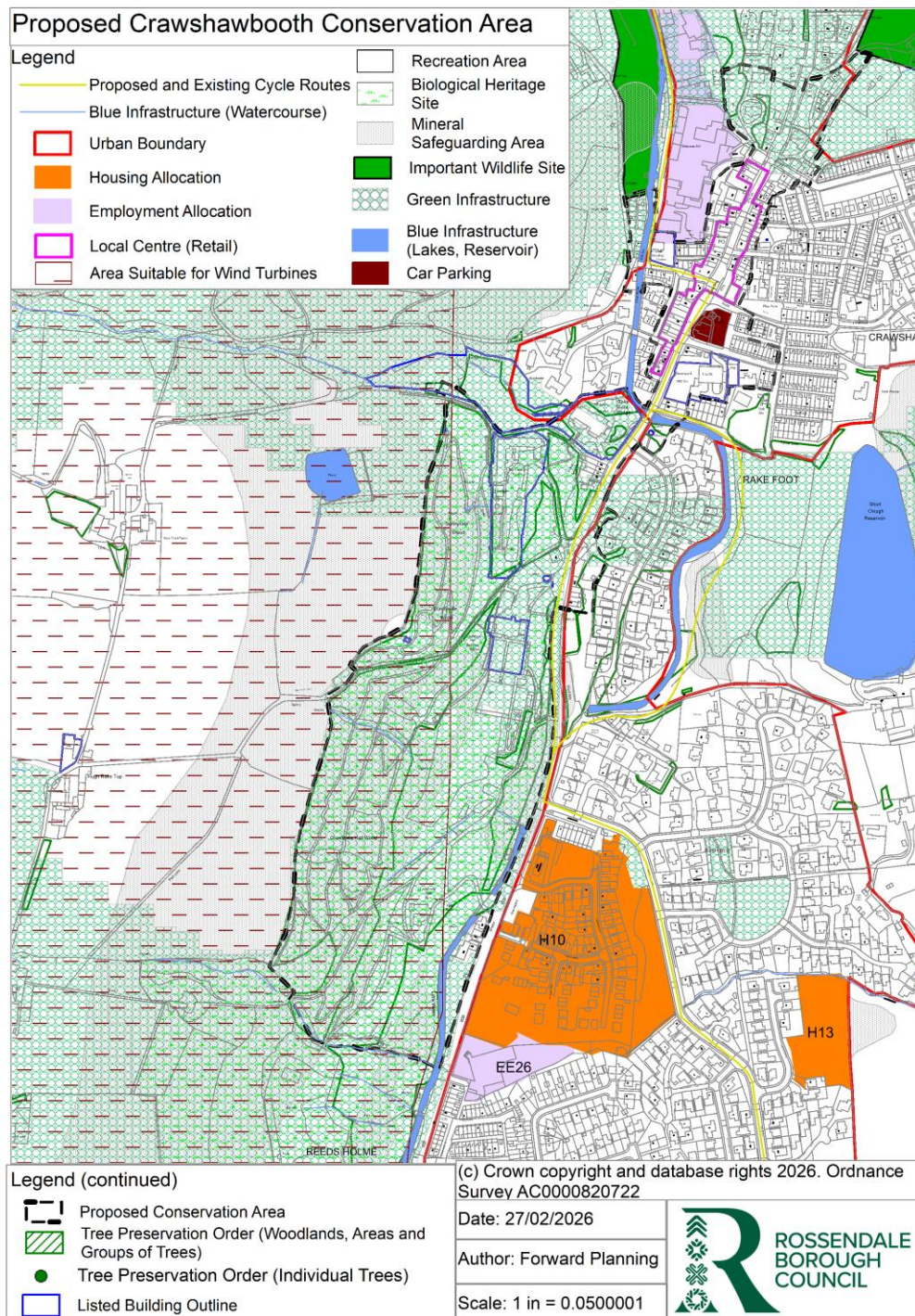
The most relevant policy is strategic **Policy ENV2: Historic Environment**. This seeks to ensure the significance of those elements of the historic environment which contribute most to the Borough’s distinctive identity and sense of place are not harmed.

Strategic Policy ENV1: High Quality Development in the Borough is important for new development in conservation areas. This requires good design in line with national policy and seeks to take account of the character and appearance of the local area.

Policy HS12: Conversion and Re-Use of Rural Buildings in the Countryside requires the careful consideration for the reuse and adaptation of rural building to ensure their character and architectural importance are retained.

Policy R6: Shopfronts the Council seeks to retain original shopfronts of architectural quality and character (particularly those in Conservation Areas) or when new shopfronts are unavoidable, sensitive replacements should be considered.

Extract from Rossendale Local Plan (2019-2034) Policies Map



Other relevant policy documents include Supplementary Planning Documents.

Rossendale Council - Supplementary Planning Documents

<https://www.rossendale.gov.uk/local-plan/supplementary-planning-documents-spds-guidance>

- Affordable Housing
- Alterations and extensions to residential properties
- Climate Change
- Conversion and re-use of buildings in the countryside
- Open Space and Sports Provision
- Re-use and re-development of employment land
- Shopfront design guide

Other Local Guidance:

<https://www.rossendale.gov.uk/local-plan/supplementary-planning-documents-spds-guidance>

- Supplementary Planning Guidance for Houses in Multiple Occupation (HMOs)
- Guidance on landscape impacts of wind turbines under 60 metres
- Hot food takeaways
- Compensation Measures for Green Belt Release
- Playing Pitch and Outdoor Sport Strategy (adopted by the Council on 16 March 2022)
- Local Standards for Accessible and Adaptable New Housing

2.5 Conservation Area Policy Guidance

The following Historic England documents were consulted as part of this appraisal:-

- Conservation Principles, Policies and Guidance (2008)
- Historic England 2019 Conservation Area Appraisal, Designation and Management Second edition, Historic England Advice Note 1
- Historic England 2017 The Setting of Heritage Assets, Second Edition, Good Practice Advice in Planning Note 3

Historic England's Streets for All (2018) provides advice for Highway and Public Realm works in Historic Places. This document sets out five goals for public realm enhancement as

- An inclusive environment
- Public safety and ease of movement
- A healthy environment that supports our wellbeing and cohesion
- A high-quality environment, and
- Economic benefit.

Identifying significance is contained in the Historic England document Conservation Principles, (2008). Four heritage values are assigned through which a site or place can be interpreted: evidential, historical, communal, and aesthetic.

Ways to write the assessment is contained in the Historic England suite of documents Understanding Place, as well as Heritage Advice Note 1: Conservation Area Appraisal, Designation and Management 2019

Public consultation will be undertaken on the appraisal and its contents.

2.6 What Does Designation Mean?

This requirement, as set out in legislation, is reflected in national and local policy.

This is particularly relevant in determining applications for development. The legislative requirements are to encourage positive conservation and management. These include statutory permissions for: -

- **Demolition** - Planning permission is usually required to demolish buildings or structures totally or substantially within a conservation area.
- **Permitted development** - The extent of 'permitted' development is reduced, such as cladding, extensions to the side of the original dwelling or the installation of satellite dishes.
- **Pruning or felling trees** – A Section 211 Notice is required to the local planning authority for such works to trees in the conservation area, which are over 75mm in trunk diameter, and higher than 1.5 metres above ground level. This is different to works to trees protected separately under a **Tree Preservation Order (TPO)** where the written consent of the Local Planning Authority is required. Should a tree be felled, a replacement is usually required.
- **Advertisements** - Restrictions apply regarding the type and size of advertisements that can be erected without advertisement consent.

2.7 Other Permissions

The Town and Country Planning Act (General Permitted Development) Order 2015 (GPDO) sets out permitted development rights for certain minor forms of development - i.e., development that may be legitimately undertaken without the need for planning permission.

A local planning authority can remove permitted development rights to positively enhance the special interest of a conservation area, under an Article 4 direction. This allows certain types of small-scale development to take place with the benefit of further discussion and if required, with planning permission. It is designed to further consider the impact of incremental changes to features such as windows, doors, chimneys boundary walls and gate posts and certain types of extensions before they are undertaken. It also allows for time to provide an agreed design solution that suits both the applicant and the special character of the conservation area.

3.0 Designation of Crawshawbooth Conservation Area

3.1 Introduction

The creation of several new Conservation Areas in Rossendale was proposed by Rossendale Borough Council. A consultation on the new Conservation Areas was undertaken as part of the draft Local Plan, ending on 9 October 2017. Four additional Conservation Areas were proposed. Crawshawbooth is one of the four proposed.

3.2 Location of Crawshawbooth

Crawshawbooth is a village in the Rossendale district of Lancashire, positioned north of the town of Rawtenstall. It lies within the Rossendale Valley, a landscape shaped by steep hills, wooded cloughs, and former industrial settlements. The valley was historically used as a royal hunting ground, with much of the surrounding land still consisting of farms, pasture, and open moorland. Its position north of Rawtenstall and south of Loveclough places it within a corridor of upland farms, moorland, and early rural industry. The Pennine terrain rises quickly to the east, giving the village a sheltered, linear layout along the A682. Crawshawbooth is part of a chain of settlements running along Burnley Road, which links Rawtenstall to Burnley.



Source: National Libraries of Scotland

3.3 Landscape Setting, topography and geology

Crawshawbooth sits within what was once the Rossendale Forest, a wide expanse that historically stretched across much of the area between Burnley and the River Irwell, which cuts through the valley on an east–west line. The modern landscape has been shaped heavily by glacial processes. Ice movement carved out the main valleys, leaving the harder, more elevated ground standing proud, while also depositing layers of glacial drift. Because this material varies so much from place to place, the soils across Rossendale are equally diverse, influencing land uses across the district.

To the west of the village the land rises steeply to Cribden Hill and Cribden Side and beyond the town of Haslingden. This prominent hill offers panoramic views of the surrounding moors including nearby windfarms and the Halo Panopticon, an art installation. To the east is Bonfire Hill, a similarly steeply rising hill with wind turbines.

What was dense forest has largely become an open moorland plateau, contrasting sharply with the wooded valleys that follow the river and its tributaries. Crawshawbooth has several streams running through it. The moorland itself is dominated by wet, peaty ground, with expanses of grass and heather. The altitude and exposure make most agriculture difficult, so the uplands are mainly used for seasonal grazing.

Beneath this landscape lie Carboniferous rocks, especially millstone grit sandstones and coal measures with alluvial deposits and boulder clay. The stone has been quarried nearby and is part of the vernacular material palette that has come to define the Rossendale valley. The gritstone has long been an important local resource, providing durable building stone and paving slabs - many of which were transported far beyond Rossendale, including to London.



View of Crawshawbooth (looking south)

3.4 Key Features of the local topography and landscape:

Geology

Crawshawbooth lies within a geological landscape dominated by Carboniferous sedimentary rocks, typical of the Rossendale uplands. According to British Geological Survey mapping for the borough, the area is underlain primarily by mudstone, siltstone, and sandstone formations, forming the bedrock beneath the village. In addition, lie extensive sandstone units, which have historically supported quarrying across Rossendale.

These rocks belong to the Millstone Grit and Coal Measures sequences that characterise much of the Pennine region. Their presence explains both the rugged terrain and the long tradition of stone quarrying in Rossendale, documented in archaeological assessments of the area's quarrying industry.

The combination of durable sandstones and softer mudstones has shaped the valley's steep slopes, drainage patterns, and the availability of local building stone, which is evident in the village's architecture.

Biodiversity and trees

The landscape around Crawshawbooth sits at a natural crossroads where upland moor, wooded cloughs and valley farmland meet. This transition zone creates a mosaic of habitats, supports a broad range of species typical of the western Pennines.

The higher ground above the village is shaped by heather moorland and acidic grassland; vegetation that thrives on the Millstone Grit soils of the Rossendale uplands. These open areas provide breeding ground for red grouse, meadow pipits, and skylarks, while kestrels and short-eared owls hunt across the slopes. Wet flushes and peatier patches add further ecological variety, attracting dragonflies and specialist upland invertebrates.

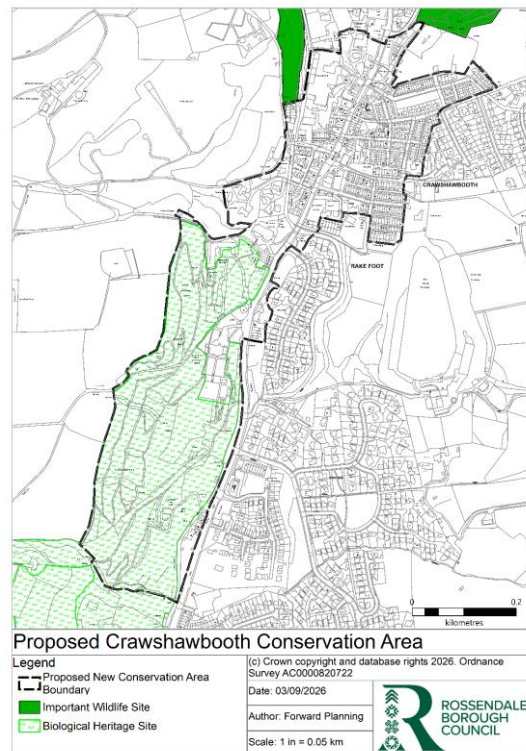
As the moorland drops into the valley, narrow wooded cloughs introduce a different ecological character. Oak, birch, rowan, and alder dominate these sheltered spaces, with ferns and shade-tolerant wildflowers carpeting the damp ground. These woodlands act as movement corridors for foxes and badgers and support birds such as tawny owls, woodpeckers, and nuthatches. Bats forage along the woodland edges where insects gather in the evening light.

Closer to the village, the landscape shifts again into pasture and enclosed fields. Dry-stone walls and hedgerows create a network of small habitats that sustain common farmland birds and a healthy population of small mammals, which in turn support barn owls and other predators. Field margins and less-intensively grazed areas offer nectar sources for bumblebees and other pollinators.

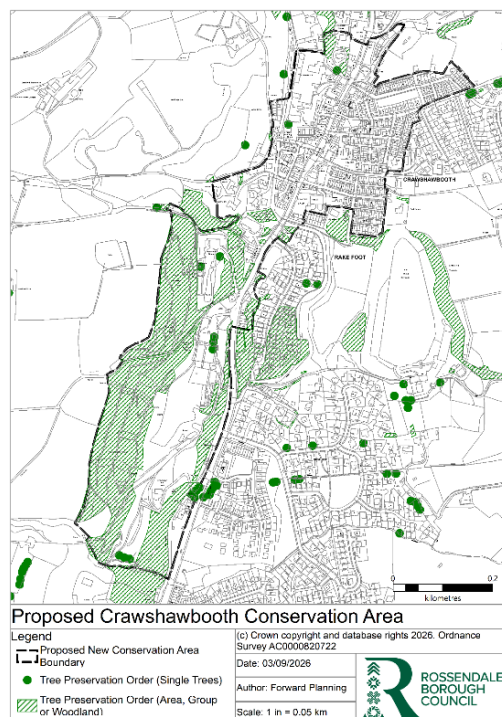
Watercourses descending from the moors add another layer of biodiversity. Fast-flowing becks provide feeding sites for dippers and grey wagtails, while quieter stretches support amphibians and a range of aquatic invertebrates. Wet grassland pockets occasionally attract waders such as snipe or curlew during parts of the year.

Even within Crawshawbooth itself, wildlife is woven into the fabric of the village. Gardens, allotments, and older stone buildings offer nesting sites for sparrows, starlings, and swifts, while hedgehogs move between green spaces where access allows. Mosses and lichens flourish on the sandstone walls, reflecting the area's clean air and damp Pennine climate.

The biodiversity around Crawshawbooth reflects the interplay of geology, topography, and long-established land use. The proximity of upland, woodland, farmland, and village habitats creates a landscape where species typical of both high moor and lowland valley coexist within a relatively compact area. The map below shows the areas of nature conservation within the context of the proposed conservation area.



Below is a map depicting the extensive woodland areas and individual trees that have been identified for protection.



4.0 Summary of Crawshawbooth's Historical Development

The village's origins stretch back to at least the 13th century, when it was known simply as *Crawshaw*. Its early development was shaped by agriculture and small-scale pastoral activity typical of upland Lancashire settlements.

Historically, Crawshawbooth belonged to the ancient Parish of Whalley, which in the middle of the Anglo-Saxon period became one of the largest parishes—not just in Lancashire, but in the whole Diocese of Lichfield, to which it originally belonged. The River Ribble marked the Diocese's northern edge, and the River Mersey marked the southern edge. However, the land between these rivers, known as *Inter Ripam et Mersham*, had very few records and was not well organised for many years.

Up to around 900 AD, one powerful family came to control Whalley parish. They held the position of hereditary Deans, which the Saxon Church accepted at the time. In most of Saxon England, land was divided into administrative areas called Hundreds, but *Inter Ripam et Mersham* was not divided in this way until after 937 AD, when King Athelstan took the throne and reorganised the area.

After becoming king in 937, Athelstan reorganised this previously unadministered territory into Hundreds, creating the Hundred of Blackburn, within which three tracts of rough, untaxable upland—Pendle, Trawden and Rossendale—were designated as Royal Forests with strict protections and limited access, though the Whalley Deans retained hunting rights. Following the Norman Conquest, William I granted the Hundred of Blackburn, much of Whalley parish and its Forests to the de Lacy family, who also held lands in Cheshire; like other Norman lords, they diverted church tithes to continental monasteries and in 1147 settled Sauvignac monks at Stanlawe before the Order was absorbed by the commercially astute Cistercians. By the later medieval period, the area now known as Crawshawbooth lay firmly within the Forest of Rossendale, whose boundaries—though imperfectly defined beyond the River Irwell—are consistently placed there by historians Thomas Newbiggin and Thomas Whitaker. (see bibliography)



Figure Extract of John Speed's Map 1610 courtesy of Lancaster University
<http://library.lancs.ac.uk/maps/speed1610.jpg>

4.1 Archaeology, Early Landscape and Pre-Industrial Crawshawbooth

Long before Crawshawbooth took on the form of a recognisable village, the area existed as part of a wider upland landscape shaped by woodland, rough pasture, and scattered farmsteads. In the medieval period, the area was incorporated into the Forest of Rossendale, a royal hunting reserve rather than a densely forested area. This status limited early development but preserved a landscape of open moorland, wooded cloughs, and small clearings where isolated farms gradually emerged.

During the 13th century, the de Lacy family fought a long battle with the Church, including sending representation to Rome to deal with the Pope himself, to receive permission to move the Monastic settlement at Stanlawe to Whalley, where it could be central to the administration of the Forests rather than out on the coast. They eventually gained permission and by 1296 began to build their Abbey at Whalley. There are three important points linked to this:

Farming by the de Lacy's had followed the development pattern of the Pennine uplands in as much as they had allocated and let much of their land to tenants for vaccaries, or cow pastures: Tupling's *Economic History of Rossendale* gives examples of dairy produce from these in the areas surrounding the Forests, where they were not encroaching. The reason that the monks of Whalley managed farming and development within the Forests was that their vaccaries were occupied and staffed by lay brothers, who were working for the Monastery and not as individuals or families, and therefore not breaking the Forest Laws on settlement.

These lay brothers or families lived in 'Booths', which were not, as often said to be, individual, small temporary shelters, but large and substantial communal halls - like Monastic dormitories. It is thought that the booth in Crawshawbooth originated from these structures.

By the mid-1300s, the de Lacys fell out of favour with Edward II, and their land was taken by the Crown. By this time the Monastery was in full development mode and the vaccary business highly profitable. There was no need for any break-up or redistribution of land, and the Crown was happy for the monasteries (including Whalley and Fountains etc..) to act as their management agents.

By the later 1300s, however, export of wool was creating wealth in England via the established links between the monasteries here and abroad and vaccaries that required labour were hit by diseases such as the 'Black Death' so there was a big shift towards sheep farming; it also favoured the open fields of the undivided uplands. This meant the monasteries continued to act as land managers for the Crown, and left them alone whilst pursuing wars in France.

The Wars of the Roses occupied the Crown for much of the 15th century and the Monasteries continued to build their finances and influence on the back of the wool trade. Although Crawshawbooth lay within the vast boundaries of the ancient parish of Whalley, it was not part of the Whalley Abbey landholdings. The land and ownership belonged to the Crown. Archaeological traces from this era are subtle—stone field boundaries, remnants of early trackways, and the outlines of small enclosures hint at the first attempts to tame the valley's slopes.

By the late medieval and early post-medieval periods, Crawshawbooth's surroundings were characterised by a pattern of vaccaries, or cattle-rearing farms, which were typical of forested upland economies. These holdings were often leased to tenants who managed livestock on behalf of the Crown or local lords. Over time, as forest law relaxed and population pressures increased, these vaccaries were subdivided into smaller farms. The resulting patchwork of irregular fields, many edged with dry-stone walls, still reflects this early agricultural phase. Archaeologically, this period is visible in the survival of boundary stones, early farm platforms, and the occasional long-abandoned building foundation tucked into the hillside.

Settlement remained dispersed, but the seeds of a community were beginning to form. The nearby Goodshaw Chapel, established in the medieval period, served as the religious centre for the scattered population. Its presence indicates that by the 16th and 17th centuries, Crawshawbooth was no longer an empty forest but a modest rural district with a growing sense of identity. Domestic industry also began to take root. Like much of Lancashire, the area saw the rise of cottage-based textile production, with families spinning and weaving wool or linen in their homes. Archaeological evidence for this stage is indirect—loom weights, spindle whorls, and the architectural features of early farmhouses—but it marks the beginning of the economic shift that would later transform the valley.



Extract of John Speed's Map 1610 courtesy Lancaster University

4.2 Medieval Foundations (13th–15th Centuries)

The earliest documentary traces of Crawshawbooth appear in the medieval period, when the Rossendale Valley formed part of the Forest of Rossendale—an expanse of royal hunting land administered from Clitheroe. The name *Crawshaw* is recorded from the 1200s and is thought to derive from Old English terms referring to scrub or crow-infested woodland, indicating the area's early landscape character. At this stage, settlement was sparse, consisting of dispersed farms and seasonal grazing sites rather than a nucleated village.

In 1507, King Henry VII realised that the monasteries were making significant incomes from crown land and the crown was not benefitting. Henry then wanted to redistribute to copyholders, for individual settlement and development: and this is where the break - up into smaller patches of land began. These leases were very popular as it provided a rare opportunity for an individual to acquire his own independence and not be subject to an overall and omnipresent Lord of the Manor.

The new population influx led to the need to build the first churches, Newchurch 1511 and Goodshaw in 1542, but being within the Forest boundary, these were linked to St. Michael at Clitheroe and rather than to Whalley. This led to a major dispute in the late 1500s as to which had the right to most of the then growing population, through which Goodshaw gained recognition of serving the northern part of the Valley, and although not a fully independent church, a major focal place of worship.

It should also be noted that both Newchurch and Goodshaw, like their much older neighbours outside the Forest in Haslingden, were built to be landmarks rather than where the population was in the sheltered valley bottom. Thus, Crawshawbooth itself, having grown around the old booth in the valley, did not get a central church and all the accompanying activity that went with it, as in a conventional village or town.

4.3 Early Rural Community (16th–17th Centuries)

Therefore, by the early modern period, Crawshawbooth had developed into a modest agricultural hamlet. The upland terrain supported sheep farming, smallholdings, and domestic textile production. Residents relied on Goodshaw Chapel—located nearby—for religious life, baptisms, and burials, as Crawshawbooth lacked its own ecclesiastical institutions (Victoria County History, 1911). The settlement's position along routes through the Rossendale Valley gradually increased its connectivity, though it remained primarily rural.

There is evidence that the Haworth family were originally the main copyholders for most of Crawshawbooth, and they sublet land to the Pilkington family, much of what we now know as the central village. Most of the remaining Haworth buildings are on the outskirts with the main Haworth house is also further down the valley known as Lower Constable Lee Farm, (Listed Grade II).

However, the Pilkingtons apparently acquired at some time, from a younger branch of the Haworth family, what was known as the Mansion House (never a Manor House because there was never a Manor) which had a date stone of 1610. This stood on the site of what is now a small, terraced row of houses on a south facing rise on the east of the river Limey Water. The river was originally known as the Lummy¹, but today is referred to as the Brook.

¹ Lummy - as it flowed through a narrow channel; a lumb was a term for a passage.



Extract of Lancashire Sheet 71- Surveyed: 1844 to 1845, Published: 1849 Reuse CC-BY-(NLS)

On the river bank nearby is the Friends' Meeting House, which was built on the Mansion House Garden given to them in 1714. To the east, where the land begins to climb steeply up the hillside, are Orchard Terrace and Parrock (Paddock) Street, indicating that this too was a part of the original complex.

Now concealed in the foundations of the building to the north of this road, is a 'spout' or spring, which would have been a main water supply to both the Mansion House and an old inn known as the Black Dog Inn. It is understood that the site of the Inn was the location of the old 'booth', and that this group of buildings marks the original core of the settlement as originally developed in the late 16th and early 17th centuries.

4.4 Proto-Industrial Development (17th–18th Centuries)

The transition from rural to proto-industrial activity began in the 17th century, when handloom weaving and wool processing became common in domestic workshops. Farming of the smaller split copyhold land became more difficult and by the late 16th and early 17th centuries, hand loom weaving as a domestic industry became a major part of the Pennine economy.

There is evidence that there was cloth distribution in Crawshawbooth. It was located on an established trade route probably because of its origins as a vaccary and because it had good pastureland on an important routeway for cattle droving. These roads met outside the Black Dog, just before the river crossing. The clothiers were collecting and distributing cloth locally before the Civil War, and trade routes were already established. However, with the creation of local places of religion, trade increased.

Non-Conformists came to the area from both the Pendle and Yorkshire areas, first to Goodshaw as it had the Chapel and the Quakers built another chapel in 1714 then a 'new hall' in 1736. Most of their members had both business acumen and money. The Friend's meeting House is located off the main road. Although there is mention that they were located deliberately in a discrete position, local historian Kathy Fishwick confirms that the 'side road' was one of the main routes through the village.

It was also during the mid-1700s that the Haworth family launched out on a major building spree, erecting dual purpose farm/ loom shops alongside the hillside tracks on both sides of the valley going north to south. This was continued by the Monck family. After the Civil War, King Charles II gave the Forest lands to General Monck as a reward for his services. This was the first time the land had been out of Crown hands for about 700 years. Monck and his successors sold off patches to individual speculators, and this was the period when the pattern of small farms and walled-off enclosures impacted the hillsides of Crawshawbooth.

This shift mirrored wider patterns across Lancashire, where cottage-based textile production laid the groundwork for later industrialisation. During this period, the Brooks family—originally cattle dealers from Whalley—settled in Crawshawbooth. Their arrival around the early 18th century marked the beginning of a lineage that would become central to the village's economic and social development.



Extract Lancashire Sheet LXXII.NW Surveyed: 1892, Published: 1894 Reuse CC-BY-(NLS)

4.5 Industrial Expansion and Social Transformation (late 18th–19th Centuries)

The Industrial Revolution profoundly reshaped Crawshawbooth. Textile production moved from cottages into mills, and the village became integrated into the booming Rossendale wool and cotton industries. Mills, print works, and quarries provided employment and attracted new residents, transforming the settlement into a more densely populated industrial village.

The Brooks family rose to prominence during this period. They acquired Sunnyside House and later Crawshaw Hall (built 1831), consolidating their status as major landowners. Their business interests included Sunnyside Print Works and several local quarries that supplied stone for mills and housing across Rossendale (Baines, 1825). Their influence culminated in Thomas Brooks' appointment as High Sheriff of Lancashire (1884) and elevation to Baron Crawshaw in 1892 (London Gazette, 1892).

Brooks Family impact The Brooks Family were cattle drovers from Whalley who saw the potential of settling in Crawshawbooth after seeing Sunnyside. Although John Marriott mysteriously disappears from the history of Crawshawbooth, it is thought he built the first large house at Sunnyside, a double-pile three-storey, Georgian mansion, which seems to have fallen into the hands of the Butterworth family, originally from Goodshaw. This is thought to date from c1780 when the first commercially useable turnpike road, a trade route², through the valley bottom was constructed. This linked the settlements in Rossendale to Manchester as seen on the 1786 Yates map below.



Extract from County Palatine of Lancaster Map 1786 (Centre southeast sheet) by William Yates [View map: Yates, William, 1738-1802 ; Billinge, Thomas, Centre southeast sheet - The county Palatine of Lancaster - Counties of Scotland, 1580-1928](#)

² It would have been picked up and improved by the 1795 Turnpike Road builders to connect with the 1789 E-W Turnpike (Newchurch to Haslingden) at what is now the crossroads by the original market and 'Ram's Head' Hotel (Tufties) in the then emerging town of Rawtenstall, still much smaller and less developed than Crawshawbooth.

The Pilkington family sold their land to enable the turnpike road to continue southwards through the Sunnyside Estate towards Edenfield where other turnpikes met from Rochdale, Bolton, Bury, Manchester, and Blackburn through Haslingden to Whalley. The 1795 Burnley-Edenfield Turnpike Road Act completed the network. There is evidence of a toll bar in Crawshawbooth, located on the northern edge of the estate near Croft House. Thus, it was likely that future industrial development was being planned. Following the turnpike road through the Sunnyside Estate, the Brooks began building the calico printing works, originally known as Butterworth and Brooks.

The early 1800s saw a move in textile production from traditional woollens to cotton, and the new steam powered mills resulted in an influx of people who no longer needed to work in their own homes. The Brooks were advertising for workers in 1815 and by then had probably begun building houses for the workers by the riverside, below the Black Dog Inn and the Friends' Meeting House. Most of this is now gone but photographic evidence exists. By 1840 the only available building land was further up the hillsides, and Hill Street, built in 1840, was one of the first to be supplied with running water, from a nearby spring.

The stone-built tower west of Sunnyside House, long recorded on nineteenth-century mapping simply as a *Tower*, warrants reinterpretation within the wider context of Crawshawbooth's early industrial infrastructure. Although later local folklore recast it as an ornamental factory chimney—an assumption perhaps encouraged by the known practice of siting early chimneys on elevated ground to improve draught—its material form and proportions diverge markedly from functional chimney design. The structure's substantial footprint, vertical walling, modest height of approximately fifteen feet, and the presence of decorative Gothic pinnacles at each corner collectively undermine its identification as an industrial flue. No physical evidence survives of a firebox, flue entry, or associated underground passage, despite persistent rumours of a concealed link to Sunnyside House. Instead, when read alongside recollections of cast-iron water tanks once positioned along the same contour, and the known dependence of both domestic and printing processes on reliable upland springs, the tower aligns more plausibly with a water-management function. Its construction coincides with the period in which the Brooks family—already prominent industrialists by the late 1820s—were investing heavily in local extractive industries and infrastructure, including quarrying and coal supply, and later supporting the ill-fated extension of the Manchester–Rawtenstall railway towards Crawshawbooth. Within this landscape of industrial ambition and constrained topography, a purpose-built water tower supplying Sunnyside House or the adjacent block-printing shop offers a more coherent explanation than the unsubstantiated claim, repeated by Alfred Peel in 1966, that it represents a “new chimney” of 1839. The persistence of the chimney narrative reflects the accretion of local myth and not architectural or historical probability so should be reconsidered in view of the robust hydrological interpretation.

A second generation of the Brooks family assumed control of Sunnyside House in the early nineteenth century, and the senior branch, led by John Brooks, consolidated its rising social status through the construction of the Gothic-inspired Crawshaw Hall in 1832, effectively introducing a new landowning elite into a district without such a tradition.

Photographic evidence suggests that contemporaneous alterations were also made to Sunnyside House prior to its later nineteenth-century embellishments. During the mid-Victorian period the Brooks family created a substantial estate on previously undeveloped land south-west of the river, while simultaneously extending housing around the historic village core. Their expanding textile enterprises to the north and west generated considerable prosperity, enabling the establishment of a National School in 1837 and contributing to Crawshawbooth's reputation as a well-managed industrial settlement. John Brooks' son Thomas exemplified the social mobility of successful manufacturers, being educated at Eton, entering regional politics, serving as High Sheriff of Lancashire in 1884, and marrying into the Cavendish family, relations of the Dukes of Devonshire, thereby reinforcing the family's elevated status.

Meanwhile, Rawtenstall's rapid growth following the arrival of the railway positioned it as the dominant local centre, and despite vocal dissatisfaction among Crawshawbooth residents—who regarded their older settlement and prominent families as more deserving—the village was incorporated into the Borough of Rawtenstall in 1891. Public transport evolved rapidly thereafter, progressing from wagonettes to steam trams in 1891, electric trams by 1910, and motor buses by 1912.



Extract Lancashire Sheet LXXII.NW Revised: 1928, Published: 1931 Reuse CC-BY-(NLS)

4.6 Religious and Civic Growth (19th Century)

Although Thomas Brooks lost political influence, his elevation as the first Baron Crawshaw in 1892 marked the culmination of a much longer religious and social trajectory in Crawshawbooth.

From the late Saxon period until disafforestation in 1507, the settlement was constrained, and the emergence of independent copyholders coincided with early-sixteenth-century religious dissent, enabling local communities to establish and finance their own forms of worship. The yeomen founders of Goodshaw Chapel in 1542 explicitly allowed for “mass or other divine service,” reflecting a pragmatic adaptability that continued as Rossendale aligned broadly with Puritanism during the Civil War and sheltered Nonconformist preaching through the Restoration until toleration in 1689. By the eighteenth century, distinct denominational geographies had emerged: Quakers, supported by the Pilkington’s, established a major meeting place at Crawshawbooth; Baptists consolidated their presence at Goodshaw from 1760 as trade routes shifted; and the Anglican Chapel of Ease, dedicated to St Mary and All Saints, became the settlement’s ecclesiastical anchor by 1704.

During the early nineteenth century, industrial expansion at Sunnyside brought Irish Catholic labourers to the village, and John Brooks—encouraged by Townley and Ashworth interests—provided successive worship spaces from 1828, contributing to the growth of Catholic infrastructure in the wider valley. Goodshaw Chapel became a parish church in 1847, yet by the 1860s denominational competition intensified, particularly after the Methodists rebuilt their large Rakefoot chapel in 1867.

It was in this context that Thomas Brooks intervened decisively, donating land in 1890 and funding the construction of St John the Evangelist by architects Austin & Paley which opened 1892 (now Grade II* listed), the first and only Church of England building within Crawshawbooth itself. Designed in a restrained Perpendicular idiom with Arts and Crafts inflections, St John’s asserted Brooks’ authority as principal landowner while avoiding conventional Victorian ecclesiastical display. Thereafter, in partnership with the National School, it became the dominant religious and communal institution in the district until the mid-twentieth century. These ecclesiastical buildings symbolise both civic pride and the consolidation of Crawshawbooth as a distinct community.



Figure Extract Lancashire Sheet LXXII.NW Revised: 1938, Published: 1947 Reuse CC-BY-(NLS)

4.7 Twentieth-Century Transition

At the turn of the nineteenth / twentieth century, Crawshawbooth experienced a shift in status being absorbed into the Borough of Rawtenstall, which resulted in the loss of its former administrative independence and a perceptible change in local identity. Despite this structural reorganisation, the Brooks family retained economic and social dominance in the early 1900s. This ended with the death of Thomas Brooks in 1908, when his heir (William) relocated to Long Whatton in Leicestershire, signalling the family's gradual withdrawal from direct village leadership. His brother Marshall Jones Brooks remained at Sunnyside House, and Cecily Kate Brooks at Crawshaw Hall.

Industrial control shifted during this period, with the Sunnyside Print Works passing to Steiners of Accrington. Social life, however, flourished under Marshall and Florence Brooks, who—along with Cecily Kate Brooks—played leading roles in organisations such as the Girls' Friendly Society and the Girl Guides. Their influence helped shape the village's participation in the wider Edwardian “golden summer”, centred on Crawshaw Hall, St John's Church, the old school, and the Assembly Rooms.

Modernisation accelerated between 1901 and 1912, marked by the arrival of steam trams, later electric trams, and finally motor buses linking Rawtenstall and Burnley. These developments prompted the demolition of several older buildings, including the re-aligned Black Dog Inn, roadside three-storey structures, and Lilac Grove, collectively creating the more open village centre visible today.

The First World War disrupted Crawshawbooth's social cohesion and contributed to its physical and communal fragmentation. A brief revival followed in the 1920s, when Pilkingtons' Britannia Mill was expanded and renamed Rhodeson's, sustaining cotton weaving during economically unstable years. Social renewal was symbolised by the 1921 Village Pageant, which raised substantial funds for St John's Church. Yet by 1926, contemporary accounts record the onset of industrial decline and rising unemployment, even as personal recollections emphasise a period remembered for long summers, agricultural work, and leisure in the village park.

The village did not experience a cohesive recovery. By the early twentieth century, Crawshawbooth had lost its former isolation as development expanded southwards toward Rawtenstall and northwards toward Burnley, reshaping both access and settlement form. The 1922 widening of the Sunnyside bridge and road further opened the physical and visual approach to the Print Works. A major rupture followed in 1936, when Sunnyside Printworks was destroyed by fire; given its age, the wider industrial downturn, and its subsidiary status to the Accrington works, it was not rebuilt.

The Second World War accelerated the deterioration of older housing, and inadequate post-war maintenance led to widespread condemnations under the 1957 Housing Act and slum clearances followed. Although the targeted houses were less architecturally distinctive than those in neighbouring settlements, their demolition resulted in significant loss of character, particularly in the area between the brook and Burnley Road below the church. Additional roadside clearances between Well Street and Goodshaw Lane removed further historic fabric, creating the more open northern approach to the former Pilkington estate seen today.

Therefore, the decline of the Lancashire textile industry in the 20th century reshaped Crawshawbooth's economic base. Many mills closed or were repurposed, and the village shifted toward residential and service-sector functions. Despite these changes, the physical landscape—stone terraces, former mill sites, and the surrounding moorland—continued to reflect its industrial past. Crawshaw Hall remains a prominent landmark, though its functions have evolved over time.

Today, Crawshawbooth retains a strong sense of historical continuity. Its built environment preserves layers of medieval, early modern, and industrial development. While no longer defined by textile production, the village has become a place where heritage, rural scenery, and community identity intersect. Its history—shaped by agricultural origins, industrial ambition, and influential local families—continues to inform its cultural character within the Rossendale district.

4.8 Notable People and Events

NOTABLE PEOPLE

Raleigh Croshaw (c.1584–1624)

Born in the area, he later became one of the early English settlers in Virginia, where he took part in colonial governance and served in the House of Burgesses. His life illustrates how people from small Lancashire communities sometimes played unexpected roles in the wider world

Thomas Brooks (1825-1908)

Brooks was the son of John Brooks, a quarry owner, of Crawshaw Hall, Lancashire. He served as High Sheriff of Lancashire in 1884. In 1891 he was created a Baronet, of Crawshaw Hall in the County of Lancaster, and in 1892 he was raised to the peerage as Baron Crawshaw,

Marshall Brooks (1855-1944)

Known for his athletic achievements and his involvement in rugby union. He was a member of the family living at Crawshaw Hall and set multiple high-jump world records and represented England at a time when organised sport was still developing its modern form.

Ernest Blackburn (no dates)

A clergyman and scholar whose inclusion among the village's notable residents reflects the area's contribution to religious and intellectual life.

Jimmy Dickinson (1899–1971)

A professional footballer born in Crawshawbooth in 1899, who went on to build a career in the early decades of the twentieth century

Ted Robbins (b1955)

Robbins is a comic, actor TV presenter and broadcaster

Phil Neville (b1977)

A former footballer, football manager and businessman. He is head coach of the Portland Timbers soccer team in Oregon USA.

These individuals show how a relatively small Lancashire village has produced or hosted people whose influence reached far beyond the Rossendale Valley.

NOTABLE EVENTS AND PLACES**The Establishment of the Quaker Meeting House (1716)**

One of the earliest and most important events was the founding of the Goodshaw Chapel and Quaker Meeting House, which became a focal point for non-conformist worship in the Rossendale Valley. Its presence marks Crawshawbooth as a centre of early Quaker activity in Lancashire, and the building remains one of the oldest surviving Quaker meeting houses in the region.

The Rise of the Brooks Family and the Building of Crawshaw Hall (1831)

The construction of Crawshaw Hall in 1831 by the Brooks family was a major turning point. The family's growing wealth—from cattle dealing, quarrying, and textile printing—turned the hall into a symbol of local power and prosperity. Their influence shaped employment, land ownership, and even politics in the area for decades.

Industrial Expansion in the 19th Century

The arrival and growth of mills, print works, and quarries transformed Crawshawbooth from a rural hamlet into a thriving industrial village. The establishment of Sunnyside Print Works and other mills brought workers, housing, and new infrastructure. This industrial boom is one of the most defining chapters in the village's development.

Overcrowding at nearby Goodshaw Chapel and the Founding of St John's Church (19th Century)

By the mid-1800s, the population had grown so rapidly that Goodshaw Chapel could no longer accommodate worshippers—reports describe dozens of people competing for each available pew. This pressure led to the creation of St John the Evangelist Church in Crawshawbooth, a major community milestone that reshaped religious life in the village.

Fires, Floods, and Local Disruptions

Like many Rossendale settlements, Crawshawbooth has experienced periodic flooding and mill fires, especially during the industrial era. These events often reshaped the built environment—destroying older structures, prompting rebuilding, and influencing the layout of the village.

Community Festivals and Local Traditions

Crawshawbooth has long hosted village fairs, church events, and community gatherings, many of which have roots in 19th-century religious and industrial life. While not “notable” in a national sense, these events have been central to the village's social fabric.

The Opening of the See Gallery (2000s)

In the early 21st century, Crawshawbooth unexpectedly became home to a respected contemporary art venue: the See Gallery, hosting exhibitions of northern artists which helped put the village on the cultural map. Its presence marked a shift from industrial heritage to creative identity. The gallery was run by David and Heather Smith, who developed it into a venue for exhibitions, book launches, and artist events. It became a cultural hub in a village better known for its industrial heritage than its art scene.

It is known for showcasing:

- Modern and contemporary art such as works by Ray Lowry, Liam Spencer and Dave Pearson.
- Printmaking and illustration
- Work by both local and nationally recognised artists
- Exhibitions connected to northern art traditions

4.8 Lancashire Historic Environment Record (HER)

The HER contains over 40,000 sites, including Roman-period entries, but Crawshawbooth's listings are dominated by the Industrial heritage (mills, stone dwellings including mansions and workers housing, religious buildings and textile sites), medieval/post-medieval features and local wells and landscape features (e.g., Robin Hood's Well).

There is list of features included on the HER in Appendix 3.



Above: Looking south along Burnley Road -Mid 20th Century author unknown

Below looking north along Burnley Road from Rakefoot Bridge



5.0 Summary of Special Interest - Significance

5.1 Context

Crawshawbooth is a Pennine village whose physical form and architectural character have been shaped by the valley landscape, historic industry, and the influence of local estates. Its development pattern reflects both the constraints of its setting and the social history of the Rossendale Valley.

The village occupies a narrow section of the Rossendale Valley, and this topography has dictated a predominantly linear pattern of growth. The main route through the settlement, Burnley Road, follows the valley floor and acts as the central organising spine. Most buildings and activities cluster along this corridor, giving the village a ribbon-like structure typical of many former industrial communities in the region.

From this central axis, short side streets rise steeply up the valley sides. These secondary routes are generally compact and intimate in scale, often terminating quickly due to the surrounding terrain. Historically, many of these streets were developed to accommodate workers employed in local mills and print works, resulting in dense clusters of terraced housing arranged in tight, efficient layouts.

5.2 Architectural Character and Built Form

Crawshawbooth's architecture is dominated using locally quarried stone, which gives the village a cohesive visual identity. Terraced cottages and houses from the 18th and 19th centuries form the backbone of the residential areas, reflecting the rapid population growth associated with the expansion of local industry. Their simple, robust construction of stone walls and stone flag roofs also gives it a strong vernacular character linked directly to the geology of the area.

Overlaying this industrial heritage is the architectural influence of local landowning families, most notably the Brooks family. Their presence is most clearly expressed through Crawshaw Hall, a prominent historic residence situated along Burnley Road. The hall and its grounds introduce a more formal architectural note into the village, contrasting with the modest scale of the surrounding workers' housing.

Religious and civic buildings add further layers to the architectural landscape. Structures such as St John the Evangelist Church were built during periods of population expansion and reflect both the social aspirations and the community investment of the era. These buildings often occupy visually prominent positions and contribute to the village's sense of identity.

The surrounding landscape plays a significant role in defining Crawshawbooth's character. The village is framed by farmland and rising moorland, creating a dramatic backdrop that reinforces its linear form. The close relationship between built form and natural topography is a defining feature, giving the settlement a strong sense of enclosure while also linking it visually to the wider Pennine environment.

5.3 Listed Buildings

Listed Buildings are designated by the Government for having special historic or architectural interest at a national level.

Within the conservation area, there are 12 listed building entries and an additional listed structure adjacent to the proposed conservation area boundary. Of these there are three Grade II* and ten Grade II listed buildings in Crawshawbooth.

The list comprises:

Grade II*

- Crawshawbooth Quaker Meeting House
- Crawshall Hall
- St John the Evangelist Church

Grade II

- Tower in the grounds of Sunnyside c100m west of Crawshaw Hall
- Gate piers to Crawshaw Hall
- Gate lodge to Crawshaw Hall
- Sunnyside Diocesan Conference Centre
- Bower attached to west side boundary wall of Sunnyside
- Pinner Lane Cottage
- Crawshaw War Memorial
- Former Rakefoot Methodist Church
- Former Rakefoot Methodist Church Day School and Sunday School
- Gravestone in the grounds of Orchard Cottage

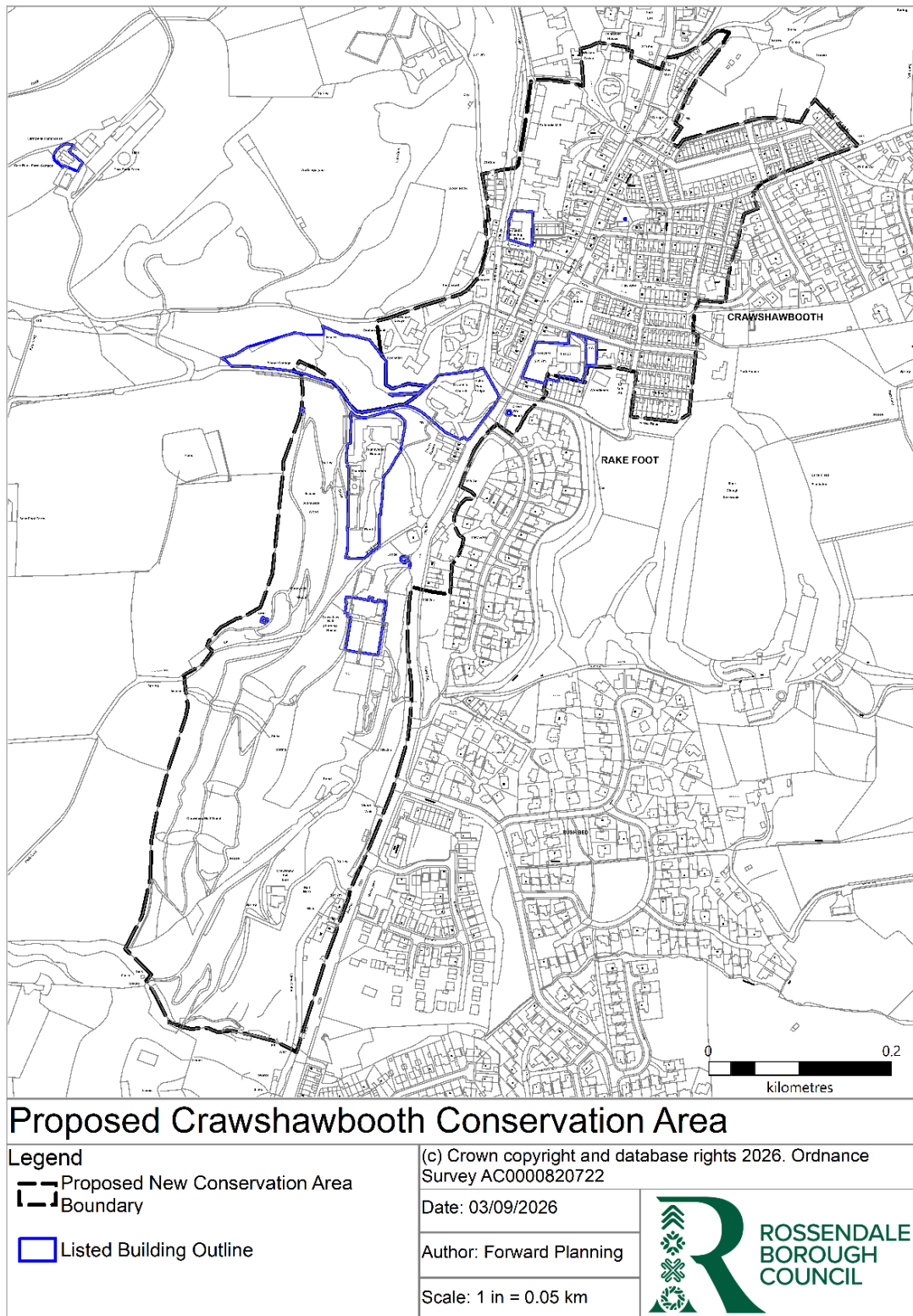
The listed buildings are considered to be of critical interest within the proposed Conservation Area. St Johns' Church, a prominent structure and a link between the main character areas is the most critical.

Further information can be found in the Appendices to this Report.

Listing is not intended to prevent change. Rather, it means that when changes are proposed these need to be carefully considered so that the alterations do not negatively impact the special interest or significance.

The listed buildings can be viewed here [Map Search | Search the List: Map Search | Historic England](#)

Map of Listed Buildings in Crawshawbooth



5.4 Buildings of Local Interest

Numerous buildings within the proposed conservation area make a positive contribution to its significance. Many can be considered as non-designated heritage assets for their architectural and/or historic interest, helping shape the character and appearance of the locality.

Non-designated heritage assets constitute most historic buildings within the conservation area. Whilst many may have suffered some form of superficial alteration, such as the insertion of a modern shopfront or uPVC windows, the underlying integrity of the historic building and its part in the historic development of Crawshawbooth means it still makes a positive contribution to the locality.

Many non-designated heritage assets might also be worthy of being 'Locally Listed.' A locally listed building is one that has a degree of significance at a local level. Please refer to the [Local List of Non-Designated Heritage Assets | Heritage | Rossendale Borough Council](#) (see appendices)

This list is live and there are many buildings within the proposed conservation area should be included within the draft list. This needs to be reviewed.

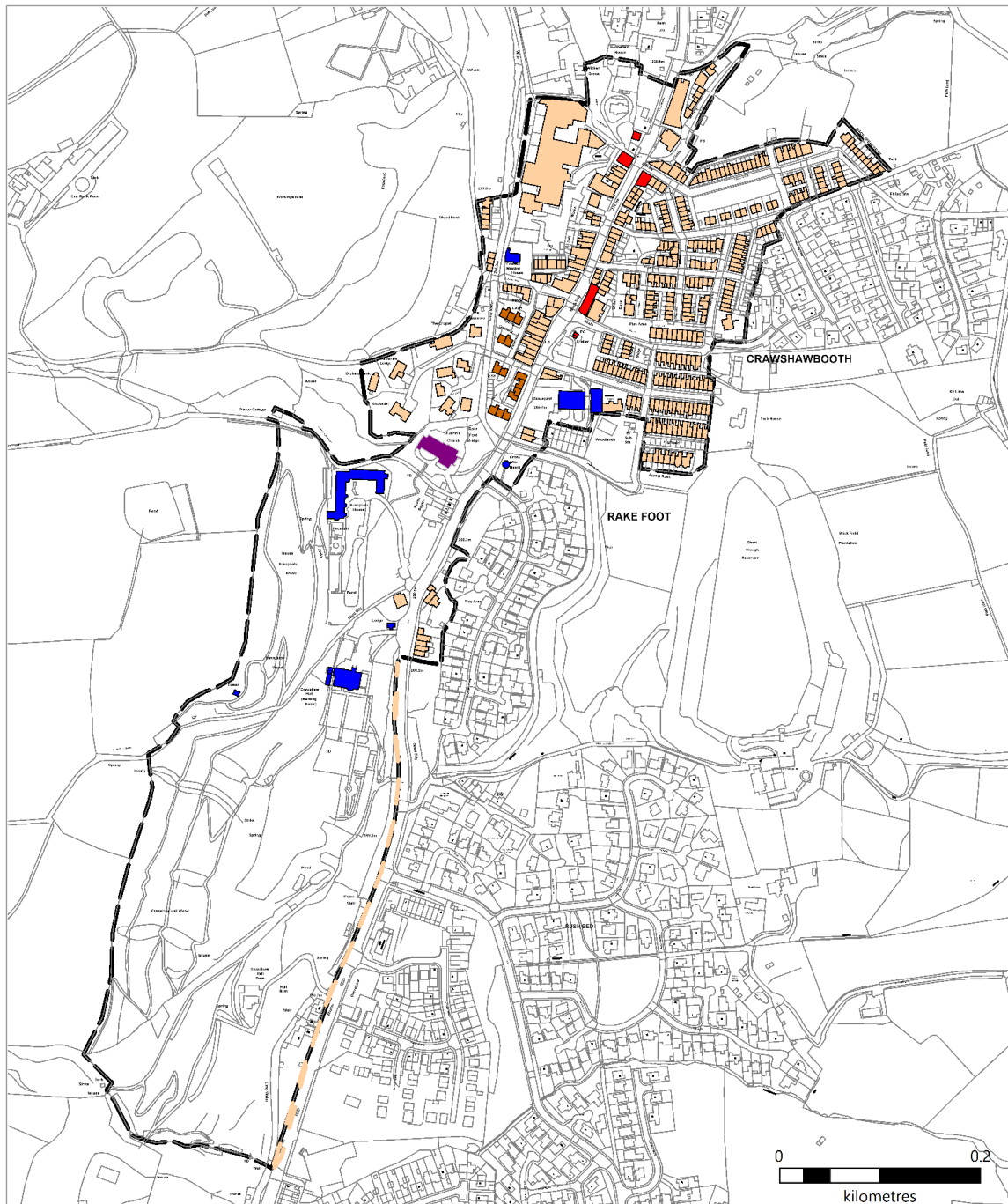
Building and Open Space Assessment

The map overleaf provides the Building and Open Space Assessment for the proposed Conservation Area. Each building has been colour-coded according to its contribution.

The assessment of the quality of built form is based on the following.

Critical	Of key importance, defining the distinct character of the conservation area (designated heritage assets)
Positive medium	Contributes strongly and positively to the character of the conservation area. Medium and Low. Medium are likely to be considered as having potential for a local list.
Positive low	Low are those that are more modern or older with alterations but overall have innate architectural quality)
Neutral	Neither positive nor negative features that contribute to the conservation area
Negative	Detracting from the character of the conservation area

Map showing the Building and Open Space Assessment



Proposed Crawshawbooth Conservation Area

Legend

Proposed New Conservation Area Boundary

Listed Building - Positive impact (critical)	Positive impact (low)
Listed Building - Positive impact (medium)	Neutral impact
Positive impact (low)	Negative impact

(c) Crown copyright and database rights 2026. Ordnance Survey AC0000820722

Date: 04/09/2026

Author: Forward Planning

Scale: 1 in = 0.05 km



5.5 Scheduled Ancient Monuments

There are no scheduled monuments within the proposed Conservation Area.

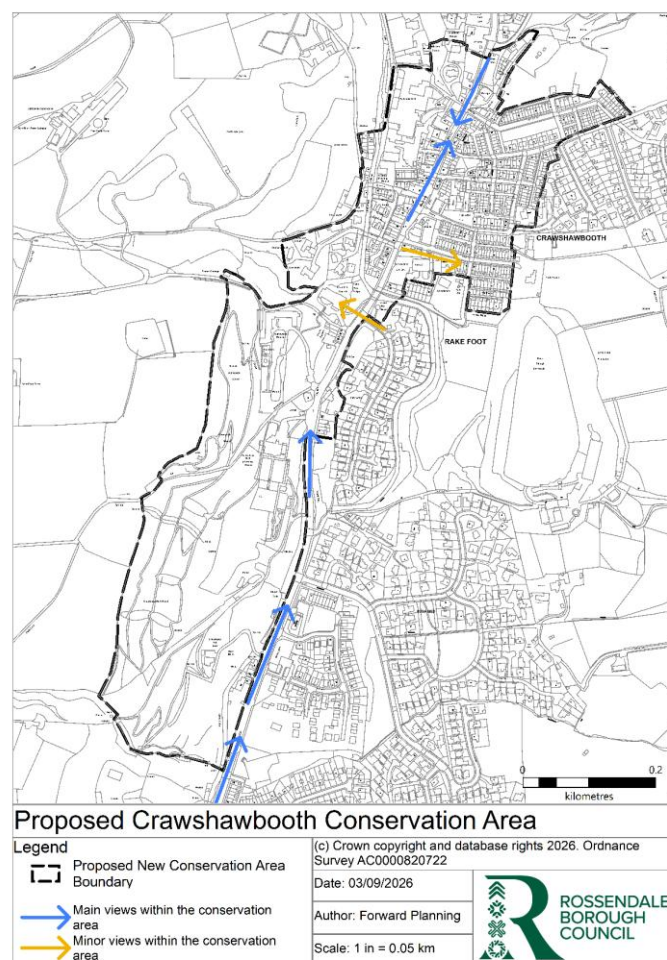
5.6 Views into, within and from the Conservation Area

The impact of proposed developments should include consideration of views into, within and from the CA. The A682 Burnley Road runs through the village of Crawshawbooth with the Limy Water and Folly Clough Brook watercourses nearby. Thus, the valley bottom with Burnley Road form the major linear landmark through the proposed Conservation Area.

Given that part of the southern area of the Conservation Area is heavily wooded on the western side, views into this area are limited. However, the main views along and within the Conservation Area are limited to along Burnley Road – approximately north-south. There are views along several side roads off Burnley Road. The built form of housing, commercial buildings, streets and hedges and general topography limit views beyond the proposed boundaries of the Conservation Area.

The following map shows the main and minor views within the enlarged proposed Conservation Area Boundary.

Map showing views into, within and from the Conservation Area



The images below illustrate the assessments.

Plate Entering the Proposed CA from the south along Burnley Road (north of the weir at Limy Water and No 329)



Plate Looking north along Burnley Road (with No 380 and the entrance to Crawshaw Hall Barn on the left)



Plate view to the west of Burnley Road towards Crawshaw Hall Wood



Plate Approaching Crawshawbooth with Short Clough Lane on the left



Plate Burnley Road Close to the entrance of Crawshaw Hall



Plate view of the Entrance to Crawshaw Hall including listed Gate Piers and listed Gate Lodge



Plate Nos 501 -509 Burnley Road



Plate Nos 484 and 507-511 Burnley Road with Victoria Place and the entrance to Sunnyside beyond



Plate Nos 512-518 and St John the Evangelist (Grade II*)



Plate view from Rake Foor Bridge including Nos 1-6 Kershaw Close and Nos 567-569 Burnley Road plus Rakefoot Methodist graveyard and church



Plate Crawshawbooth War Memorial



Plate Looking north into the village – Nos 530-562 Burnley Road on left with railings to Rakefoot Methodist Graveyard and former Church



Plate: looking north with Nos 540 -562 Burnley Road on left and Nos 571-573 on right



Plate View up York Street towards Former Rakefoot Methodist Day & Sunday School (listed Grade II)



Plate view of gardens adjacent to York Street and Black Dog (red brick)



Plate view along Co-operation Street towards Limy Water and The Quaker Meeting House (Grade II*)



Plate looking south towards St John the Evangelist Church and Rakefoot Bridge from Co-operation St



Plate Looking north along Burnley Road with No 564 on left and The Black Dog and Nos 593-611 on right



Plate looking north along Burnley Road with traditional shopfronts evident Nos 570-586 on left



Plate Looking south along Burnley Road at the shopfronts



Plate Looking north along Burnley Road Nos 596-610 Burnley Road on left and the library and garage on right.



Plate as above



Plate This terrace was built as back-to-back dwellings Nos 621-627 Burnley Road and 1-7 Parrock Parade



Plate Looking north towards the White Bull on right and garage on left



Plate Looking north with Water Street on right



Plate Water Street looking towards the cottages Nos 10-18 Water Street with flood treatment at Folly Clough Brook



Plate Looking south along Burnley Road into the proposed CA



5.7 Views across and out of the Conservation Area

Although the proposed Conservation Area runs along the valley and views are generally linear along Burnley Road other views are confined and limited due to the built form, curve of the road and tree cover. However, there are several views out from Conservation Area which offer wider street views. These include down Co-operation Street, York Street, Hill Street and Major Street.

5.8 Brief Chronology of the development of Crawshawbooth Village

Pre-Medieval to 16th Century: Origins and Early Religious Landscape

- Late Saxon / Early Medieval (pre-1100) — The wider Goodshaw–Crawshaw area develops as dispersed farmsteads and seasonal shielings on the edge of the Forest of Rossendale. The place-name *Crawshaw* “crow-wood” or “woodland clearing”) indicates early woodland clearance for grazing.
- 12th–14th centuries — Establishment of scattered vaccaries (forest farms) under the Honour of Clitheroe. No built fabric survives, but the settlement pattern of isolated farmsteads originates here.
- 1542 — Goodshaw Chapel (outside proposed CA to the north) founded as a chapel-of-ease for the dispersed upland population. Its survival (and later rebuilding) anchors the earliest phase of formalised built form in the district.

17th Century: Emergence of a Linear Village

- 1600–1700 — Crawshawbooth begins to coalesce as a linear roadside settlement along what becomes Burnley Road. Buildings are small vernacular farmhouses and loom-shop dwellings in local sandstone with stone flag roofs.
- 1650s–1690s — Growth of Nonconformist activity (Quakers, Baptists, early Independents). Meeting houses and cottage-based worship spaces appear, though most early structures are later rebuilt.
- Late 1600s — Surviving farmsteads and cottages from this period establish the characteristic Rossendale vernacular: stone slate roofs, mullioned windows, and simple rectangular plans.

18th Century: Proto-Industrial Expansion

- 1700–1770 — Domestic textile production intensifies. Many cottages incorporate loom shops with larger first-floor windows. The settlement extends north–south along the turnpike route.
- 1760s–1790s — Construction of early Nonconformist chapels, including Baptist and Methodist buildings, reflecting Crawshawbooth’s strong dissenting culture.
- Late 18th century — Small quarries and coal pits open around the village, influencing the economy and providing the stone that defines the built character.

Early Mid-19th Century: Industrial Wealth and Institutional Buildings

- 1800–1830 — Crawshawbooth grows as a mixed industrial village: handloom weaving, calico printing, quarrying, and small-scale coal extraction. Rows of workers' cottages appear, still in local stone but more regular in form.
- 1831–1832 — Crawshaw Hall constructed by John Brooks, a calico printer and quarry owner. This Gothic-inspired mansion marks the arrival of industrial gentry architecture and reshapes the local landscape.
- 1837 — The Brooks family establishes the National School, a key institutional building (demolished 1970s).
- 1840s–1860s — Expansion of mills, printworks, and industrial yards on the valley floor. Terraced housing becomes more formalised, with long rows aligned to the road and topography.
- Mid-19th century — The Brooks family supports the proposed railway extension from Rawtenstall; although never completed, associated infrastructure planning influences settlement form.

Late 19th Century: Consolidation, Civic Identity, and Religious Flourishing

- 1870s–1890s — Crawshawbooth reaches its peak Victorian form: dense terraces, shops, chapels, and civic buildings along Burnley Road.
- 1891 — Incorporation into the Borough of Rawtenstall. Municipal improvements follow, including paving, drainage, and public services.
- 1892 — Construction of St John the Evangelist, a major Anglican church funded by Thomas Brooks (later 1st Baron Crawshaw). This becomes the dominant ecclesiastical landmark.
- Late 19th century — Multiple Nonconformist chapels rebuilt or enlarged in stone with Gothic or classical detailing, reinforcing the village's religious diversity.

Early 20th Century: Stability, Limited Expansion, and Civic Improvements

- 1900–1930 — Built form remains largely stable. Small infill terraces and modest villas appear, but the steep topography restricts large-scale expansion.
- Interwar period — Minor suburbanisation at the village edges; improvements to shopfronts and public realm along Burnley Road.
- Industrial decline begins to slow new construction, preserving the Victorian and earlier fabric.

Mid–Late 20th Century: Decline, Demolition, and Selective Modernisation

- 1950s–1970s — Closure of mills and printworks. Some industrial buildings are demolished or converted to workshops.
- 1970s — Demolition of the 1837 National School and clearance of some older cottages. Introduction of modern housing estates on peripheral land.

- 1980s–1990s — Renewed interest in heritage leads to selective conservation, though some insensitive alterations occur (uPVC windows, concrete tiles, widened shopfronts).

21st Century: Conservation, Adaptive Reuse, and Incremental Change

- 2000–present — Increasing recognition of Crawshawbooth’s historic character. Former mills and chapels converted to residential, commercial and community use or redeveloped
- Streetscape improvements and small-scale infill continue, generally respecting the established stone vernacular.
- The settlement’s core-built form remains dominated by:
 - 17th–18th century vernacular cottages
 - 19th century industrial terraces
 - Landmark religious and gentry buildings (Goodshaw Chapel, Crawshaw Hall, St John’s)

Summary Character Trajectory

Crawshawbooth’s built form evolves through five clear phases:

- 1. Medieval dispersed farms**
- 2. 17th-century linear vernacular village**
- 3. 18th-century proto-industrial expansion**
- 4. 19th-century industrial and civic consolidation**
- 5. 20th–21st century adaptation and conservation**

5.9 Architectural character - Materials and Palette

Crawshawbooth’s built fabric is dominated by locally quarried stone, reflecting wider Rossendale and Pennine vernacular practice. The Friends’ Meeting House—one of the village’s earliest surviving structures—illustrates this tradition clearly: it is constructed in a vernacular style using local materials, typical of early eighteenth-century building practice in the region . This reliance on stone is echoed in other historic buildings, including Crawshaw Hall, a Grade II* listed mansion built in 1831, also constructed in stone and representative of the area’s nineteenth-century architectural character.

Across the village, this stone-based vernacular is complemented by stone boundary walls, simple rectangular forms, and modest detailing, all of which contribute to a cohesive architectural identity. Later Victorian development introduced brick in isolated cases—such as the rebuilt Black Dog Inn—but the dominant material character remains firmly rooted in local stone traditions, shaped by the availability of Pennine gritstone and the needs of early industrial and religious communities.

5.10 Architectural Character - Building Form, Grain, Scale, Mass and Roofscape

Crawshawbooth's architectural character is defined by a tight, linear Pennine village grain shaped by the valley topography and the Burnley Road spine, with narrow frontages, shallow plots, and buildings set hard to the street creating strong enclosure. Its built form is dominated by two-storey sandstone vernacular cottages and farmhouses—often with stone surrounds to the windows, stone-slate roofs, and occasional loom shop windows—alongside long 19th-century industrial terraces with consistent eaves lines and repetitive bay rhythms. Larger former mills and workshops on the valley floor (e.g. Britannia Mills just beyond the proposed Conservation Area boundary) introduce coarser grain and block-like massing, contrasting with the fine domestic scale. Religious and institutional buildings, especially the landmark St John the Evangelist with its green Cumberland slate roof and vertical Gothic massing, punctuate the otherwise low, horizontal skyline, while Nonconformist chapels add mid-scale gable-fronted forms.

Crawshaw Hall contributes a more formal gentry architectural language within landscaped grounds. Across the village, massing remains simple and rectilinear, stepping with the hillside to produce staggered eaves and an undulating roofscape marked by stone chimneys and strong parapet details. The result is a cohesive, topographically responsive Pennine industrial village where consistent sandstone materials, modest scale, and a unified roofscape are offset by a small number of prominent ecclesiastical and gentry landmarks



5.11 Architectural Character – Styles, Details and Craftsmanship

Crawshawbooth's architectural character is defined by a coherent Pennine vernacular that draws heavily on locally quarried gritstone and expresses a restrained but distinctive tradition of craftsmanship. Buildings are predominantly Style, in coursed rubble or snacked stone, with tooled quoins, plain stone lintels and cills, and stone-slate roofs that create the low, weighty silhouettes typical of upland Lancashire.

The settlement's historic core is shaped by simple rectilinear forms, narrow gables, and two-storey elevations, a pattern visible in early structures such as the Friends' Meeting House, where architectural expression relies on proportion and material quality rather than ornament. Nineteenth-century industrial expansion introduced stone-built terraces, weaving cottages, and small workshops characterised by regular fenestration, functional detailing, and occasional mullioned windows, with craftsmanship evident in the consistency of masonry and the durability of stone boundary walls that structure the village's steep topography.

More formal architectural language appears in estate buildings such as Crawshaw Hall, where ashlar stonework and Gothic-influenced detailing reflect gentry aspirations while remaining materially consistent with the wider village. Early twentieth-century interventions introduced limited stylistic departures—most notably the red-brick rebuilding of the Black Dog Inn—but these remain exceptions within an otherwise unified stone palette.

Across the settlement, architectural character is reinforced by stone boundary walls, modest eaves treatments, traditional timber joinery, and a general absence of applied ornament, producing a built environment in which craftsmanship is expressed through material integrity, proportion, and continuity, rather than decorative display.

5.12 Streetscape and Townscape Qualities

Crawshawbooth's streetscape and townscape character is shaped by its linear valley-side settlement, where buildings follow the line of Burnley Road and the rising topography of the Rossendale Valley. The village presents a cohesive stone vernacular, with tightly arranged two-storey gritstone terraces, former weaving cottages, and small workshops forming a continuous built edge that reinforces the narrow, enclosed quality of the main street.

The steep valley sides generate dramatic level changes, producing stepped rooflines, retaining walls, and layered views across and along the settlement.

Streetscape character is further defined by stone boundary walls, narrow footways, and the intimate relationship between buildings and the roadside, creating a sense of compression typical of Pennine industrial villages. Overall, the townscape retains a strong sense of vernacular continuity, with long views framed by rising landform, stone-built landmarks such as St John's Church, and a streetscape where topography, materiality, and industrial heritage remain the dominant structuring elements.

In terms of spatial character, there are open areas within the proposed Conservation Area. However, these relate to car parking associated with commercial properties, open grassland and verges. Several of these appear unsightly and require careful sensitive enclosure or redevelopment.

Regarding street patterns, Crawshawbooth is defined by a strong linear hierarchy, with Burnley Road functioning as the dominant primary route that carries movement through the valley and organises the entire settlement form. This spine is lined by continuous frontages that create a pronounced sense of enclosure, reinforced by narrow pavements and buildings set hard to the street edge.



Plate Former Primitive Methodist Church and Sunday School, Lord Street

From this main axis, short, steep, and irregular secondary streets climb the valley sides, providing limited but essential permeability; their alignment is dictated by topography rather than planned geometry, producing a fine, organic grain.

Tertiary routes are few and often take the form of narrow lanes, ginnels, or former industrial access ways, contributing to a permeable but intimate pedestrian network. The overall grain is tight and compact, with small plots, narrow frontages, and shallow building depths creating a dense, enclosed streetscape in the historic core. Enclosure varies subtly: the main street is strongly defined by continuous two-storey terraces, while side streets feel more episodic, with stepped building lines and changing levels creating shifting degrees of openness. Industrial sites on the valley floor introduce a coarser grain and occasional breaks in enclosure, but these remain secondary to the overwhelmingly fine-grained, topographically responsive pattern.

The result is a settlement where hierarchy is clear, permeability is functional but constrained by terrain, and enclosure is consistently strong, producing the characteristic spatial drama of a Pennine industrial village.

5.13 Landmarks and Focal Points

Crawshawbooth's townscape is organised around a series of landmarks and focal features that articulate its linear valley-side form and industrial heritage. The most prominent architectural landmark is St John's Church, whose elevated position, tower, and churchyard create a strong visual anchor above Burnley Road.

Crawshaw Hall, set within its historic grounds, and is screened from view when the tree leaf cover is present, forms the principal gentry-era landmark, distinguished by its ashlar stonework and landscaped setting.

St John's, the former Methodist Church and the Friends' Meeting House (located off Burnley Road) are important buildings and provide focal points giving the village symbolic important faith identity.

Industrial heritage is marked by the surviving structures and spatial remnants of the Pilkington estate (now new housing development) and the former Britannia/Rhodeson's Mill, which once dominated the economic life of the settlement.

At street level, the bridge at Sunnyside and the open spaces created by twentieth-century clearances function as focal nodes, shaping movement and views along the main road. Together, these elements create a townscape in which religious, industrial, and vernacular landmarks punctuate the linear settlement, providing orientation, visual hierarchy, and a strong sense of historic continuity.

5.14 Public Realm

Crawshawbooth's public realm is modest in scale but distinctive, shaped by the linear form of Burnley Road, the tight enclosure of historic buildings, and its topography.

The primary public realm comprises a main street corridor, where narrow pavements, stone boundary walls, and continuous frontages create a strongly defined streetscape.

Public open spaces are limited, with most activity occurring in incidental spaces rather than formal squares. Small forecourts to chapels, widened pavements at junctions, and occasional set-backs around shops provide the few areas of civic breathing space.

Traditional materials, namely sandstone walls, stone kerbs, and historic surfacing remnants—survive in places, though often interrupted by later tarmac and concrete repairs.

The churchyard of St John the Evangelist forms the most significant green public space, offering a landmark setting and visual relief within the dense village core. Additional green edges occur at the periphery where the settlement meets the valley sides, but these function more as landscape margins than designed public realm.

Street furniture is minimal, and lighting columns and signage are functional rather than character-defining. Overall, Crawshawbooth's public realm is characterised by narrow, enclosed streets, incremental spaces shaped by historic buildings, and a strong relationship between built form and valley landscape, with very limited formal civic space but a coherent vernacular streetscape.

6.0 Character Areas

This section divides the proposed conservation area into smaller character areas. Each area has a slightly different atmosphere and character depending on street layout and traffic, building types, scale, design and uses, amongst other things.

The boundary was set by the Council as part of the local plan process. This boundary follows the strongest architectural and historic character of the settlement and excludes some of the modern development. However, there are areas outside of this boundary which are of some merit to be considered for inclusion either now or in the future. It is considered they at least form part of the setting for the conservation area.

As such it is considered that Crawshawbooth contains five discernible areas of architectural character, each shaped by topography, historic function, and building form. These areas are not formally designated but emerge clearly from settlement morphology and fabric.

Within these character areas, there are:

- Several buildings or monuments listed or of local architectural or historic interest as well as buildings considered to be of local interest.
- Traditional craftsmanship, natural resources, and energy of production embodied in original building materials and architectural features.
- Visual harmony resulting from use of a limited palette of natural building materials of locally derived stone and stone or slate roof of the building. These changes are controlled through listed building consent applications, if the buildings are listed. However, most are unlisted and there is a case for securing the character by the introduction of an Article 4 Direction, which will be discussed later.

Character Area 1

This contains the main spine road going through the centre of the village, Burnley Road. It includes the commercial and retail centre of the village and has several ecclesiastical buildings.

Character Area 2

There is the area of low-density development to the south of the village, which includes the Hall and Sunnyside plus the nearby church as one character area known as Character Area 2.

Character Area 3

The area of land adjacent to Limy Water to the west of Burnley Road known as the Valley Fringe, It is characterised by larger industrial footprints, wider plots, and a coarser, more open urban grain.

Character Area 4

The historic industrial buildings now used for small commercial enterprises and industrial units

Character Area 5

An area of densely developed C19th terraced housing on the eastern side of the Burnley Road. This forms another character area.

These character areas will be assessed separately:

1. The Linear Historic Core (Burnley Road Spine).

This is the dominant character area: tightly enclosed two-storey sandstone terraces, vernacular cottages, former shops, chapels, and small workshops forming a continuous frontage. The grain is fine, the plots narrow, and the enclosure strong. This is the most coherent and legible Pennine industrial-village character.

2. The Elevated Institutional and Gentry Zone (St John's Church and Crawshaw Hall)

This area is defined by landmark buildings set within more generous plots and landscaped grounds. St John's introduces verticality and ecclesiastical massing; Crawshaw Hall brings formal gentry architecture. The grain is looser, the enclosure lower, and the architectural language more expressive.

3. The Valley-Floor Industrial Fringe

Centred on former mill sites, yards, and workshops, this area has a coarser grain, larger footprints, wider plots, and more open spaces. Massing is block-like, with long elevations and industrial remnants now often converted or redeveloped. It contrasts with the tight domestic grain above.

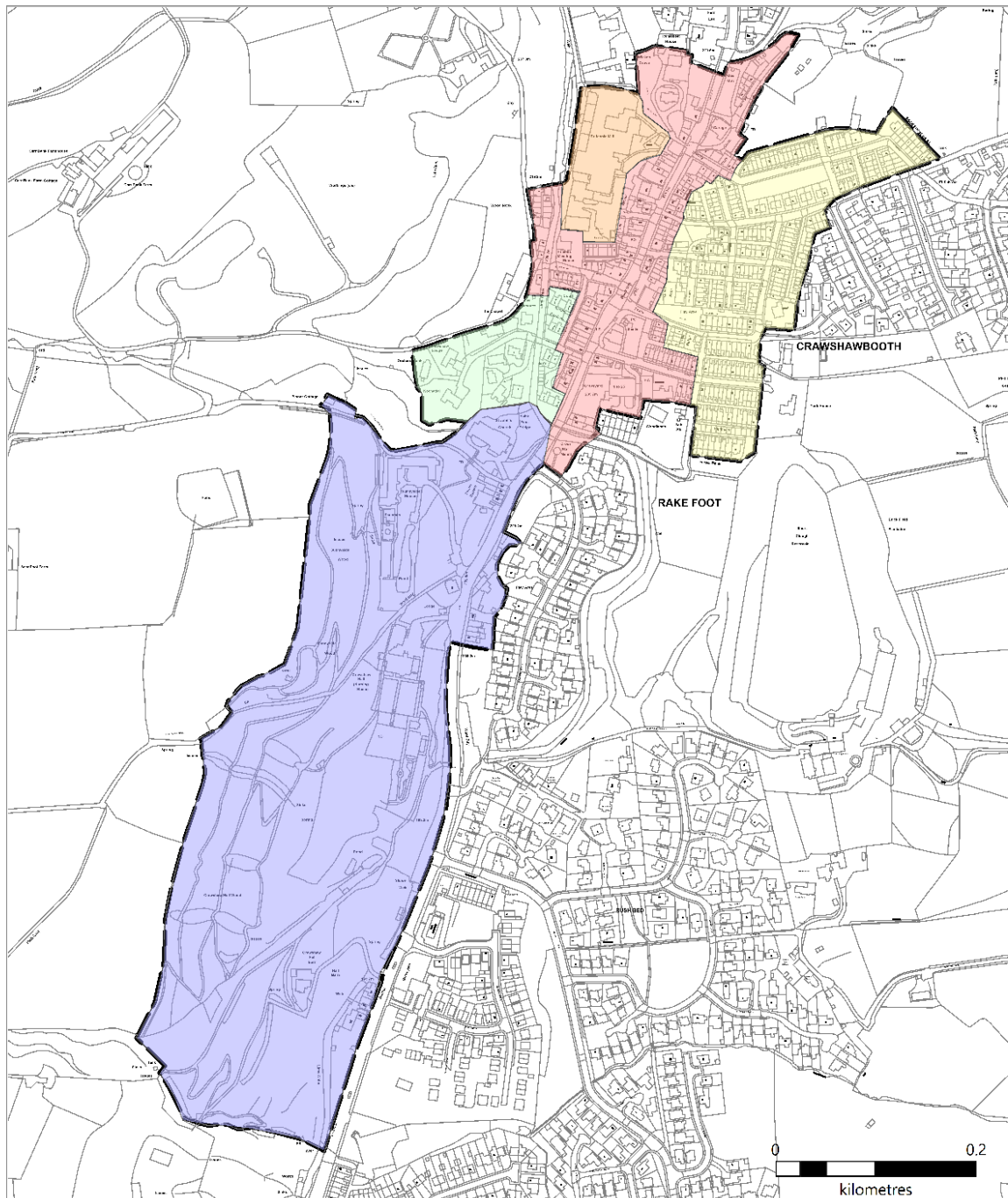
4. Peripheral Residential Edges (19th- 20th-century expansion)

Later housing estates and infill at the village margins form a distinct, more suburban character: wider streets, set-back buildings, varied materials, and lower enclosure. The grain is more open and regular, lacking the historic tightness of the core.

5. The Industrial Workers Housing

Developed as nineteenth century workers housing linked to the village's textile and quarrying economy. They form a coherent belt of stone-built terraces, weaver's cottages, back-to-backs and later infill development reflecting Crawshawbooth's transition from dispersed Forest of Rossendale hamlets to a dense industrial village.

These character areas are shown on the map below:



Proposed Crawshawbooth Conservation Area

Legend

-  Proposed New Conservation Area Boundary
-  Character Area 1
-  Character Area 2
-  Character Area 3
-  Character Area 4
-  Character Area 5

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Date: 03/09/2026

Author: Forward Planning

Scale: 1 in = 0.05 km



6.1 Character Area 1: Linear Historic Core (Burnley Road Spine Road and side roads)

The Linear historic core of Crawshawbooth is the village's most distinctive and coherent character area, formed by the continuous ribbon of development along Burnley Road, the historic north–south route through the Rossendale Valley.

This corridor is defined by tight enclosure, fine urban grain, and a highly unified Pennine vernacular, with buildings set hard to the pavement and rising directly from the valley floor. The streetscape is dominated by two-storey sandstone terraces, weavers' cottages, and back-to-back housing, their narrow frontages, shallow plots, and repetitive bay rhythms creating a strong linearity and visual consistency. Many cottages retain loom shop windows at first floor, evidencing the settlement's domestic textile heritage. Terraced rows step with the hillside, producing staggered eaves lines and an undulating roofscape of stone slates and chimney stacks.

Burnley Road is punctuated by a series of important buildings and focal points that articulate the historic core. These include former chapels, a nonconformist meeting houses, and the sites of historic shops and workshops, many with surviving stone surrounds, original and altered shopfronts, or carriage entrances.

The Friends' Meeting House, on Co-operation Street and other early religious buildings contribute to the area's layered Nonconformist identity. Although St John's Church sits above the core, its tower and roofline are highly visible from Burnley Road, acting as a linking landmark in long views. Former civic and commercial buildings—public houses, Co-operative stores, and small institutional structures—add subtle variation in scale and frontage width without breaking the overall coherence.

The public realm is narrow and functional, with stone boundary walls, historic kerbs and evidence of streets with stone setts/cobbles, these side roads are typically short, steep, and irregular, on the valley sides and reinforcing the organic, topographically driven grain. They provide glimpsed views of terraces stepping up the hillside and of the wooded slopes beyond. Back lanes, ginnels, and former industrial access routes increase permeability and reveal the rear elevations of terraces, outbuildings, and small yards.

The Limy Water River forms a subtle but important landscape element within the character area. It is crossed by small stone bridges, including the bridge at Sunnyside, which acts as a local focal point and marks a slight widening of the streetscape. The river corridor introduces moments of openness, with a pretty waterfall, greenery, and sounds of running water within an otherwise tightly enclosed urban built environment.

Open spaces within the core are limited and largely incidental, created by historic clearances, chapel forecourts, or small set-backs around former commercial premises. These spaces provide modest breathing points in the streetscape but do not disrupt the dominant linear form. The overall impression is of a dense, continuous, and highly legible historic corridor, where the interplay of terraces, cottages, chapels, bridges, and the river creates a richly textured Pennine industrial village character.

Right: Meeting House Cooperation Street



Left: Painting of the Friends Meeting House c/o The Whittaker

The Friends Meeting House is located off the main high street, on the corner of Cooperation Street and Stoneholme Road, adjacent to Limy Water. The building is extremely important in the development of Quakerism in the local area and indicates in its form the growing popularity of the movement as it was enlarged; the first phase of the meeting house was constructed around 1712 and then extended to the East in 1736, due to the growing number of members.

The Meeting House is a rare example within the Borough, although the architectural style is typically vernacular and modest in style, it is one of the earliest surviving examples that was built and still retained for its original use. The building is set within its own grounds and is bounded by a tall stone wall which gives an air of seclusion and sanctuary to the setting of the building. The building consists of two meeting rooms and a gallery with a cottage to the end of the main building which houses a stable to its basement which was used for the Friends to stable their horses when they came for meetings.

The Society of Friends, or Quakers, are a group of members with Christian faith that began meeting in houses in the 1650s. The decision to site a more formal meeting house in Crawshawbooth was presumably decided due to the crossroads and intersections of pack horse routes which crossed through the area and can be seen on the adjacent historic maps. The earliest part of the building is what we call the cottage with the stables and smaller meeting room built in 1715 and the site around this building was actively used as a burial ground from this time. The latter part of the building is the main meeting room which was built in 1736. We can see from the maps that the building and site has remained unchanged and unaltered since 1849.



Engraving of the Friends Meeting House dated 1798

There are other links to early industry visible which should be assessed carefully for inclusion on the draft local list.

For example -Nos 584-586 Burnley Road date back to circa 1700-1730 and it appears from the south gable that there has been a floor added possibly for an early loom shop.



6.2 Character Area 2: The Elevated Institutional and Gentry Zone, Crawshawbooth

Introduction -The elevated institutional and gentry zone forms a distinct architectural enclave above the linear village core, characterised by larger plots, landmark buildings, landscaped settings, and a looser, more picturesque grain than the tightly enclosed Burnley Road corridor.

St John the Evangelist occupies a commanding position on rising ground and is an important linking feature between the southern part of the CA (character area 2) and the northern part (character area 1). Its tall Gothic massing, steeply pitched roofs, and green slate materials creates a pronounced vertical accent in the village skyline.

Although overgrown and fenced off as the church is closed and in a poor condition, the churchyard provides a significant formal green space in Crawshawbooth: a gently terraced landscape of stone boundary walls, mature trees, and open grassed areas that frame long views across the valley and reinforce the building's civic presence.

There are several terraces of dwellings along the street frontages in this character area dating back to between the 18th and 19th centuries. However, it is the elevated landscaped park hosting two large former houses within landscaped gardens and woodland that dominate this character area. Nos 512-518 Burnley Road are of interest. They appear to include 2 back to back dwellings behind No 514



and 516. These were known as Nos 2 and 4 Pinner Square. This area is thought to be closely tied to the cotton and stone quarrying industries. The square and its surrounding Pinner area—named after the nearby Pinner Quarry grew into a residential and industrial hub during the Victorian era. Pinner Quarry dates back to c1840, and is located on the

hillside west of the village outside the conservation area. The site was heavily mined for "Haslingden flags" (paving stones), building stone, and engine beds until the early 20th century.

Crawshaw Hall

Nearby, Crawshaw Hall—a Grade II* gentry mansion in dressed sandstone—sits within a historically designed estate landscape, its articulated façades, projecting bays, and formal composition contrasting with the vernacular simplicity of the village terraces. The Hall's grounds, with remnants of ornamental planting, boundary walls, and estate structures, introduce a parkland character that softens the transition between built form and woodland edge.

To the south, the former Sunnyside Diocesan Conference Centre and its associated buildings extend this institutional landscape character. Set within a wooded estate of mature trees, sloping lawns, and informal paths, Sunnyside contributes a semi-rural, retreat-like quality, with buildings typically set back from the road, arranged in a campus-style pattern, and unified by stone construction and subdued rooflines.

The woodland backdrop creates a sense of seclusion and enclosure distinct from the dense village core, while glimpsed views of gables, chimneys, and stone walls through the trees add to the layered, estate-like atmosphere. Across this whole character area, massing is larger and more varied, plots are generous, and the relationship between buildings and landscape is more deliberate and composed. The result is a contrasting architectural zone where ecclesiastical, gentry, and institutional buildings sit within structured green spaces and woodland, forming a visually prominent and spatially expansive counterpoint to the compact industrial-vernacular fabric of central Crawshawbooth.

The landscaped gardens surrounding Crawshaw Hall are worthy of assessment for inclusion on a local list of registered parks and gardens.

Plate Image date unknown of Crawshaw Hall



Plate Image 2025 Crawshaw Hall Nursing Home



Crawshaw Hall, now a nursing home, stands in over 5 acres of landscaped gardens set at the edge of 27 acres of forest land overlooking Limy Water a small river and tributary of the River Irwell.

Crawshaw Hall and its estate form one of the most significant historic enclaves in Crawshawbooth, with a development story closely tied to the rise of the Brooks family and the industrial expansion of the Rossendale Valley. Crawshaw Hall was built in 1831 by John Brooks, a prominent local calico printer and quarry owner whose wealth from textile finishing and stone extraction enabled the creation of a substantial gentry residence.

The Hall was designed as a large ashlar-built mansion in a mixed Georgian–Gothic idiom, with embattled turrets, sash windows with hoodmoulds, and a formal triple-pile plan, signalling both status and architectural ambition . The estate expanded under his son, Sir Thomas Brooks, who became High Sheriff of Lancashire in 1884–85 and was elevated to the peerage as Baron Crawshaw in 1892, marking the family’s ascent into the landed elite . The Brooks family also owned Sunnyside House and Sunnyside Print Works, as well as several local quarries, making them central to Crawshawbooth’s industrial and social development .

The Hall remained in the Brooks family until its sale in 1976, after which it entered institutional use and has operated as a medical centre and nursing home since 1987. Today the hall is known as Lilibet Manor.

The wider estate historically included landscaped grounds, woodland edges, and estate structures that reinforced its semi-rural, elevated character above the village core. Together, Crawshaw Hall, the Brooks family holdings, and the Sunnyside estate illustrate the transformation of Crawshawbooth from a dispersed upland settlement into a village shaped by industrial wealth, philanthropy, and gentry influence.



The Gateposts and Lodge building are listed Grade II, and the adjacent dwelling can be considered as a non-designated heritage asset due to its association with the estate. The estate is bounded by a stone wall in various states of condition. (This is part of the curtilage of the listed buildings).



Sunnyside House

Sunnyside House emerged in the early 19th century as part of the expanding estate interests of the Brooks family, the influential calico printers, quarry owners, and later gentry who reshaped Crawshawbooth's landscape and economy. The house appears to have originated as a substantial gentleman's residence associated with the family's industrial operations at Sunnyside Print Works, which lay nearby on the valley floor. By the mid-19th century, Sunnyside had become the residence of the second generation of the Brooks family, functioning as a complementary seat to the more formal and architecturally ambitious Crawshaw Hall (built 1831–32).

Photographic and stylistic evidence suggests that Sunnyside House underwent significant 19th-century alterations, including extensions and embellishments that aligned it more closely with the tastes and expectations of an increasingly affluent industrial elite.

The house later developed a quasi-institutional role, eventually becoming the Sunnyside Diocesan Conference Centre, reflecting a shift from private gentry residence to ecclesiastical and community use. Its setting—characterised by mature woodland, terraced lawns, and a semi-rural estate landscape—retains the feel of a 19th-century villa environment, distinct from the tight grain of the village core. The survival of estate boundaries, tree belts, and ancillary structures helps preserve the sense of a self-contained enclave on the hillside above Crawshawbooth.

Today, Sunnyside House and its grounds form part of the broader institutional and gentry character area of the village, alongside St John's Church and Crawshaw Hall, illustrating the layered social history of Crawshawbooth: from upland textile settlement to a community shaped by industrial wealth, philanthropy, and religious influence. The landscaped gardens should be assessed for inclusion of a local list of registered parks and gardens.



St John The Divine Church

St John the Evangelist is a major Victorian landmark in Crawshawbooth: architecturally ambitious, historically tied to the Brooks family, and visually dominant in the village landscape. Today it stands redundant, at risk, and in urgent need of conservation, but retains exceptional architectural and historic value.

St John the Evangelist—often referred to locally as St Johns- is a major late-Victorian landmark in Crawshawbooth, built between 1890 and 1892 to the designs of the distinguished Lancaster architects Paley, Austin & Paley, one of the leading ecclesiastical practices of the period.

Its construction was funded largely by Thomas Brooks, 1st Baron Crawshaw, whose family seat at nearby Crawshaw Hall shaped much of the village's civic and religious life. The church was consecrated in October 1892 and became an independent parish in 1899, serving the expanding industrial population of Crawshawbooth at its Victorian peak. It is Grade II* listed, which is recognised as a building of more than special architectural and historic interest and important nationally.



Plate View towards St John's Church from Pinner Lane/Sunnyside

Architecturally, St John's is a large and imposing Gothic Revival church in the early Perpendicular style, built of sandstone with Yorkshire stone dressings and roofed in green Cumberland slate, giving it a distinctive presence on the hillside above the village. Its plan comprises a nave and chancel in one continuous range, flanked by north and south aisles, with transepts, a clerestory, and a tower rising above the north transept. Inside, it is notable for its lofty, spacious interior lined with red Rainhill sandstone, and for retaining an unusually complete suite of carved timber fittings, including pews and a finely executed Gothic chancel screen. Designed to seat 600 people, it reflects the scale and confidence of Crawshawbooth's late-19th-century Anglican community.

St John's remained the parish church until 2012, when it was declared redundant following declining attendance and repeated thefts of lead from the roof. Its benefice is now united with St Mary and All Saints, Goodshaw. Although the Diocese of Manchester has marketed the building for alternative use, no viable reuse has yet been secured. The church is currently in poor and deteriorating condition. Lead thefts caused extensive water ingress, leading to mould, mildew, and damage to the timber

fittings, and the building has stood vacant for more than a decade. It is included on Historic England's Heritage at Risk Register, and both SAVE Britain's Heritage and the Victorian Society have highlighted it as an endangered building, warning that without a sustainable reuse scheme it may face further decline or even demolition.

Plate View of St John's from adjacent to fencing - interior expected to be in poor condition



Plate Graveyard is overgrown



6.3 Character Area 3: The Valley-Floor Industrial Fringe

The Valley-Floor Industrial Fringe forms a transitional band between the tightly enclosed terraces of Burnley Road and the open valley floor, characterised by larger industrial footprints, wider plots, and a coarser, more open grain than the domestic streets above.

Centred on the area of the former Britannia Mill, Rhodeson Mill and bleaching works, the landscape is shaped by long, block-like elevations, former yards, and workshop ranges—many now cleared, adapted, or redeveloped—creating a patchwork of industrial remnants and newer infill. close to Limy Water

The Limy Water River cuts through this zone, crossed by small stone bridges and flanked by pockets of greenery that soften the otherwise utilitarian character. Buildings fronting Burnley Road back onto this fringe, revealing rear elevations, outbuildings, and service yards that emphasise the area's working origins.

Plate Old image of the Britannia/Rhodesons Mill



On the rising ground above, the former hillside chapel, now converted to residential use, stands as a prominent landmark overlooking the mill sites, its gabled form and elevated position reinforcing the layered topography. Overall, this fringe area reads as a semi-industrial threshold: visually looser, more open, and more varied than the linear core, yet still strongly tied to Crawshawbooth's textile and workshop heritage.

6.4 Character Area 4: Southern Residential Edges of Crawshawbooth (outside of the proposed CA boundary)

Modern development on the Peripheral Residential Edges of Crawshawbooth village represents a clear break from the historic village form, creating a looser, more suburban character around the settlement. The largest and most recent concentration lies to the south of Crawshawbooth, where 21st-century housing estates were built on what had previously been Sunnyside Printworks and the fringes of former industrial land associated with the industry. The area between St Johns Church and Lord Street also includes some 20th century dwellings.

The general character of these areas differs from the tightly packed, terraced streets with wider streets, set-back dwellings, front gardens, driveways, and cul-de-sacs. Elsewhere in Crawshawbooth, modern development has evolved more incrementally: small pockets of infill housing and piecemeal additions alongside roads have gradually softened the industrial edges. These later phases share a more open and regular grain, with varied materials and lower enclosure, contrasting strongly with the dense terraces, weavers' cottages, and back-to-backs of the historic core. Collectively, the

peripheral estate and scattered modern infill form a distinctly different character -visibly separate in form, scale, and layout from the traditional Pennine vernacular that defines

central Crawshawbooth. Hence, they have been excluded from the proposed initial Conservation Area boundary. However, redevelopment of these areas would inevitably have an impact on the setting of and views into and out of the proposed Conservation Area so should be included in this document.

Plate Chapel now converted to housing



Plate Rakefoot Bridge over Limy Water (within CA) with modern dwellings(outside CA)



Plates Modern Dwellings close to Limy Water



From bridge on Cooperation Street over Limy Water looking approx. northward (left image) and southwards (right image).

6.5 Character Area 5: The Industrial Workers' Housing

Crawshawbooth's expansion accelerated in the nineteenth century driven by mills, factories, printing works and quarrying. This required large numbers of workers.

Housing spread up the valley sides east of Burnley Road forming tight linear terraces on steep slopes. This pattern is consistent with other Rossendale settlements, where weaver's cottages and early industrial terraces represent the earliest surviving domestic industry, followed by more regular late Victorian streets. These streets sit outside the medieval core but align with the industrial era growth shown on the mid nineteenth century Ordnance Survey maps. Thus, exhibiting Crawshawbooth's transformation from scattered farmsteads to a compact textile village.

The main roads, including Bonfire Hill Road, Major Street and York Street have steep hillside terraces dating to around the mid nineteenth century. General features include two storeys, constructed in coursed sandstone walls and slated roofs with shared stacks. They tend to have narrow plots, strong enclosures and continuously sloping rooflines. Rock Terrace and Boulder Street, names associated with quarrying, include short rows of workers houses. These west-east roads are intersected by north south aligned roads to create a network along the contours of the hill. Some terraces have decoration including flat or projecting stone door surrounds, simple pediments and quoins and others are plain.

Overall, they demonstrate the east side expansion beyond the historic spine and medieval core and their existence corresponds with the documented industrial prosperity of the village.



[Source:](#) Google Street View, Bonfire Hill Road and Clarence Street, August 2025

7.0 SWOT ANALYSIS of Proposed Conservation Area

A SWOT analysis is an important component of a Conservation Area Appraisal as it provides a clear and structured framework for understanding the condition, qualities, and prospects of the designated area. By examining Strengths, Weaknesses, Opportunities, and Threats, the analysis supports a balanced assessment that goes beyond description and helps shape informed, proactive management.

Identifying the **Strengths** of the conservation area ensures that the features contributing most to its special architectural and historic interest are clearly articulated. This strengthens the justification for designation and provides a firm basis for policies aimed at preserving character and significance.

Recognising **Weaknesses** allows the appraisal to acknowledge where the area's qualities have been eroded or are at risk. Issues such as inappropriate alterations, poor maintenance, or intrusive modern development can be highlighted in a transparent and systematic way, helping to prioritise areas where intervention or guidance is needed.

The identification of Conservation Area ensures that the appraisal is forward-looking. Opportunities may include the restoration of lost features, enhancement of the public realm, reuse of historic buildings, or improved interpretation. Highlighting these prospects helps to align heritage objectives with wider regeneration, environmental, and community ambitions.

Considering Threats enables the appraisal to anticipate external pressures that may undermine the area's character. These may arise from development demand, climate impacts, economic change, or the loss of traditional building skills. Understanding these risks at an early stage supports more resilient policy responses and informs the development of a robust Management Plan.

Overall, the SWOT analysis acts as a bridge between the appraisal and the practical management of the conservation area. It distils complex information into a clear strategic overview, supports community engagement, and provides a defensible basis for decision-making. Its inclusion ensures that the appraisal not only describes the area's significance but also guides its long-term care and enhancement.

7.1 Strengths

- Highly coherent historic core along Burnley Road with strong Pennine vernacular identity (sandstone terraces, weavers' cottages, stone-slate roofs).
- Good variety of heritage assets including listed buildings with the potential to seek additional buildings for listing or inclusion on the local list eg bridges, walls and buildings.
- Rich architectural layering, including 17th–19th-century cottages, industrial terraces, chapels, and surviving mill-related structures.
- Distinctive topography creating dramatic stepped rooflines, enclosed streets, and long views.

- Key heritage landmarks such as St John's Church (Grade II*), *Crawshaw Hall* (Grade II*), the Friends' Meeting House (Grade II*), and other Grade II listed buildings/structures. St John's Church is critically important as it acts as a lynch pin connection Character Area 1 with Character Area 2 in views and vistas.
- Strong sense of place with intact settlement morphology and legible historic development.
- Community recognition of local heritage value and identity.



7.2 Weaknesses

- Fragmentation of historic fabric in places due to 20th-century infill, demolition, and loss of industrial buildings.
- Poor condition of key assets, notably St John's Church (redundant, on the national heritage at risk register) and some former industrial structures.
- Incremental erosion of character through uPVC windows, concrete tiles, altered shopfronts, and boundary loss.
- Limited public realm quality, with narrow pavements, inconsistent surfacing, including the neglect of stone setts, patchy bitmac surfaces and intrusive modern street furniture.
- Traffic dominance along Burnley Road reducing appreciation of the historic streetscape including several car parks on prominent street frontages.
- Lack of coherent management framework for heritage assets outside existing listings.
- Gap sites erode special character -empty plots used as ad hoc car parking appear unsightly with poor screening if any.
- unsightly on-street parking
- low economic base evident with the poor-quality repairs and loss of architectural features/disrepair.



7.3 Opportunities

- Designation would provide statutory protection, guiding sympathetic repair, alteration, and new development.
- Potential for heritage-led regeneration, especially of properties including shopfronts and fenestration of houses along Burnley Road.
- Improved public realm using traditional materials, enhancing gateways, bridges, and the Limy Water corridor.
- Adaptive reuse of vulnerable buildings (e.g., St John's Church and industrial remnants)
- Strengthening village identity through the introduction of new historic trails/cycleways plus interpretation panels eg Jubilee Gardens.
- Landscape enhancement of woodland edges, churchyard, and riverbanks to reinforce setting. Tidying graveyards.
- Better control of incremental change, preserving the fine grain and vernacular character. It is suggested the introduction of an Article 4 Direction would help to secure the retention of traditional features e.g. stone flag roofs, and traditional windows and doors.



7.4 Threats

- Continued deterioration of key heritage buildings, especially St John's Church, risking loss of landmark structures.
- Unsympathetic development on peripheral edges or former industrial sites eroding historic character.

- Pressure for suburbanisation, including wider roads, parking courts, and standardised house types.
- Loss of traditional materials through replacement windows, doors, roofing, and boundary walls.
- Demolition by neglect where buildings remain vacant or underused.
- Climate-related risks, including increased rainfall affecting stonework, riverbank erosion, and damp in older buildings.
- Economic pressures limiting investment in conservation-grade repair.

The Conservation Area Appraisal, and the accompanying management plan, should be regularly reviewed, within 10 years. It is recommended that a full photographic record is produced of the buildings and boundaries of the conservation area, to enable the condition of the conservation area to be monitored.

Further Information

For more information about the Crawshawbooth Conservation Area, please contact:

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8.0 Conservation Area Management Plan 2026

Introduction

The National Planning Policy Framework (NPPF) stresses the need for local planning authorities to set out a positive strategy for the conservation and enjoyment of the historic environment. Local planning authorities are required to define and record the special characteristics of heritage assets within their area and ‘to formulate and publish proposals for the preservation and enhancement of any parts of their area which are conservation areas.’

The Management Plan sets out the clear intent of all organisations and bodies involved in the management and maintenance within the historic environment. Conservation Areas may be affected by direct physical change or by changes in their setting or in the uses of buildings or areas within it. Each Management Plan is bespoke, with site-specific recommendations. Where there is specific planning policy related to the Conservation Area, this is referenced in the Plan, with a link to that policy.

To make this management plan more user-friendly we have avoided quoting policies in full which can be found elsewhere. In this Plan we set out actions to maintain and enhance the special character of the area, as defined in the Appraisal. This includes the development control process and other aspects of the historic environment. Both the Management Plan and Appraisal are informed by a raft of documents, including:

- Conservation Area Appraisal, Designation and Management, (Historic England, Advice Note 1, 2019)
- Streets for All: Northwest (Historic England, 2018);
- Conservation Principles, Policies and Guidance, (2008).

8.1. Managing Change

A conservation area is ‘an area of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance’ as set out in the Planning (Listed Buildings and Conservation Areas) Act 1990 (Section 69). When dealing with planning applications in Conservation Areas Rossendale Borough Council is required to ensure that ‘special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area’ (Section 72).

Also, Rossendale Borough Council has a duty ‘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 71).

The 1990 Act (as amended by the Enterprise and Regulatory Reform Act (2013)) prevents the demolition of buildings in conservation areas without planning permission and allows for the service of Urgent Works Notices for vacant buildings in a similar way to those for listed buildings. This Management Plan is an example of the sort of proposal envisaged in Section 71. The sections of the 1990 Act provide the legislative basis upon which Rossendale Borough Council is required to manage the built environment in such a way as to retain the special qualities of conservation areas.

There are, however, a wide range of other pieces of legislation, national guidance and local policy which assist in this task. They deal with other types of heritage assets, such as listed buildings and non-designated heritage assets, additional controls to supplement those included in the 1990 Act (often called Article 4 Directions), various types of repair and enforcement notices, and advice on how to assess the impact of development on the setting of an area or building and many other related topics.

Consequently, it is important that this document is not read in isolation from additional guidance and policy documents. Where applicable, links to the documents have been listed in the relevant principal sections below to provide additional guidance.

The management aims and principles presented in this document are based upon the understanding of the conservation area outlined in the Appraisal, and most critically the negative features and opportunities for enhancement identified in Section 6 of this document. They seek to provide guidance to Rossendale Borough Council in determining planning applications for development, but also to building owners and developers when preparing development proposals. It is essential that any Management Plan supports the community and is considerate of both social and economic factors.

In view of this, public consultation process will be undertaken and will form an important aspect in formulating the principles in the Appraisal and Management Plan. It is important to add that conservation areas are not frozen entities and should not be seen in isolation from their surrounding context.

8.2 Action Points

The main aim of the following ten action points is the preservation and enhancement of the character and appearance of the conservation area through the protection and improvement of existing buildings and townscape features which make a positive contribution and the introduction of good quality, contemporary design. There is also a presumption against demolition, except where buildings have been identified as having a negative impact on the conservation area.

There will be some cases of overlap between this Management Plan and existing policy documents and guidance. It is not the remit of this document to address those matters associated with the wider management of items such as parking, housing, or crime.

Each set of management action points is underpinned by a series of overarching strategic aims. Recommendations have also been included where additional processes could be adopted to further support the preservation and enhancement of the conservation area.

It is the intention that these are brought forward through a collaborative approach the Council, the local community (including building owners, local interest groups and developers amongst others) and various funding streams, as and when opportunities

for funding arise, to really bring about meaningful change where input is required from everyone.

The understanding of the Crawshawbooth Conservation Area provided in the Appraisal shows that there are several key objectives that, if implemented, would contribute to achieving this ambition:

Each Management Plan is bespoke, with site-specific recommendations. To make this plan more user-friendly we have avoided quoting policies in full which can be found elsewhere.

In this Plan we set out actions to maintain and enhance the special character of the area, as defined in the Appraisal. This includes the development control process and other aspects of the historic environment.

- Aid understanding of the significance of the Conservation Area.
- Suggest opportunities to enhance the area's character and appearance.
- Stimulate local interest in both the protection of and careful development of the conservation area for present and future generations.
- Help address the challenges facing the area.
- Encourage the conservation, repair, reuse and management of the area's historic features and public realm.
- Engage with owners, businesses, residents, and developers in the sensitive planning of change to buildings and spaces, and in appropriately designed larger scale developments.
- Engage with and encourage owners of properties within the Conservation Area to meet their responsibilities in respect of repair, reuse, and sustainability.
- Promote high-quality design in development proposals.
- Provide Rossendale Borough Council with an up to date, evidence-based appraisal, and management plan to enable the Conservation Area to be designated.

It is intended that this Management Plan will provide a tool for supporting the care of the historic environment whilst guiding sensitive change.

Raising awareness of the significance of the village will help to promote shared responsibility for looking after the Conservation Area

Several key themes have been identified relating to the principal areas for the long-term preservation and enhancement of the Conservation Area. These have been developed from the Appraisal and analysis of the key issues and opportunities in section 6.

They have been grouped into the following key headings:

1. Preservation
2. Enhancement
3. Demolition and New Development
4. Management

The proposed actions identified under these themes in the CAAMPs are summarised below:

	ACTION	THEME
1	Repair and Maintenance of Heritage Assets	Preservation
2	Inappropriate Alterations	
3	Views and Setting	
4	Climate Change	
5	Public Realm and Green Spaces	Enhancement
6	Retail Frontage, Signage and Commercial Advertisements	
7	Vacant Heritage Assets and Sites	
8	Traffic and parking	
9	Demolition	Regeneration and new development
10	New development	
11	Adoption and Enforcement	Management

Theme 1: PRESERVATION

Action 1: Repair and Maintenance of Heritage Assets

Objective: To encourage the reversal of cumulative negative impacts that (1) the poor upkeep and maintenance of and (2) inappropriate alterations have had on structures within the proposed Conservation Area on its character and appearance. Buildings should be subject to general maintenance and repair by their owners on a regular basis.

This should include the following:

- Re-painting of external joinery.
- General minor repairs to fenestration, including replacement of glazing where necessary.
- Re-painting of external render.
- Periodic repointing with appropriate mortar mix and pointing type.
- Removal of debris from gutters and drains.
- Removal of vegetative growth.
- Removal of redundant fixtures and fittings; and,
- Repairs, including repair of missing or slipped roof stone flags/slates to prevent water ingress.
- When undertaking repairs, materials should be used on a like for-like basis and be appropriate to their architectural period. Salvage and existing materials should be used as far as possible; unpainted external walls such as stone or brick should not be painted or rendered.

Further Guidance Links:

Historic England online guidance: Looking after Historic Buildings:

<https://historicengland.org.uk/advice/technical-advice/buildings/>

Society for the Protection of Ancient Buildings: [Advice | The SPAB](#)

Theme 1: PRESERVATION

Action 2: Inappropriate Alterations

Objective: To ensure that alterations to buildings preserve the character and appearance of the Conservation Area, with opportunities taken to bring about an enhancement where possible.

- Features and materials that make a positive contribution to the character and appearance of the Conservation Area should be retained, or reinstated where lost. These include, but are not limited to, local stone flag/natural slate, timber windows, solid timber doors, and traditional shopfronts.
- Any replacement of windows, doors, roofing materials, and decorative details should be like-for-like, or where lost be reinstated, and conform to traditional designs and materials found within the Conservation Area and be appropriate to the character of the building.
- When applications for works to historic buildings are proposed it will be expected that poor quality or incongruous features are replaced with windows and doors of a more appropriate design and material following the historic fenestration pattern.
- When applications for servicing works to buildings are proposed it will be expected that ventilation ducts, air-conditioning units, security equipment, wiring and heat pumps will be in discreet locations (ideally out of sight, where possible) and any redundant services/wiring removed. Existing detracting features such as satellite dishes, ducting, lighting, and alarm boxes should be removed or more discreetly located. Applications for future proposals must take into consideration the impact such equipment has on the appearance of buildings and the Conservation Area.
- Enforcement action such as s215 notices, urgent works notices, enforcement notices and listed building enforcement notices will be pursued where it can be demonstrated that it is expedient to do so.
- The Council should consider the use of Article 4 Directions, which removes specific permitted development rights on dwellings within a defined area. An Article 4 Direction can target any class in Schedule 2 of the Town and Country Planning (General Permitted Development) Order 2015. The most frequently restrictions imposed by Council includes Part1: Development within the Curtilage of a dwellinghouse (Householders) Classes A-H; Part 2: Minor Operations, Classes A and C; and, Part 3 Changes of Use.

Further Guidance Links:

Historic England: Traditional Windows: their care, repair and up grading,

<https://historicengland.org.uk/imagesbooks/publications/traditional-windows-care-repairupgrading/>

Theme 1: PRESERVATION

Action 3: Views and Setting

Objective: To protect the established and valued views within the Conservation Area and of the setting of the Conservation Area.

- Any future development within the setting of the Conservation Area must preserve (or better reveal) those elements of its setting that make a positive contribution to its overall character.
- Development within the Conservation Area, or in locations outside it that forms part of its wider setting will be supported only where it preserves or enhances the identified views, vistas, townscape sequences and the overall character or appearance of the Conservation Area. Proposals that would intrude into, obscure, diminish, interrupt or otherwise harm will not be permitted.

Further Guidance Links:

The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3 (Historic England, updated 2017) <https://content.historicengland.org.uk/images-books/publications/gpa3-setting-of-heritage-assets/heag180-gpa3-setting-heritage-assets.pdf>

Theme 1: PRESERVATION

Action 4: Climate Change

Objective: To contribute locally to the transition to a low-carbon future by shaping Rossendale in a way that reduces greenhouse gas emissions, reuses existing resources, and supports renewable energy adaptations. This will contribute to carbon reductions whilst also increasing future resilience to extreme weather.

- The responsible retrofitting of historic buildings is to be encouraged. This requires a careful consideration for the types of interventions and materials appropriate for a historic building and which will preserve the fabric and appearance of the building and the wider Conservation Area. Small interventions, such as upgrading to LEDs, modern electrical items or roof insulation, are cost effective ways to save energy and should be considered first before instigating more intrusive works.
- External wall cladding is unlikely to be acceptable on historic buildings within the conservation area. Where historic windows remain, their retention is encouraged. Thermal upgrading can be achieved through draft proofing and secondary glazing. The use of double or triple glazing will be assessed on a case-by-case basis subject to the window profiles and, where appropriate, the retention or reinstatement of glazing bars.
- Where solar panels or solar slates are proposed they should be located to the rear or side elevations and be set flush with the roof slope. If this is not possible (to maximise solar gain), planning consent will be required to ensure a balanced approach to heritage conservation and climate change mitigation is taken. Solar panels on a listed building will require listed building consent.
- Air Source Heat Pumps (ASHP) should be positioned to the rear or side elevations in locations not visible from the street where possible.
- Changes in the public realm (including e-charging points) should be discretely located, ensuring they do not add to the clutter of street furniture, selecting materials from low-carbon sources, introducing sustainable drainage systems, and planting native species which are resilient to changing weather conditions..
- Measures for traffic calming to reduce vehicle speeds and improve air quality will be explored. Alternatives to vehicles will be encouraged such as cycling and walking, via the introduction of new and improved routes and paths.

Further Guidance Links:

Historic England: Energy and Retrofit in Historic Buildings [Energy Efficiency and Retrofit in Historic Buildings | Historic England](#)

Rossendale BC SPD [Climate Change](#)

Theme 2: ENHANCEMENT

Action 5: Public Realm and Green Spaces

Objective: To ensure new interventions in the public realm are considered carefully to create a cohesive appearance to streets.

Reason: to preserve and enhance its essential character and to encourage the introduction of appropriate greening and landscaping.

- Proposals for enhancement of public areas adjacent to the public toilets and small public garden area could include an interpretation panel.
- Existing traffic management should be reviewed and where necessary narrow lines used for traffic restrictions.
- Existing street signage should be consolidated and new signage carefully placed to avoid the build-up of street clutter, having regard to the character and quality of the existing townscape.
- Opportunities for public art which reinforces the identity of the Conservation Area should be pursued.
- Suitable paving materials should be used in all areas, including new developments, and existing historic surfaces such as stone setts and kerbs must be preserved.
- New interventions into the public realm should consider the needs of those with mobility difficulties, (including people with disabilities and pushchair users), where possible, bearing in mind difficulties associated with narrow footways and steep topography.

Further Guidance Links:

Historic England, [Streets for All | Historic England](#)

National Design Guide: Planning practice guidance for beautiful, enduring, and successful places (2021). [National_design_guide.pdf](#) ([publishing.service.gov.uk](#))



Theme 2: ENHANCEMENT

Action 6: Retail Frontage, Signage and Commercial Advertisements

Objective: New shopfronts and commercial signage must be in keeping with the character and appearance of the host building and the street scene and relate satisfactorily to the design of the upper parts of the facade.

- New shopfronts within historic buildings should retain and preserve those elements that contribute to the traditional character of the building including historic corbels, pilasters, fascias and stallrisers, or seek to reinstate them where missing, matching the size, scale, elaborate or uncomplicated design and detailing, the use of correct materials and colour schemes are all important in ensuring a sympathetic design.
- Signage must be sensitively designed and integrated into the shopfront and street scene.
- Internally illuminated box fascia or projecting signs will not be acceptable.
- Shop signs should be located at fascia level and follow the pattern within the street.
- The location of signage on non-retail buildings must be carefully considered to avoid harm the appearance of the building.
- Solid external roller shutters and box housing will not be acceptable within the Conservation Area, and the Council will look to collaborate proactively with owners to negotiate and secure internal lattice grilles which are integrated into the shopfront where such security measures are necessary.
- It is recommended that the existing Shopfronts Design Guide (2012) is updated.

Further information

National Advertisement Guidance (March 2014) <https://www.gov.uk/guidance/advertisements>

Rossendale Shopfront Design Guide SPD 2012 [shop-front-design-guide](#)

Theme 2: ENHANCEMENT

Action 7: Vacant Heritage Assets and Sites

Objective: To secure the viable reuse of vacant heritage assets and sites to prevent decay and dereliction and ensure their long-term preservation and contribution to the character and appearance of the Conservation Area.

- Building owners should keep their buildings and grounds in good condition to prevent long term maintenance issues and decay. A clear legal process exists to compel owners to undertake essential repairs to listed buildings and those whereby the preservation of the building is important to maintaining the character and appearance of the Conservation Area. Section 215 Notices (under s215 of the Town and Country Planning Act 1990) allows a local planning authority to require owners or occupiers to tidy or repair land or buildings when their condition is harming local amenity.
- Vacant buildings should be maintained by their owners to ensure their preservation whilst new uses are sought.
- The Council should pursue enforcement action for neglected or dilapidated buildings where it is expedient to do so.
- The Council should consider the use of discontinuance powers for poor advertising benefiting from deemed consent (under Regulation 8 of the Town and Country Planning (Control of Advertisements)(England) Regulations 2007), and the potential for designating an area of special advertisement control within the commercial areas of the Conservation Area.
- Empty plots on street frontages for car parking should be discouraged, Undeveloped plots should create purposeful, enclosed, active and well-fronted spaces that reinforce the street's rhythm, grain and identity. They should not appear as 'left-over' land. See the National Design Guide.



Further Guidance Links:

Vacant Historic Buildings: [Managing Vacant Historic Buildings | Historic England](#)

Stopping the Rot: A Guide to Enforcement Action to Save Historic Buildings [Stopping the Rot | Historic England](#)

SAVE Britain's Heritage: advice on how to save a building at risk
<https://www.savebritainsheritage.org/buildings-at-risk/bar-faqs>

The Architectural Heritage Fund (AFH): supports the sustainable reuse of buildings
<https://ahfund.org.uk>

Theme 2: ENHANCEMENT

Action 8: Traffic and Parking

Objective: To protect the appearance and enjoyment of the Conservation Area by reducing the dominance and impact of vehicles throughout the Conservation Area.

- Viable solutions to decrease the volume and speed of traffic, prioritise pedestrians over vehicles and promote alternative forms of transport should be explored.
- Solutions which reduce the amount of on-street parking of larger vehicles within the Conservation Area should be considered.
- In addition, the use of narrow yellow lines (50mm no waiting lines) should also be considered.

THEME 3: REGENERATION AND NEW DEVELOPMENT

Action 9: Demolition

Objective: To ensure the significance of the Conservation Area is preserved and that any future development enhances its positive characteristics.

- Demolition will only be permitted for the replacement of buildings where new development has a 'positive' effect on the designated heritage asset.
- The current condition and/or the wilful neglect of heritage assets will not be accepted as rationale for demolition. This is underscored by the NPPF and Historic England guidance.
- Any replacement buildings must complement the character and appearance of the Conservation Area and the setting of heritage assets.
- New buildings should be fully accessible and provide an active frontage where this is beneficial to the vitality, character, and appearance of the street scene.
- As part of future regeneration initiatives particular regard should be given to the redevelopment of buildings and sites which are identified as making a negative contribution to the Conservation Area and to the reuse of vacant heritage assets.

Further Guidance Links:

National Planning Policy Framework (updated 2025)

[National Planning Policy Framework - GOV.UK](#)

National Planning Practice Guidance [Planning practice guidance - GOV.UK](#)

THEME 3: REGENERATION AND NEW DEVELOPMENT

Action 10: New Development

New Development

There are several relevant areas of design guidance which should inform any applications for development in the Conservation Area, including: The National Design Guide, the adopted and any emerging replacement Local Plan and any supplementary guidance.

The National Design Guide is a national benchmark for design quality. It defines what good design means in planning and provides common language for users.

Objective: To ensure that only applications for development which reflect careful consideration of the character and appearance of the Conservation Area are approved, and to encourage the replacement of buildings which are considered to detract from the special interest of the conservation area or redevelopment of vacant sites within the Conservation Area and its setting.

- All new development must be of high quality. It should respect the character and appearance of the Conservation Area and should be of appropriate scale, density, height, form, massing, layout, plot position, materials, colours, composition, and detailed design, and will be guided by local and national guidance.
- Outstanding modern design is encouraged where it is well designed, of an appropriate scale, using good quality appropriate materials and is carefully considered to respond to the character and appearance of the Conservation Area.
- Original building plots, where their relationship with the pattern of development and other plots makes a positive contribution to the character or appearance of the Conservation Area, should be retained or reinstated.
- Changes that have a detrimental impact on the Conservation Area will not be permitted; the cumulative impact of the loss of existing uses must be taken into consideration.
- New extensions must have regard to the character and appearance of the principal building. They must be of an appropriate design, mass, scale, height, colour, material, layout, and form to ensure that they are subservient to the original building and that it is not obscured or overdeveloped. In the case of roof extensions, they must not disrupt uniform rooflines or visually intrude into surrounding views.

Article 4 Direction

The appraisal has identified the need to provide additional control of development, to prevent the loss of historic design features and in some cases boundary treatments which would undermine the character and appearance of the Conservation Area, and to strengthen the character of the Conservation Area. It is recommended that the Council consider this going forward.

A planning authority is empowered to remove permitted development rights under the Town and Country Planning (General Permitted Development) (England) Order 2015. An Article 4 Direction brings under planning control development so that the local planning authority can consider a proposal in detail. The proposed introduction of an Article 4 affects buildings which are wholly in residential use (C3 Dwellinghouses), and includes dwellings which are divided into apartments, residential care homes (C2 Residential Institutions), houses for retirement living (Use Class C2 and C3), or multi-occupancy (C4 Houses in multiple occupation). Many of these types of uses are contained within the proposed Conservation Area as many historic properties have been subdivided or re-developed because of their large size.

It does not apply to listed buildings, which do not have permitted development rights within their curtilage. The proposed introduction of an Article 4 Direction is specific to the set of circumstances found in the proposed Conservation Area and the threats identified in the appraisal. It is considered that an Article 4(1) Direction is necessary to protect the local amenity of the area and the special historic character of the Conservation Area.

The proposal is to remove permitted development rights for certain classes of operational development, which will control the treatment for example the retention of traditional materials in the replacement of roofs, windows and doorways would ensure that the picturesque character of the vernacular buildings are maintained. Restriction of clutter to rear elevations such as the positioning of satellite dishes and solar panels would also improve the visual appearance of some/all dwellings in the Conservation Area. Boundary treatment can also harm the aesthetics of a place and the construction of any new walls or fences within property boundaries, as well as ancillary buildings should be managed. The traditional material palette of stone flag roofs and masonry walls as well as traditional doors and windows should be considered for Article 4 Direction. See earlier.

Further Guidance Links:

Historic England, 2022, Design in the Historic Environment' - [Good Practice for Design in the Historic Environment: Principles and Case Studies | Historic England](#)

National Design Guide: Planning practice guidance for beautiful, enduring, and successful places (2021). [National design guide - GOV.UK](#)

National Planning Policy Framework (updated 2025) [National Planning Policy Framework - GOV.UK](#)
Rossendale SPD [Alterations and extensions to residential properties](#)

Rossendale SPD [Conversion and re-use of buildings in the countryside](#)

Theme 5: MANAGEMENT

Action 11: Adoption and Enforcement

Objective: To ensure that the Conservation Area is correctly managed and the tools available to Rossendale Borough Council are used to effectively conserve and enhance the Conservation Area status.

- Building owners are responsible for ensuring the appropriate consents are in place before undertaking any changes to their property.
- Rossendale Borough Council will investigate unauthorised development and may take necessary action to ensure compliance with the relevant legislation and policy where expedient to do so.
- A regular review of this Conservation Area Appraisal and Management Plan, should be undertaken updating policy as required ensuring the plan remains a useful, relevant working document.

9.0 Bibliography

Policy and Guidance	Historic England, Rossendale Local Plan and Supplementary Guidance
Images	Creative commons, old postcards, Wikipedia, Google
Historic Maps	National Libraries of Scotland
Maps	Google Maps
Books	
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