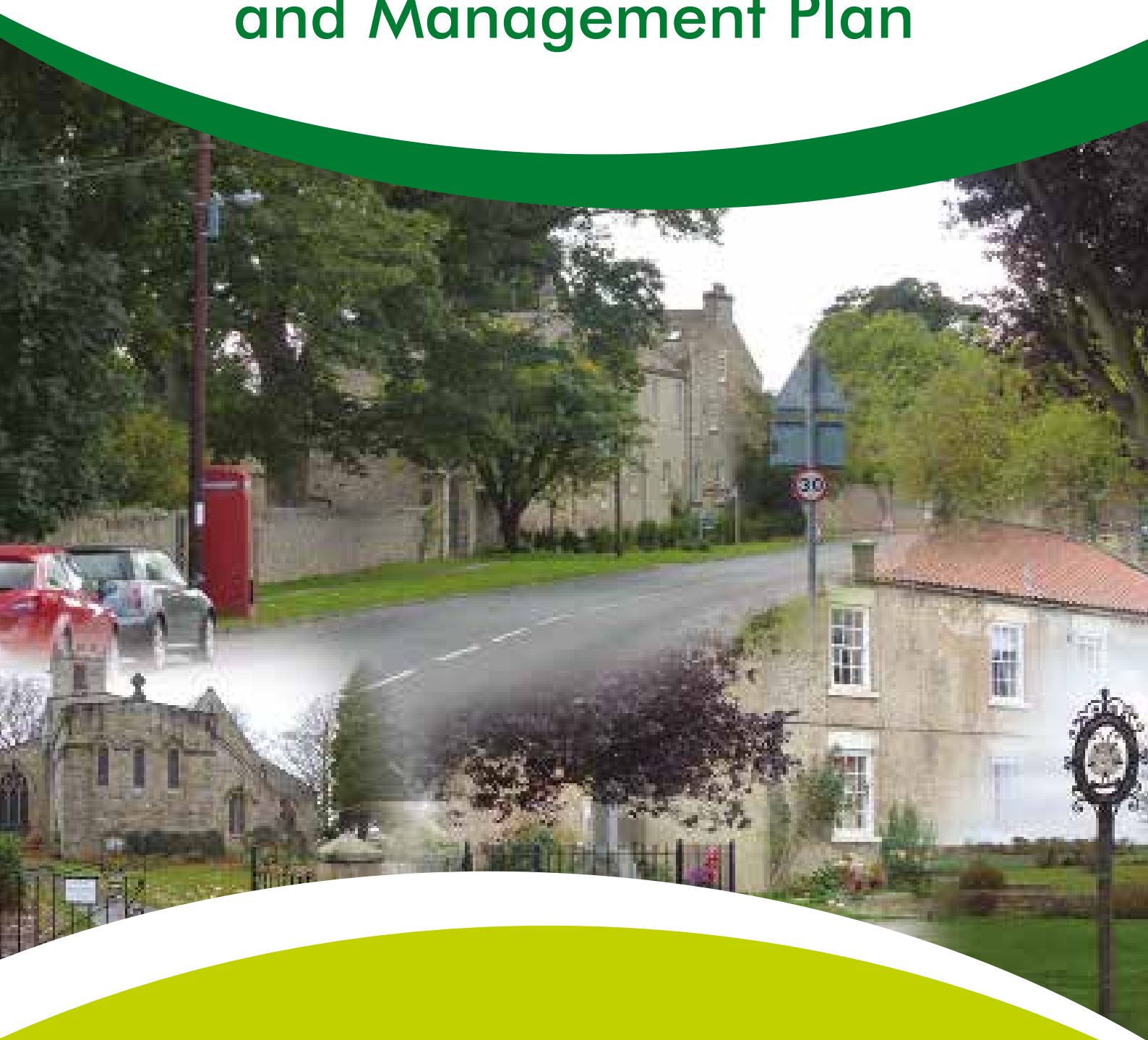




GILLING WEST

Conservation Area Appraisal and Management Plan



Adopted April 4, 2018

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Introduction

A Conservation Area is an “area of special architectural or historic interest the character or appearance or which it is desirable to preserve or enhance” (Section 69 of the Planning (Listed Building and Conservation Areas) Act 1990). Gilling West was designated a Conservation Area in 1978.

Local Planning Authorities are required to “formulate and publish proposals for the preservation and enhancement of any parts of their area, which are Conservation Areas” (Section 71 of the Act). This Character Appraisal and Management Plan fulfils this duty.

In making a decision on an application for development in a Conservation Area, “special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area” (Section 72 of the Act). While this should ensure that harmful change is not allowed, some changes, not normally requiring planning permission (known as permitted development) could still damage the special qualities of the area. Local Authorities have special powers to issue Directions removing certain permitted development rights from properties if it can be shown that it is necessary. It may be appropriate to consider a Direction to this effect for parts of the Gilling West Conservation Area.

This Appraisal and Management Plan should be read in conjunction with the following documents

- **The Richmondshire Local Plan Core Strategy 2014**
- **National Planning Policy Framework**

Statement of Significance

Gilling West Conservation Area is substantially of a linear form. The High Street follows roughly a north-south axis with the houses and cottages being generally arranged in terraced form or where detached, linked by stone walls. The slightly curving alignment of High Street combined with subtle changes in building line and scale produces an ever changing scene throughout the village. The relatively wide street is lined by well-tended grass verges at the north and south ends of the village and hard surfacing in the central area, sadly dominated by tarmac, although small areas of attractive original cobbles can be found. The only variation from the linear form is Millgate which is a narrow street running east off High Street. Here small groups of traditional local vernacular houses face directly onto the highway providing a fairly continuous frontage to the south but to the north there is a break in the frontage in the form of a paddock.

The resulting character of the village is made up of groupings of local vernacular buildings in a linear form fronting a wide road and all within a rural landscape setting. A substantial percentage of the buildings are listed as being of special architectural or historic interest. The significance of the village is derived from the sum of its parts rather than any one particular feature.

Location and Setting

Gilling West lies approximately 4km north west of Richmond and 2km to the south of the A66 trunk road, formerly a Roman Road. Just beyond the village to the north and south the land rises quiet steeply up the wider valley sides. The village lies at the base of this shallow, but well defined valley at a crossing point of Gilling Beck. The setting of the village is best appreciated from Gatherley Moor to the north, where Gilling is set in an attractive landscape with the backcloth of the Swaledale moors. Other than from Sedbury Lane heavy tree cover intercepts distant views, giving little impression of the full scale or form of the village. Open fields and paddocks around the fringe of the village, particularly to the east, play an important role in defining the setting of Gilling West, and the most significant of these are included with the designated Conservation Area.

Historic Development and Archaeology

Although now a village, Gilling West was an important Anglo Saxon estate and formed a local administrative area known as a 'wapentake'. Although no known material can be dated as early as the 7th Century, at that time Gilling West was a seat of the Deira in the southern region of the Anglian kingdom of Northumbria and from the 9th Century the surrounding area known as Gillingshire was ruled by the Earls of Mercia. Work in 1976 uncovered a stone carved with a C9th Anglian cross in a circle believed to possibly be a dedication stone or an important grave. A C10th hogback tombstone and a Viking sword were also found at the same time.

For a village developed on a level site, Gilling has rather curiously remained strictly linear in form, with only a short spur of Millgate breaking this pattern, and no defined central space or focal point. It is likely that the village green was at the northern part of the High Street, east of the beck with roadside verges being its remnants. There are long back plots to many of the properties which are still legible and there is some fragmentary ridge and furrow.

Architectural Features and Building Materials

Architectural Style of Village Buildings

The biggest portion of the buildings within Gilling West are of C18th and C19th date, constructed mainly in local stone, which is generally of good quality and typically incorporating vertically sliding or Yorkshire sash windows and solid doors (**Photo 1**). The few painted and rendered buildings provide an important and interesting contrast (**Photo 2**). Traditionally roof coverings are generally clay pantiles and stone slate but Welsh slate is also apparent. In more recent times a number of properties have replaced these traditional roof coverings with varying forms of concrete tiles. The architectural qualities of the buildings lie generally in their grouping and simple vernacular style.

A large percentage of the older properties have been recognised for their architectural or historic interest and have been listed (see Appendix).

The oldest features in the Conservation Area are found at St Agatha's Church (**photo 3**). Here the porch shelters a number of pre-Conquest carved stones and a medieval grave cover (**photo 4**).

The pointed-arch outer doorway is made up of old fragments. The west tower probably belonged to the church at Gilling recorded in the Domesday Book as stylistically it belongs to the late 11th Century.

It was extended in the 15th Century and a five sided stair turret was added to the south side in the 19th Century. The nave and south aisle date from the 14th Century and the vestry is slightly later. The nave roof is 15th Century. The church was restored and extended in 1845 by Ignatius Bonomi. The church is built of rubble and has various traditional roofing materials of stone slate, welsh slate and lead.

The building is set back from the village street and really does not contribute visually to the Conservation Area from this angle, but the access from the centre of the village is quite formal and gives the impression of something hidden beyond. For those that are drawn in, the church and the graveyard are a delight, with numerous medieval coffins (**photo 5**), tombstones and memorials of quality that are listed in their own right.

One of the other older features of the village is the bridge over Gilling Beck (**photo 6**) parts of which are from the 15th Century but major works were undertaken in 1799 and again in the 20th Century.

It is built of ashlar stone with the soffits having herringbone tooling. The 15th Century part is a dry arch to the south with 5 square ribs.

The Curtain (**photo 7**), now 2 houses, is probably from the 14th Century with many later alterations.

Thought originally to possibly have been a small unrecorded religious house, then a mail house when the Angel Inn was an important coaching inn and mailing station and subsequently was 3 cottages.

The modern conversion destroyed much of the building's character with large casement windows, but at the back is a pointed-arched window of 13th or 14th Century type and traces of other similar openings exist. The frontage shows evidence of 17th Century alterations in the chamfered fire-window and the tumbled verge of the east gable. The construction is of rubble stone with a roof of 20th Century pantiles with stone slates at the eaves.



Photo 1



Photo 2



Photo 3



Photo 4



Photo 5



Photo 6



Photo 7

Chronologically the next buildings in Gilling West date from the late 17th Century these are The Old Parsonage at 122 High Street (**photo 8**) and the associated stables. These are located at the northern most point of the village. They are of rubble stonework with pantile roofs and openings have flat brick arches. Unusually for the village the Parsonage is of a cruciform plan with a central projecting 2 storey porch and matching rear stair turret. The windows are vertical sashes with glazing bars and end chimneystacks with the one to the left being external. The stables are of similar materials but include raised verges with reversed crowstepping detail, and external steps.

The majority of the buildings within the Conservation Area were constructed from the early 18th Century to the early 19th Century and these are all included on the list of buildings of special architectural or historic interest. This group of properties is very varied in form but the consistency of the materials creates a homogeneity.

One marked form of architecture which certainly differs from the architecture of surrounding villages are the single storey properties (**photo 9**) built in small terraces, presumably as estate workers cottages. These are at 94, 98 and 104 High Street and 5, 7, and 9 Millgate. The former were original single bay properties but with modern space standards they have been combined to provide larger units. The latter seem to have been built with double bay units.

The majority of the rest of the properties in the village are two storeys with one, two or three bays. However, at the area centred around the junction with Millgate, a small number of the properties are either a full three storeys or two storeys with an attic level. This occurs sometimes under the same roof such as at The White Swan Inn and its neighbour 49 High Street. These two properties will have substantially different internal floor to ceiling heights (**photo 10**). A similar phenomenon occurs on the opposite site of the road between the former Post Office and 36 and 38 High Street (**photo 11**).

The buildings on High Street and Millgate are mostly arranged in terraces of varying lengths fronting onto the street. The exception to this is the small group of former estate cottages at 46 to 58 High Street where the cottages form a courtyard arrangement around a cobbled square off the east of High Street. On the estate buildings the architectural details are often identical but on other properties the architectural details tend to be similar but different.

Window and door positions along the streets generally create rhythm and symmetry to the architecture. There are, however, some notable exceptions to this such as at 36 High Street, where the seemingly random placement creates a completely differing form. It is unclear if this is a result of later alterations or where it was designed this way, but the result is that the frontage stands out as being different in the street scene.

Traditionally windows generally have a vertical emphasis and are vertical sliding sashes with the majority having glazing bars - often either 8 over 8 (**photo 12**) or 6 over 6. On occasions, the upper floor windows are slightly smaller and the windows have been adapted to 4 over 8 or 3 over 6. Such as at 46 to 58 High Street. On a number of properties vertical sash windows have been 'updated' and the number of glazing bars reduced - often to 2 over 2 or 1 over 1.



Photo 8



Photo 9



Photo 10



Photo 11



Photo 12

Less common in Gilling West are the Yorkshire sash windows which slide horizontally (**photo 13**). These are traditionally divided into two or three sections often with 6 or 8 panes in each section. They can be found on 36 High Street and are likely have been more prevalent but have been replaced with modern styles of windows as illustrated at 26 Millgate.

The use of modern forms of windows particularly on the properties that are not listed is unfortunate. This can be in terms of both the design and the materials and they can look incongruous in the street scene. An example can be seen on Millgate (**photo 14**).

Windows generally have plain stone surrounds or plain stone heads and cills (**photo 15**). The notable exception to this is the gothic style architecture of 81 High Street (**photo 16**) where the surrounds are a single lancet window with a keystone.

The design of doors varies but most are of a traditional form either vertically boarded or panelled. Some have plain stone surrounds (**photo 17**), others stone lintels, a few have canopies (**photo 18**), and the odd one has a dressed surround like the raised-quin surround of 88 High Street (**photo 19**).

Roofs generally have the ridge parallel to the street and are uninterrupted spans, punctuated only by end chimney stacks indicating the extent of each property (**photo 20**). Dormers and rooflights are not traditionally found on elevations fronting on to the High Street. The lie of the land means that there is a fairly constant level to the roofs of properties with neighbouring properties often not being divided visually. Variation does occur where properties move between two storeys and three storeys and they are some occasions where the variation to the pitch of the roof creates a break to the span of the roofs. Many roofs have traditional features such as kneelers and copings (**photo 21**).

Although most properties front directly onto the street, in some cases there are small forecourt areas - often cobbled (**photo 22**). Porches are not traditional in the village and have only been introduced as a modern feature to properties, most notably at the northern and western side of the village (**photo 23**).

The estate vernacular from this period is very evident in Gilling West and seems to come in two forms, the single storey properties as at 94 to 102 High Street, and the two story single or double bay as at 50 to 58 High Street. Being in one ownership, these estate properties have maintained a uniformity which does set them apart from the other properties in the village. In some instances, the smaller ones have been combined to form larger dwellings in both the single and two storey properties but the overall visual impact has remained generally the same.

There are a number of notable buildings from the early to mid-19th Century in Gilling West. At the approach from the south two properties are very prominent - Gilling Lodge and Anteforth House, not just because they are amongst the few properties in the village that are gable to the roadside and facing down the approach road.

Gilling Lodge is an imposing building which dates from the early to mid-19th Century for the Roper family of Richmond bankers. It is of a grand scale and built of coursed rubble stone with stone slate roofs. The plan is 'U' shaped with the main block having a double depth plan creating a striking gable presentation to the roadside elevation. This is further compounded by the height which is two storeys with attics. The principle façade is substantially hidden behind a wall and mature gardens. The extensive range of service buildings to the rear form the boundary to the street.

Anteforth House is smaller in scale to Gilling Lodge, of two storeys and 3 bays. It is built of coursed sandstone with a pantile roof with stone slate eaves. To the rear a screen wall has a round-arched carriageway with blocking tympanum.



Photo 13



Photo 14



Photo 15



Photo 16

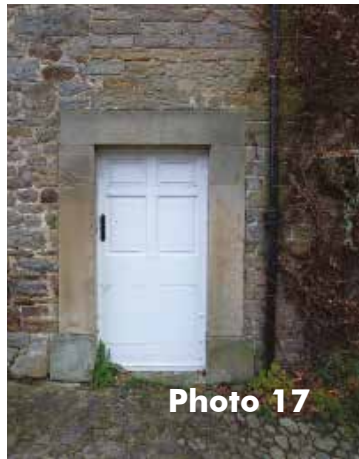


Photo 17



Photo 18



Photo 19



Photo 20



Photo 21



Photo 22



Photo 23

To the south east of the church is the Old Vicarage built in 1807 (**photo 24**). The house, a two storey, five bay Regency villa, has particularly fine sash windows with fine glazing bars and has an imposing Tuscan distyle portico with six panel door and decorative fanlight. The village nucleus Kirk Street was enclosed to form private grounds for the house with a pathway to the church (**photo 25**). The gateway and wrought iron gates (**photo 26**) are contemporary with the Old Vicarage. The piers of ashlar stone use chamfered rusticated quoins with moulded bases and cornice details with an ogee cap.

To the north of the village the former School and Masters House were built in 1847 (**photo 27**). They are built of coursed rubble stone with a welsh slate roof. The frontage School building is of a large single storey with the two storey Masters House behind. The architecture is unique to the village but is similar to schools in other villages built in this period. Most notable is the use of mullioned and transom windows.

Town End Farmhouse (81 High Street) is a slightly later building from 1879 (**photo 28**) and is a fine and only example in the village of the Gothic revival so favoured by the Victorians. This property certainly stands out as different architecturally thanks to the series of pointed arch paired sash windows.

The mid to late 19th Century saw the infill of other small groups of properties in the village particularly along Millgate (**photo 29**). These are generally two storey of stone or render with slate roofs, in short terraces or added to existing groups of buildings.

The first half of the 20th Century saw a change to the type of properties built, most are detached houses or bungalows sat within gardens, set back from the road (**photo 30**). These are found particularly to the west side of High Street close to the junction with Waters Lane. The development at Oswin Grove (**photo 31**) is typical Local Authority accommodation to meet a social need. Many of these 20th Century properties look out of context with the local vernacular architecture and instead they have a character of their own. Often the mature gardens act to partly screen the modern developments such as at the new vicarage, but others such as the properties on Oswin Grove are far more obvious.

In more recent decades attempts have been made to integrate modern development into the street scene and many have been more successful, such as at 11-13 High Street (**photo 32**) and 89 High Street.

The most recent scheme in Gilling West is that of the new housing at Oswin Grove which replaced the previous unsympathetic development on the site. At the design stage the concept was considered to be of a generally traditional form of design, but with some contemporary elements which reflect the vernacular but did not slavishly copy it and it was felt that the proposed development better respected the character of the Conservation Area and would both preserve and enhance its appearance. Time will judge the success of the scheme.





Photo 26



Photo 27



Photo 28



Photo 29



Photo 30



Photo 31



Photo 32

Materials

Stone

Until the mid 19th Century there were numerous local quarries with a reputation for producing high quality building stone. Transport problems and costs saw the decline and eventual closure of most of the quarries, however, the nearby Duns Bank Quarry survives and still provides stone for the local area. Given this historic reputation it is unsurprising that 80% of the buildings in the village are constructed of local stone. The majority of the cottages and houses use random rubble roughly brought to courses (**photo 33**) or coursed rubble (**photo 34**) construction for the walling. Dressed, often with a herringbone tooling pattern, and ashlar stone are generally used as details but not for whole elevations, although there are some exceptions (**photos 35 and 36**). Such details include door surrounds (**photos 37 and 38**), quoins and lintels as shown on the agricultural building off Waters Lane (**photo 39**) and on the Blacksmith's (**photo 40**).

The use of stone has continued throughout the 20th Century and despite the form of construction changing from solid wall to modern cavity wall most recent properties continue the tradition of coursed rubble walling albeit not using stone from the quarries immediately next to the village (**photo 41**). Care must always be taken in new construction and repair to avoid leaving sawn faces exposed in rubble stone walls as the smooth surface left by disc cutters contrasts harshly with the surrounding masonry.





Photo 37



Photo 38



Photo 39



Photo 40



Photo 41

Render

Render comes in a number of forms, traditional smooth or rough cast render, modern cement render and pebble dash.

Around 16% of properties in Gilling West are rendered (**photo 42**). At present this includes a lot of modern properties (**photo 43**) however it is anticipated that this number may have been higher at one point but the fashion for stone facades in the recent decades encouraged some owners to remove the traditional render and expose the stonework underneath. Often such stonework was never intended to be seen and can be poor quality. The rendered buildings contribute significantly to the character of Gilling West and are dispersed throughout the village. Interestingly it is the two public houses (**photo 44**) that are the most dominant rendered properties, both have smooth render whereas the cottages that are rendered tend to be rough cast.

Lime wash was a traditional way to weatherproof the poorer quality of stone and would have appeared as a colour finish to a property, although there appears to be no evidence to suggest that any of the properties in Gilling West have been treated this way.



Brick

Brick is not a material that has been used much in Gilling West. Even the usual areas such as on chimneys and rear elevations have been built of stone, a rare exception being shown on **photo 44a**

Roofing Materials

Pantile

Pantiles are by far the most widely used roof covering in Gilling West and appear to have been the dominant roofing material for many years (**photo 45**). When combined with eaves courses of stone slate they make up 42% of the roofing materials. They vary greatly in age and character and their different ages and sources combine to produce a richly textured roovescape to the village. Such examples are at 122 High Street (**photo 46**) and 46 to 58 High Street (**photo 47**).

The biggest proportion of properties (29%) have eaves courses of stone slates, a traditional and interesting vernacular feature which can vary in width from a simple single course to three or four courses of stone. Pantiles and a stone eaves course can be seen at 87 High Street, 94 to 102 High Street (**photo 48**) and 8 to 14 High Street (**photo 49**).

Whilst it is important to maintain sound roof coverings to buildings and the use of modern pantiles is appropriate in the Conservation Area, it is also important to recognise older pantile coverings and to record and preserve them where they exist. Pantiles were often local products that would vary in shape, size and texture from one producer to another and so surviving historic roofs could provide examples of tiles from small local companies now long gone.

Stone Slate

Stone slate (**photo 50**) has also been historically used on around 10% of the domestic roofing in the area, as shown on 39 to 45 High Street (**photo 51**). The stone slates will have been locally sourced. The sandstone slates are thick in comparison to other roofing materials and are laid in diminishing courses, narrowing from large slates at the eaves to small slates at the ridge, often finished with a dressed stone ridge piece. This produces a distinctive character to the roof very different from other natural slates as the covering is notably thicker and the roof has a textured finish arising from the thick slate edges. Although when first quarried the sandstone slates are a pale grey/buff colour they weather in time to a deeper grey/brown colour slightly darker than walling stone. Good examples of stone slate roofs can be found on many of the listed buildings. The stone slates are often combined with pantiles as an eaves course as referred to above.

Slate

There are several types of slate used for roofing buildings but in Gilling West only Welsh blue/grey slates have been used (**photo 52**). 14% of the properties have this roofing material. The earliest use of slate will date from the latter half of the 19th Century when transport systems, particularly the railways, were sufficiently developed to allow slate to be imported to the area. The use of slate has continued alongside pantiles in both re-roofing of buildings (**photo 53**) and also as an alternative to pantiles and these are best seen at the Old School and its adjoining buildings (**photo 54**).





Photo 47



Photo 48



Photo 49



Photo 50



Photo 51



Photo 52



Photo 53



Photo 54

Other Roofing Materials

Over more recent times the traditional stone slate and pantile roofing materials have been supplemented throughout Gilling West with more readily available, cheaper alternatives including concrete tiles. Concrete tiles have been used extensively on village properties through the later part of the 20th Century to replace older traditional stone slate and pantile roof coverings and come in a number of forms - both profiled (**photos 55 and 56**) and flat (**photo 56a**). Profiled concrete tiles appear to have been used in an attempt replicate the form of pantiles but both the colour and the form fail to do this and are very obviously out of keeping with the authentic natural materials. This can be seen at 38 and 53 High Street (**photos 57 and 58**). Flat concrete tiles are not ideal for traditional buildings due to the characteristics of the material itself and the regular mechanical appearance of the finished roof, which differs from the traditional slates or pantiles, although flat tiles have usually mellowed with weathering to blend into the street scene. These are so visually different from the pantiles they should ideally be replaced with more traditional alternatives as they become life expired.



Floorscape

The High Street is dominated by black top macadam. To the sides of the High Street at the north and south end of the village run extensive grass verges (**photo 59**), a macadam footway and extensive cobbled forecourts (**photo 60**). At the centre of the village grass verges are limited (**photo 61**). In a few locations the properties have developed small gardens as a forecourt rather than cobbles (**photo 62**).

Accesses through the grass verges tend to be macadam. Private drives have also tended to use a macadam surfacing.

There are a few locations where traditional stone paving has been laid, outside 40 High Street (**photo 63**), but unfortunately this has been much damaged.

This results in a very restricted range of flooring materials in the village – essentially macadam, cobbles and grass.



Enclosures, Fences and Gates

There are two types of boundary treatment used substantially in Gilling West – stone walling to the built frontages and hedges to the surrounding fields.

Stone walling, sometimes accompanied with railings and hedging, is found throughout the built part of the Conservation Area and this is either coursed rubble stone to the front of the more modest village properties or more formal dressed stone walls in front of some of the larger houses. This is sometimes coupled with the use of ashlar stone for the gate piers (**photos 64 and 65**). There are two main forms of copings in the village that are worth noting - the triangular dressed stone (**photo 66**) and the curved dressed stone (**photo 67**).

Railings are not common in the village and where found they range from the slim/simple railings in front of 39 to 45 High Street (**photo 68**) to the more ornate/robust 20th Century type as at the Village Hall and the former School (**photo 69**). To provide privacy to Gilling Hall a pillar and railing boundary was introduced picking up the detail of the original gate piers on High Street. There are a number of iron gates dispersed through the village those at the access to St Agatha's Church are listed and a good example. Others are of the more flimsy modern "off the peg" type and mostly to pedestrian accesses. The remaining gates tend to be of the 'farming' type either in metal or timber (**photo 70**).

Away from the main village core, some dry stone walling is used along the minor roads but mostly there is a transition to hedging in the surrounding countryside. Hedging is the other boundary treatment evident in Gilling West particularly along the roads approaching the village from the north (**photo 70a**), the east and the south (**photo 70b**) as well as bounding the agricultural fields. In all locations once in close proximity to the buildings, the boundary treatment changes to walls.





Photo 66



Photo 67



Photo 68



Photo 69



Photo 70



Photo 70a



Photo 70b

Street Furniture and Monuments

The most prominent monuments are the war memorial in the central part of the village (**photo 71**), the former water point (**photo 72**) and the iron memorial (**photo 73**) to the north of the High Street which has unfortunately decayed to a point that the wording is no longer readable. There is also a listed cast iron milepost from 1890 in the grass verge to the south east of the High Street near the telephone box. The box is of a K6 type (**photo 74**). Following the closure of the shop/post office the post box was removed so a new free-standing box has been installed to the side of the central bus shelter. There are two bus shelters, one at the northern end of the High Street and one centrally (**photo 75**). Both are of a simple single pitch open fronted structure of local stone and so are not incongruous in the street scene. There are a number of timber benches positioned along the length of the High Street (**photo 76**) and within the Millennium Green adjacent to the Beck are a few metal benches (**photo 77**). These are usually serviceable but could benefit from some periodic maintenance. There are regular bins often alongside features such as bus stops. Street lighting is provided throughout the village either as a series of modern brackets mounted on existing poles or on their own poles. These are quite sparse and their design is poor (**photo 78**) in a historic context but street lighting would not have been evident when many of the houses were built.



Photo 71



Photo 72



Photo 73



Photo 74



Photo 75



Photo 76



Photo 77



Photo 78

Character - Functions and Uses

Gilling West is primarily a commuter village for Darlington, Teesside and Richmond thanks to the close proximity of the A66 and its easy access to the A1(M). This makes Gilling West a tranquil escape from a busy workplace.

The historically important agricultural sector now employs only a small number of people. The Blacksmith premises still remain.

Gilling West still retains a village hall, two public houses and a shop but there is no longer a post office. There is a limited bus service to the village.

Views and Approaches

Gilling West sits on fairly flat land within a hollow which means that it is approached downhill from most directions.

From the south a green swathe of hedging acts to screen views of the original core of the village until you enter the southern extent of the village near Anteforth House. However, the former Local Authority housing, that is outside the Conservation Area at Anteforth View (**photo 79**), is clearly visible within the arable landscape.

From the north there are two routes - directly south from the A66 Melsonby road and from the north west Hartforth/A66. The approach directly south is downhill with continuous hedging that include substantial trees. Extensive views can be enjoyed over the fields towards the valley bottom and beyond High Moor and Low Moor above Richmond. At distance the roofs can be glimpsed between breaks in the planting and at closer proximity the buildings at the north end of the High Street become more defined. From the north west direction, no real indication of the village is apparent until the boundary wall for the cricket field behind the frontages on the north west side of the High Street commences, and then the roofs of the rear of the properties become apparent.

From within the Conservation Area the gentle curves to the High Street mean that it is not possible to see from one end of the village to the other, rather a series of streetscapes are revealed as one travels through the village. At the northern end, the view is along High Street between the bridge over Gilling Beck and the associated trees along its length and the sharp left hand corner to Hartforth with the fields directly to the north (**photo 79a**). A small number of breaks in the built frontage allow views into the fields, yards and farms behind (**photo 80**).

At the southern end of the village views are in two parts, from the bridge to the war memorial where the road bends slightly to the east, and then from the war memorial to Anteforth House. In both stretches the dominant views are along the street with no particular dominant features. The surrounding countryside and backland areas can be glimpsed through the gaps in the frontage buildings and over the roofs (**photo 81**). The views out of the Conservation Area along the street to the south are prevented by the curve of the road and the orientation of the last house, Anteforth House, at 90 degrees to the road (**photo 82**).



Photo 79



Photo 79a



Photo 80



Photo 81



Photo 82

Character Areas

Gilling West can be split into 4 distinctly different areas, the High Street north of the Bridge, the High Street between the Bridge and Millgate, the High Street from Millgate to the south, and Millgate itself.

High Street – North of the Bridge

This part of Gilling West is linear in form running north/south with a slight curve to the road. The road is reasonably wide with grass verges and often cobbled forecourts to the buildings. At the northern end of the east side of the street the first couple of buildings are set apart within their own grounds (**photo 83**), then moving south there is a fairly continuous built frontage (**photo 84**) to the bridge with only slight variations to the relative positions of the building lines. By contrast the northern end of the west side of the road starts with a terrace of properties fronting onto a small green area (**photo 85**) then the buildings become dispersed - set within their own grounds, before the buildings are again joined as a terrace fronting onto the street just before the bridge. The overall impression is a built frontage which provides a means of enclosure to the east with buildings to the west set within mature gardens providing relief to the hard materials to the east. In both cases, however, the views out of the village to the east and west into the surrounding countryside are restricted. Where the buildings are set back from the road the boundaries are generally stone walls, the notable exception being the railings at the former School buildings. This helps to reinforce the continuous frontage through this part of the Conservation Area.

This area contains one of the few remaining active farms (**photo 86**). This is a substantial group of both new and old buildings which are on the whole hidden behind the frontage buildings with just a gable of a traditional barn evident on the street.

The area also contains two pieces of public green space, the 'Green' at the extreme north west end of the street (**photo 87**) and the 'Millennium Green' to the north east of Gilling Beck by the bridge (**photo 88**). The 'Green' is visually prominent at this end of the village and with the position of the nearby buildings creates a funnel effect at the north end of the Conservation Area.

The village bowling green and some allotments (**photo 89**) are found in the area to the west of the High Street and adjacent to Gilling Beck.

Although there is only one Tree Preservation Order (**photo 90**) in this area, the trees contribute greatly to its character as both a backdrop to the buildings and also at the forefront around Gilling Beck (**photo 91**).

There are a couple of paddock/fields that front the street which are examples of what must have been more widespread in the past. Such open paddocks/fields are rare in the village and this makes the remaining ones even more important (**photo 92**).

The Old Parsonage, 122 High Street and its stables are a focal point when entering the village from the north west (**photo 93**) and a hint of the quality of architecture that is yet to be discovered in Gilling West.

When looking north along the street the open landscape rising to the A66 acts to enclose the village. Looking south, it is the trees around Gilling Beck, the adjoining paddock to the west, and the trees within the grass verges that act to enclose the view.



Photo 83



Photo 84



Photo 85



Photo 86



Photo 87



Photo 88



Photo 89

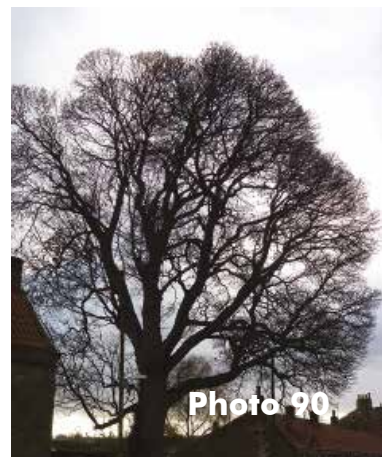


Photo 90



High Street – Between the Bridge and Millgate

This part of the Conservation Area is the most disparate and diverse, in both the architectural forms and also the situations and positions of buildings. It is also the part which holds the oldest buildings. This is presumably the original core of the village around the crossing point of the Beck.

Having narrowed to cross the bridge the High Street widens out again and continues in its linear form running straight in a north – south orientation. Here grass verges are uncommon being replaced by wider areas of macadam surfacing as both footways and parking but also areas of cobbles to the frontage of properties on the east side between the Village Hall and Millgate.

In this part of the Conservation Area the only consistency to the architecture is provided by the Estate cottages (**photo 94**) grouped in a square on the east side close to the junction with Millgate. All the other properties are completely random in their placement, design and dates of construction. Older properties seem to have been much altered and modern properties have been inserted between them. This creates a muddle of forms, relationships to the road and orientation.

Off to the west of the road through a set of ashlar gate piers is Kirk Street (**photo 95**) enclosed in 1807 when the Old Vicarage was built (now Gilling Hall). It forms enclosed private grounds with a quiet access pathway to St Agatha's Church (**photo 96**). From the High Street the boundary walls have been curved (**photo 97**) to encourage exploration further west through the gateway. For those who take the opportunity a delight awaits, a tranquil area and feature buildings in landscape settings. To the west of this area is one of the places where the setting of Gilling West within its rural landscape bowl can be enjoyed (**photos 98 and 99**). The visual impact on the street is an area of trees and mature planting.

At the southern end of this area and to the east is a cluster of Estate cottages around a cobbled square. This layout is unique in the village and when combined with the entrance to St Agatha's opposite creates a sense of place at the centre of the village which is reinforced by the functions of the buildings here being community facilities. Unfortunately, the dominance of parked vehicles tends to hinder this sense of place.

Looking north along the street the trees to Gilling Beck act to enclose the view, with more distant views only appreciated in the winter months when the leaves are off the trees and the skyline towards the A66 can be appreciated.

Views to the south from this area are focussed on the war memorial and the group of houses behind it, where the road slightly curves to present the principle frontages.



Photo 94



Photo 95



Photo 96



Photo 97



Photo 98



Photo 99

High Street – Millgate to the South

The High Street continues in a roughly north south orientation but it does curve subtly to the east so that fully views from one end to the next are not possible. The road is wide initially with cobbled **(photo 100)** or macadam surfaced forecourts to buildings, but opposite The White Swan Inn **(photo 101)** and from the war memorial, grass verges help to break up the area of road.

The east and west sides of the street from Millgate to just beyond the war memorial are built up with a fairly continuous run of traditional properties. That to the east being one long terrace, producing a feeling of enclosure **(photo 102)**. Once beyond the war memorial the traditional properties on the west side of the road give way to modern housing **(photo 103)** of a completely different design. These buildings are detached and set back from the frontage within gardens. Each is unique, most are bungalows not very sympathetic to the local vernacular of Gilling West **(photo 104)** and the location and grouping feels like a break in the character of the Conservation Area. The terrace to the east continues further south **(photo 105)** but when it stops the building line is continued in the form of a boundary wall and then the outbuildings of Gilling Lodge. The openness at this central point **(photo 106)** is enhanced by mature trees and shrubs, with views out into the surrounding countryside restricted to the area to the east. Within this area open spaces are substantially restricted to gardens but at the junction of Waters Lane **(photo 107)** an open area with the appearance of a former farm yard leads to a number of farm buildings. The stone building at the back of the site is particularly interesting and well detailed **(photo 108)**.

At the southernmost part of the street the buildings are again fronting onto the road and the feeling of enclosure returns. These properties are traditional in form and on the whole older, but one modern group has been very successfully assimilated into the character of the street **(photo 109)**. The design of this group has very carefully used local features such as kneelers, end chimney stacks, varied relative frontage position, roof pitches etc. Possibly the only departure from the local vernacular is the introduction of one bay window at the ground floor.

Views south along the street are focused on Anteforth House **(photo 110)**. Views in the northward direction tend to be drawn to The White Swan Inn, but there is no particular feature which terminates the view and the eye is always drawn further along the road around the curve of the street.





Photo 104



Photo 105



Photo 106



Photo 107



Photo 108



Photo 109



Photo 110

Millgate

Millgate is a minor road to the east off the central part of High Street. The slight curve in the street means that it is not possible to see from one end to the other. The road is narrow and initially to the south the buildings are parallel and face directly onto the road (**photo 111**). With a stone wall opposite, the feeling of being hemmed in is emphasised - the housing opposite being set back within gardens.

After the initial bottleneck the road widens slightly and there are buildings on both sides of the road (**photo 112**). To the north a terrace of houses fronts directly on to the street but the slight change in orientation of the row of buildings further widens the space between the opposing buildings and here a grass verge is introduced. This verge continues to a pinch point further to the east. The buildings to the south have small front gardens/yards, which helps to create a feeling of more spaciousness.

Along the length of Millgate in the Conservation Area there is a fairly consistent built frontage of two storey properties. When there are gaps, walls continue the feeling of enclosure. The only gap is that in front of the former Chapel which is well set back from the road and of local historic interest. The building is in a very poor state of repair and its loss would be harmful to the character of the Conservation Area.

A particular feature on the north side of Millgate is the open area towards the centre (**photo 113**). This is both allotments and gardens (**photo 114**) and separated from the road by a well detailed stone wall. Across this area views can be enjoyed of the open countryside.

At the east end of Millgate at the boundary of the Conservation Area amongst the houses are a couple of groups of interesting single storey outbuildings (**photo 115**). This type of building is becoming increasingly rare as pressure for development increases and thus more important within the context of the Conservation Area.

The slight curve in the street means that extensive views to the east are blocked by the gable of 17 Millgate (**photo 116**) which creates a feeling of enclosure. Views to the west along Millgate to the junction with High Street are terminated by the mature shrubs and trees and the boundary wall of Gilling Hall.





Photo 113



Photo 114



Photo 115



Photo 116

Open Spaces and Trees

The critical open spaces in Gilling West that contribute to the character of the Conservation Area are :

- Spaces between the back of the highway and the frontages of the buildings (**photo 117**);
- Gaps between buildings which generally comprise private gardens or paddocks (**photo 118**);
- Area adjacent to the bridge along the Beck (**photo 19**);
- Allotments and the fields around the core of the High Street and Millgate (**photos 120 and 121**);
- The Green at the north end of the High Street (**photo 122**); and,
- The Millenium Green (**photo 123**).

Surprising for a village that appears to have a fairly continuous built frontage is the extensive range of mature and semi-mature trees along the High Street which contribute greatly to the character of the Conservation Area, often as a backcloth to the buildings. There are seven Tree Preservation Orders in Gilling West but one is an updated version covering the same area as the earliest Order.

Within the confines of the village the trees and groups of trees that are the most dominant and contribute to the character of the area are those along the Beck; on the Green to the north west of the bridge; adjacent to 108 High Street; to the rear of May House; at Plane Tree Farm; to the rear of the Vicarage and around St Agatha's Church; between 8 High Street and Gilling Lodge; near the junction of Waters Lane and High Street; at the rear of 27 to 35 High Street; and those in the garden of Gilling Lodge.

There are a number of front gardens which provide a softening to the junction between the buildings and the road (**photo 124**).

The boundary of the Conservation Area was originally drawn to include a number of surrounding fields, particularly around the central and southern area (**photo 125**). The fields are substantially pasture, but some are arable, and provide a valuable setting for the village within the context of its agricultural landscape. Within this wider landscape, small groups of trees feature within the backcloth.



Conclusion

Gilling West is a Conservation Area with a wealth of history and a blend of landscape and buildings which span centuries of activity. This has produced a highly attractive area with a homogeneity of forms and architectural styles, using local materials in a local vernacular style.



Photo 119



Photo 120



Photo 121



Photo 122



Photo 123



Photo 124



Photo 125

MANAGEMENT PLAN

The District Council's aim is to ensure that the existing character and appearance of Gilling West Conservation Area should be preserved and enhanced.

Listed Buildings

Some historic buildings are 'listed' by the Secretary of State for Culture Media and Sport on the recommendation of Historic England because of their exceptional interest. Listed Building Consent is required for any work to the interior or exterior of the building that would affect its special interest. More information about listed buildings is available from the Council. Whilst the aim of listed building legislation is to preserve or enhance them for their own sake, any changes affecting them should also be considered in terms of their effect on the Conservation Area.

Buildings at Risk

The buildings in Gilling West appear to be in good condition. The only buildings that might be considered to be at risk are those unlisted structures such as the Chapel on Millgate and the outbuildings (**photo 126**) and subsidiary elements such as walls which are generally to the rear of properties. Such buildings do contribute to the character of the Conservation Area and should be maintained in a decent state of repair.



Preservation and Enhancement

Preservation or enhancement will be achieved by promoting and, where necessary, approving proposals for schemes which contribute positively to the character of the area and ensuring that permission is not granted for the demolition or alteration of any building or structure if it would be harmful to the character or appearance of the area. The designation of a Conservation Area is not intended to prevent change, especially that which would enhance the character of the area, and ensure its viability as a settlement. In particular, the proposed design and materials should accord with those traditionally used.

The open spaces and trees which have been identified by this study as being crucial to the character of the village should be preserved.

Design Guidance

The general design guidance for any work requiring planning permission in the Conservation Area is to aim to ensure that works are of a high quality and at the same time preserve or enhance the character and appearance of the area. In particular :

- The design and materials should accord with those traditionally used.
- New buildings should reflect the simple forms of the existing historic buildings in the village.
- The siting of new development should be carefully considered to ensure that it compliments the existing grain of the Conservation Area.
- New developments should not obstruct identified views of importance.
- The immediate and long term impact of any new development on existing trees must be carefully considered. New planting should respect important views through the Conservation Area.

Wirescape

Overhead wires intrude along the length of the High Street (photos 84, 16 and 139). The village would benefit from the reduction in overhead cabling and poles, particularly around the central area at the junction with Millgate. These could benefit from the undergrounding of services and the removal of surplus poles. The disadvantage to their removal is that an alternative support will be required for street lighting.

New Development

The opportunity for further development within the Conservation Area is fairly restricted. Those open areas and particularly the paddocks/fields that penetrate to the street frontage, the public open spaces and surrounding agricultural land have a positive contribution to the character of the area and their preservation is critical. The open areas in public ownership are not likely to be subject to development pressure however some other open spaces such as gardens may attract the attentions of developers. In these cases a robust assessment of the value of the open space, along with views into and out of the area, should be made to establish the contribution which each particular site makes to the character of the Conservation Area. If it is found that its contribution is important and the character of the area would be harmed, then development should be resisted. All proposed development should have regard to the special character identified in this Appraisal. Although each proposal will be treated on its merits, attention needs to be paid to the cumulative effect of issues such as parking, services etc. on the character of the Conservation Area.

The harm of specific small scale alterations that can be undertaken to individual properties, without the need for planning permission, can have a cumulative harmful effect on the character of Conservation Areas. When carrying out alterations to windows, doors, roofs etc., care needs to be taken to ensure works are sympathetic to the character of the area. There are, however, other small changes which can have detrimental effects. For example, gas bottles, wheelie bins and oil tanks can be very visually intrusive and should be obscured from view wherever possible. Other examples include insensitively sited satellite dishes.

Sustainability

The increasing high profile of achieving a sustainable environment and lifestyle are likely to present further challenges to the historic environment. The use of alternative energy in the form of solar panels, wind turbines, air source heat pumps, local refuse and recycling collections may all have the potential to detrimentally affect the historic environment. As proposals come forward, each case will have to be considered on its merits but consideration should be given to the environmental benefits gained from each.

Action Points

- **The character appraisal should be taken into account when considering applications through the planning process.**
- **The open spaces and trees that have been identified as being crucial to the character of the village should be preserved.**
- **Care and special attention needs to be given to proposals with sustainable credentials to ensure the character of the Conservation Area is not detrimentally affected.**



Photo 84



Photo 16



Photo 139

Community Involvement

A consultation exercise will be undertaken in Gilling West and with the various interested bodies such as English Heritage, North Yorkshire County Council etc. and comments invited. The comments will be considered and a final Conservation Area Appraisal and Management Plan will then be produced. The Appraisal will be reported to a Committee of the District Council and formally adopted.

Useful Information, Appendices and Contact Details

Designations

Listed Buildings within Gilling West Conservation Area:

Property	Location	Grading
8	High Street	II
10	High Street	II
12	High Street	II
14	High Street	II
16 and 18	High Street	II
20	High Street	II
24 and 26	High Street	II
28	High Street	II
30	High Street	II
36	High Street	II
38	High Street	II
Gilling West Post Office	High Street	II
40	High Street	II
42	High Street	II
44	High Street	II
46	High Street	II
50, 52, 54, 56, 58	High Street	II
The Curtain	High Street	II
Blacksmith's Forge	High Street	II
Bridge End Barn	High Street	II
78	High Street	II
82	High Street	II

Continued...

Property	Location	Grading
Bridge End Cottage	High Street	II
84	High Street	II
86	High Street	II
88	High Street	II
90	High Street	II
92	High Street	II
94, 98, 102	High Street	II
108, 110, 112	High Street	II
122	High Street	II
Stable approx 5m North of No.122	High Street	II
Anteforth House and attached screen walls	High Street	II
15, 17	High Street	II
39,41	High Street	II
43	High Street	II
45	High Street	II
47,49	High Street	II
White Swan Inn	High Street	II
The Old Vicarage	High Street	II
Church gates and gate Piers	High Street	II
Church of St Agatha	High Street	II
Medieval Coffin approx. 1m east of porch of church of St Agatha	High Street	II
Group of tombstones approx. 15m south of porch of Church of St Agatha	High Street	II
Moore memorial	High Street	II
Walker memorial 6 m south of south east corner of nave of church of St Agatha	High Street	II
73, 75	High Street	II
79	High Street	II
87	High Street	II
Church of England School	High Street	II

Continued...

Property	Location	Grading
101, 103	High Street	II
Former water point	High Street	II
1	Millgate	II
5, 7, 9	Millgate	II
11	Millgate	II
15, 17, 21	Millgate	II
23	Millgate	II
18	Millgate	II
26	Millgate	II

Tree Preservation Orders

TPO 1967/48

TPO 1978/6 The Vicarage

TPO 1991/12 108 High Street

TPO 1999/3 Telephone Exchange

TPO 2011/2 Land to rear of 27 to 33 High Street

TPO 2006/14 St Agatha's Church and Vicarage

TPO 2006/15 Land rear of White Swan Inn and at Gilling Hall

Schedule of Positive, Negative and Enhancement Opportunities

Positive	Negative	Enhancement
Local vernacular architecture consisting of mainly two storey but occasionally single storey properties with a dominance of solid over void incorporating vertical elements.	Potentially any building of the wrong scale, depth of plan, pitch of roof even flat roofs, an incorrect story height, windows too large and in wrong proportions.	Ensure that future design accords with the local vernacular on both new build and extensions, large and small.
Local stone walling either coursed or random.	Imported stone with little regard to the colour and grain of the local stone, often with mechanical sawn appearance and too great a variation of course depths.	Ensure new and replacement stonework accords to local vernacular tradition.
Pointing in lime mortar with flush or recessed finish.	Pointing in cement mortars and/or finished projecting/strap.	Pointing should be removed and a traditional lime mortar and finish used.
Traditional lime render with roughcast or a float finish.	Cement renders either pebbledash or smooth finish.	Remove cement renders and replace with traditional render and finish.
Traditional roofing materials, local stone, pantiles and Welsh slates.	Concrete tiles; flat, profile and interlocking.	Concrete roofing materials should be replaced at the end of their life with traditional materials.
Chimney stacks and pots (generally end stacks).	Where chimney stacks have been removed or truncated	Chimneys rebuilt to full height and pots reinstated.
Traditional roof details such as ridge tiles, stone copings, kneelers.	Use of concrete products as an alternative or removal of detail altogether.	Retain, repair and reinstate missing details.
Traditional lead flashing details.	Use of 'flashband', mortar fillets, bituminous products.	Remove inappropriate details which are often short term temporary solutions and introduce traditional lead details. In some circumstances such as valley and parapet gutters aluminium products could be appropriate.
Cast iron guttering and down pipes on rise and fall brackets.	Fascia boards and plastic guttering and down pipes.	Remove fascia boards and replace plastic with cast iron and rise and fall brackets. In some circumstances cast aluminium may be appropriate.
Local vernacular architecture does not generally include fascia board details.	The use of Upvc fascia panels.	Where fascia boards are part of the design these should be in timber.

Schedule of Positive, Negative and Enhancement Opportunities continued...

Positive	Negative	Enhancement
Original openings with stone surrounds or lintels and cills.	Window openings enlarged to accommodate large 'modern' windows often with horizontal emphasis or bays. New windows introduced that are out of proportion and of non-traditional design. Use of concrete lintels and cills.	Window openings returned to original traditional proportions. Ensure new windows relate to the local vernacular style of the existing building using stone lintels and cills.
Traditional timber painted windows either vertical sliding sash or Yorkshire sash or flush fitting side hung casements all with or without glazing bars.	Use of Upvc in most designs, use of timber in non traditional style, often incorporating various elements such as top opening casements, bay windows, storm weather details where casements stand proud of the frame, stick on glazing bars.	Replace windows with timber and with traditional detailing.
Traditional timber painted four and six panel doors, some with fanlights above. Usually the principle entrance door to domestic properties.	Off the peg timber and Upvc doors often incorporating fanlights.	Replace with traditional timber painted door of correct proportions and incorporating correct moulded details.
Traditional vertically boarded timber painted doors. Usually a subsidiary or minor entrance door to domestic or other agricultural/commercial buildings.	Off the peg timber or Upvc door sometimes split in half.	Replace with traditional timber painted door of correct proportions and incorporating correct moulded details.
Large cart and garage entrances with timber painted vertically boarded doors split in half.	Off the peg garage doors or multiple panels or horizontal boarding effect.	Use traditional painted vertically boarded details as the pattern.
Service wires all entering property as one group in incongruous position.	A spaghetti of wires traversing the main frontages compromising architectural details.	Rationalize, remove redundant wires, route close to the ground or in association with other features such as downpipes/ gutters etc.
Principle elevations should be clear of detritus.	Satellite dishes on the frontage of properties.	Remove and re-site in an unobtrusive location avoiding any architectural details, preferably to rear, on the ground or on gable away from frontages, sometimes a location at the base of a chimney can work.
Principle elevations should be clear of detritus.	Burglar alarms that are bright coloured and fitted in sensitive locations which compromise architectural detailing.	Choose less dominant colours for example white and position adjacent to other features such as external light.

Schedule of Positive, Negative and Enhancement Opportunities continued...

Positive	Negative	Enhancement
Principle elevations should be clear of detritus.	Meter boxes particularly projecting on external elevations.	These should be housed internally or on the ground in a forecourt area, if absolutely necessary they should be recessed and coloured to match the walling.
Principle elevations should be clear of detritus.	Flues, cowls and vents for heating systems and extractor systems.	These should be on rear elevations where they are not visible.
Principle elevations should be clear of detritus.	External lighting in modern floodlight form on centre of buildings.	Use traditional forms of character lighting discreetly placed to the side of doors.
Waste and recycling apparatus positioned out of view.	Wheelie bins and recycling boxes housed on public display.	These should be away from public vantage points in rear or side gardens, or if not possible screened with walls or planting.
Clear span roofs.	Solar panels , both photovoltaic and solar thermal on roofs visible from public vantage points.	These should be positioned away from frontages on rear elevations and outbuildings, or ground mounted where they are not seen in conjunction with features that contribute to the character of the Conservation Area.
Clear span roofs.	Dormers and rooflights on principle elevations	These should be accommodated on rear elevations and be in a traditional form so as not to dominate the roof.
Boundaries of walling, stone wall or plinth. Traditional railings fixed directly to the coping/plinth.	Modern timber panels such a larch lap or woven, post and rail fencing, steel and metal fencing.	These should be removed and a traditional boundary treatment installed.
Domestic outbuilding where visible in traditional materials and forms.	Poor state of repair of the outbuildings	Maintain and repair buildings in traditional manner.
Buildings in good state of repair, both main buildings and outbuildings.	Range of designs and materials for sheds/outbuildings in front gardens. Use of brick, timber, profile metal and asbestos sheeting look incongruous. Roof slates slipped, windows and doors needing painting, gutters needing cleaning out and shrubbery removed.	When a non-traditional building come to the end of its life replace with more traditional forms of outbuildings using materials to match local materials. Buildings need a planned maintenance programme.
K6 style Telephone box.	In poor state of repair.	Needs repair and maintenance.
Boundaries and outbuildings maintained particularly to domestic properties.	Boundary walls/outbuildings to both domestic and agricultural fields in poor condition.	Adopt a regular maintenance program to ensure boundary walls and other features are retained in good condition.

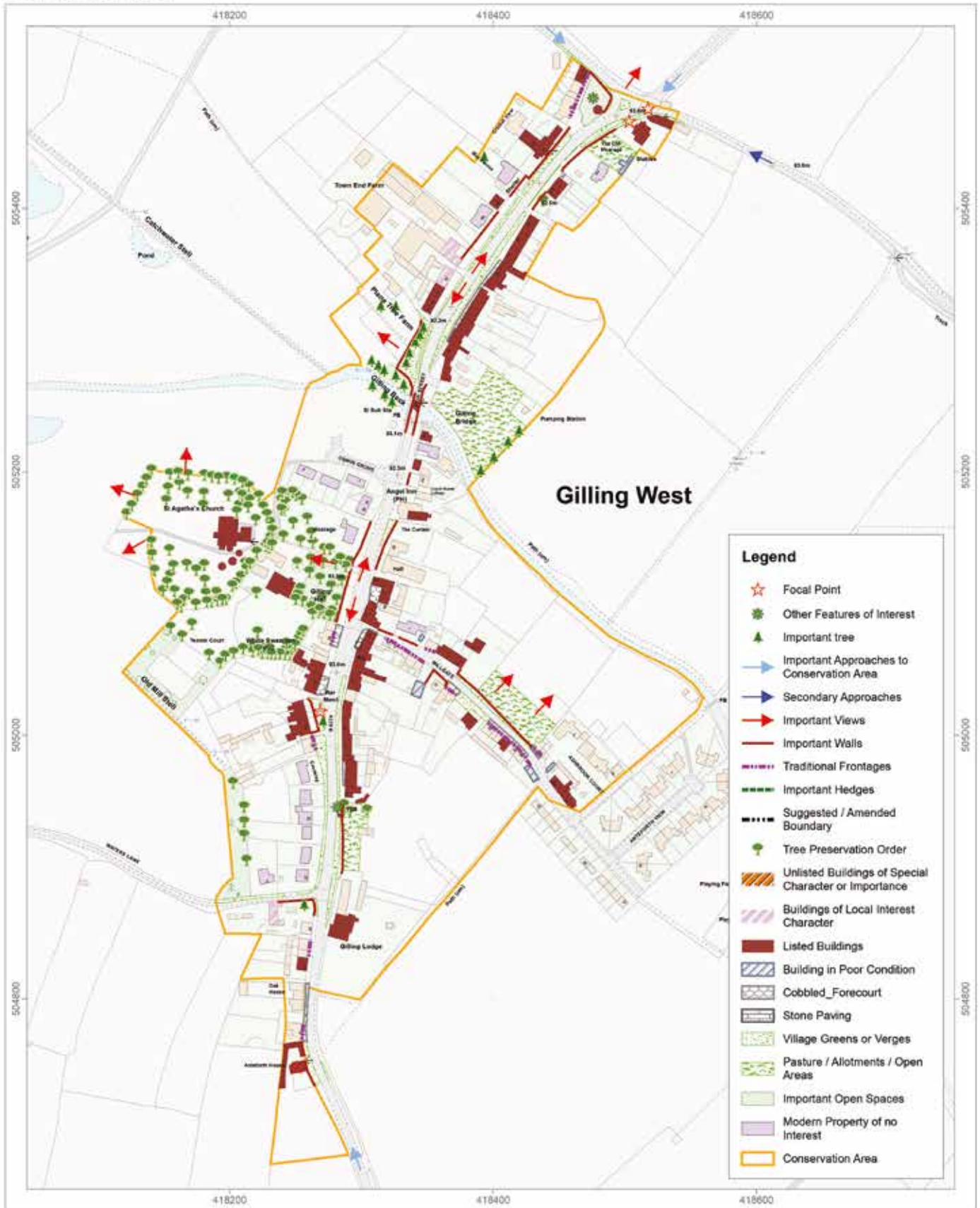
Schedule of Positive, Negative and Enhancement Opportunities continued...

Positive	Negative	Enhancement
Colour generally emanates from natural forms for the main structure. For details such as the joinery, light earth base colours, never brilliant white and functional details such as pipes and gutters would have been dark.	Garish modern colours such as brilliant white, bright purple, scarlet, fluorescent colours.	Return to earth based pallets using light colour to highlight details such as windows and doors and dark colours to hide details such as gutters and downpipes.
Traditional floorscape materials of compacted earth, hardcore and cobbles have now been supplemented with tarmac to become part of the local vernacular.	Concrete paving in large and small units and concrete laid in situ look incongruous.	The use of concrete paving and concrete laid in situ should be avoided. Where possible it should be replaced with a material which is more part of the character of the village.
Informal edging or lack of it to demark roads and accesses.	Use of 'highways' standardized concrete kerbs solutions, plastic bollards and excessive use of bollards.	Use more informal edging treatment in small unit natural materials. Remove/rationalize bollards.
Small areas of grass.	Erosion of the grassed areas by over running and hard surfacing to accommodate parking.	Selective placing of traditional features. Use of local stone edging at restricted targeted locations.
Traditional style street furniture, traffic poles used for more than one sign, in dark finishes.	Poles with metal finishes.	Use black finished poles.
Street furniture group	Litter bin standing in splendid isolation	Re-site the bin in association with another feature such as a wall etc.
Village free from wires.	There are poles carrying the various wires throughout the Conservation Area.	These should be removed and the wiring put underground.

Gilling West Conservation Area

Date: 30/03/2017

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