

Sherburn-in-Elmet



Village Design Statement Supplementary Planning Document

December 2009



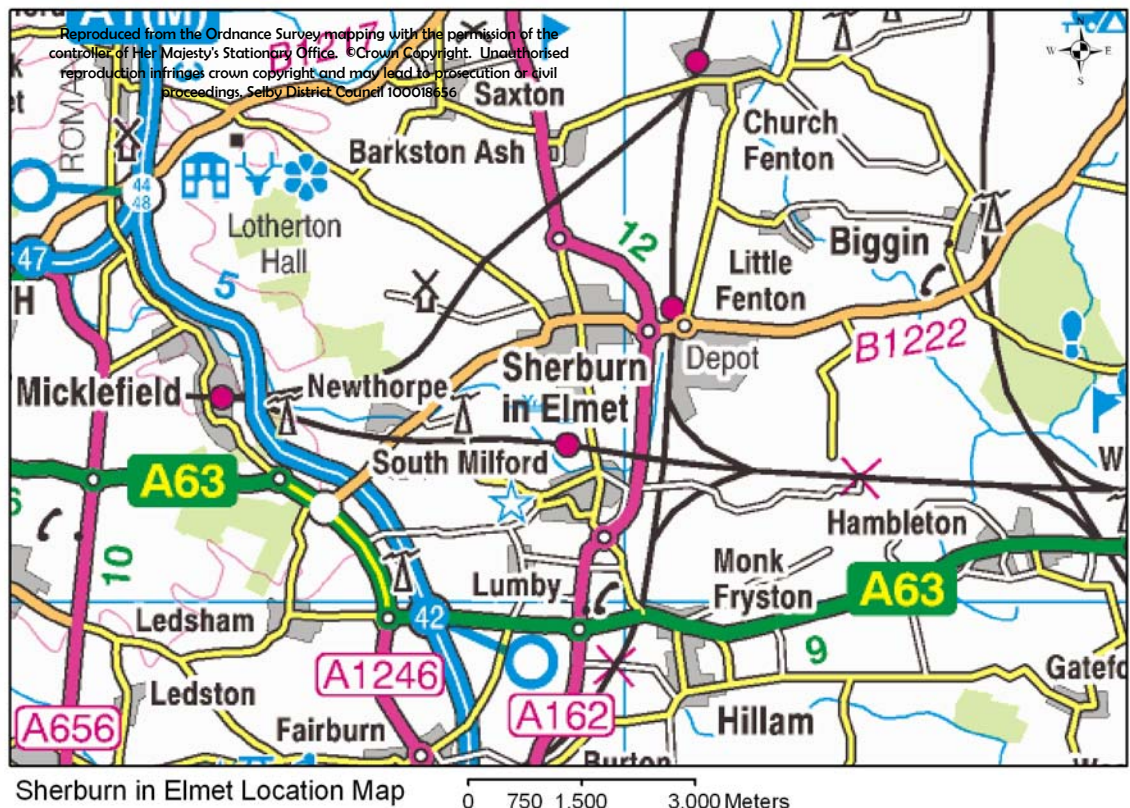
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VDS Objectives

- To Provide a record of local distinctiveness by describing the unique qualities and character of the village.
- To identify the key features and characteristics of the local natural and built environment to be respected and protected from the impact of inappropriate development.
- To provide design guidance for new development so that change is managed and development is in harmony with its setting.
- To achieve a higher standard of sustainable design and where possible to enhance the local environment.
- To increase the involvement and influence of the local community in the planning system.

Location Map



Purpose of a Village Design Statement

Purpose of a Village Design Statement

1.0 Our villages all occupy a unique position in the surrounding countryside, and have evolved over hundreds of years to suit the needs and circumstances of the people who lived there through the ages. As a result of this, we are naturally drawn to the elements that make our own village different for others, and those things that make it unique.

1.1 More recently, volume house building and standardisation has failed to reflect both the subtle and obvious elements that create this local distinctiveness. Coupled with this, political ideology, personal tastes and cultural changes have all played their part in the design of buildings. It is now recognised that local distinctiveness is vital in helping to integrate new development and in creating sustainable communities. This can be achieved through an understanding of local character, and ensuring that this understanding is shared with anyone considering development.

1.2 A Village Design Statement (VDS) is such a method. It is intended to explain the *context* or *character* of the village so that anyone who is considering any form of development in the village - no matter how large or small - can do it sympathetically. The VDS covers relatively straightforward work such as replacing doors and windows as well as more significant work such as building extensions and complete new buildings. It sets out the elements that make up *character* in order to improve the quality of design in any new development.

1.3 The description of local character in this VDS is not intended to be prescriptive - new development should not be designed to "look old". Instead the VDS should be used as inspiration to design new modern development that is respectful to its surroundings. In this context, that means using the appropriate building materials and architectural styles, and respecting the

importance of spaces, building orientation and size. Overall, new development should look new, and should not slavishly copy the old buildings. However, new development should "fit in" with the *context* of the village.

1.4 The VDS is written so that all developers can avoid lengthy discussion in the planning application process, as the design context is clearly set out from the beginning. Where design is not respectful to the village, the VDS can be used as evidence to justify the refusal of planning permission.

1.5 Therefore the Local Planning Authority welcomes early discussion with anyone considering undertaking any work so that a consensus can be achieved, and local character can be maintained.

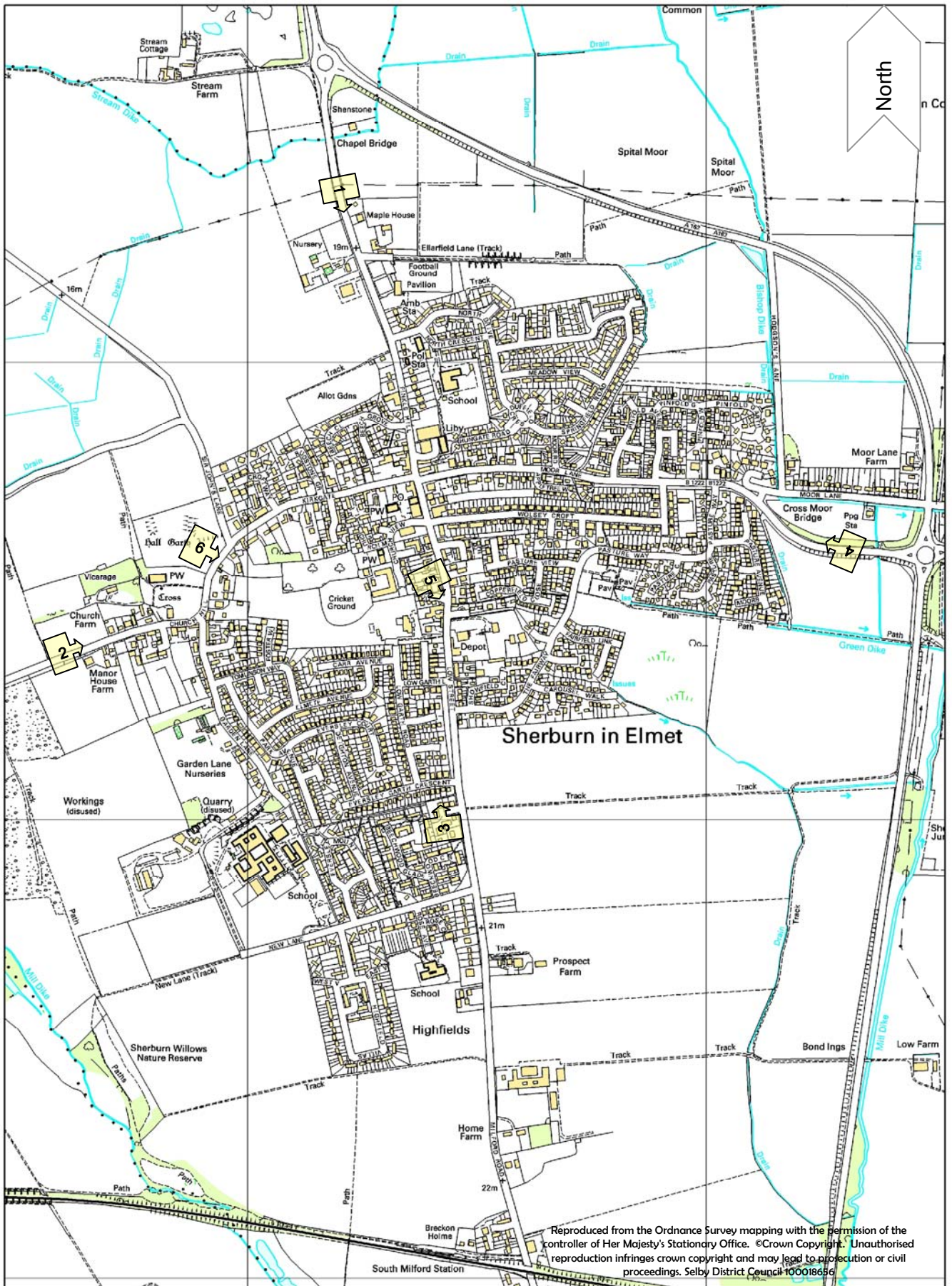
Sherburn-in-Elmet Village Design Statement

1.6 Sherburn in Elmet has developed over the centuries around the church and along the old coaching road which ran north to south, and later towards the east giving a cruciform layout to the centre of the village. Over the years its importance grew and it became a substantial commercial centre.

1.7 After the Second World War, Sherburn expanded with several large housing estates and a large industrial estate. The first major housing developments were the council houses built at Highfield Villas to provide quality housing for people who lived in the numerous sub-standard yards in Sherburn. The second was the council estate fronting on to Moor Lane, covering a considerable area.

1.8 None of these new developments has paid regard to Sherburn's traditional architecture or materials, and now there is a myriad of styles and materials on show. Therefore this VDS considers only the traditional elements of the original village in an effort to reintroduce features to link Sherburn to its origins.

Map of Sherburn-in-Elmet



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Summary of Design Characteristics

The list below summarises the important elements that help to define the village. Successful development will utilise these points to blend seamlessly in to the existing built form.

Gateways

- Enclosed roadways
- Green and leafy

Layout

- The basic cruciform layout
- Development in a linear fashion along main routes
- Individual dwellings either detached or in irregular terraces
- The footpath is narrow

Buildings

- Buildings face the street, opening directly on to the footpath.
- Modest, simple design
- Similarly styled, but unique properties
- Long and low with a horizontal emphasis to the proportions
- Often “double fronted” or wider.
- Boundaries are marked by high stone walls and solid timber gates
- Locally-quarried Magnesian limestone walls, cut into rough faced irregularly sized rectangular blocks and set in a thin lime mortar joint.
- Some lime-rendered walls finished in cream or white.
- Roofs are gables with eaves facing the front
- Red hand-made pan tiles, or local grey slate
- Eaves are simple, unadorned designs with simple timber bargeboards and fascias, with no overhang
- Short stone chimneys from the gable walls with one or two decorative clay pots
- Windows are tall with multiple panes of glass in a white timber frame
- Both the windows and doors are recessed into the wall and finished with flush smooth stone header and protruding sill.
- Windows are regularly spaced, with greater proportions of stone wall than window openings.
- Some Victorian influences

2.0 Sherburn-in-Elmet, referred to through the ages as "*Shire-burn*", "*Scir-burna*", "*Scirburnam*" and in the Domesday Book as "*Scireburn in Elmed*", is often referred to locally as simply "Sherburn", which means "*bright or clear stream*". This fact is reflected in the 2009 village centre's renaissance paving scheme that incorporates a series of shiny silver blocks that are laid to "flow" across Low Street and through the new Market Square.

2.1 Sherburn-in-Elmet is a village of around three thousand properties located approximately thirteen miles from Leeds, fifteen miles south-west of York and eight miles north-west of Selby on the ancient York-London route. Evidence suggests that there has been continuous use of the surrounding land since the Neolithic period (4,500 BC) with flint artefacts and pottery having been found at various times and prehistoric field systems and enclosures identified. Despite the concentration of archaeological material including high-class domestic pottery and two stone sarcophagi from the Roman period, there is no firm evidence to suggest Sherburn was a Roman town.

2.2 Sherburn was part of the ancient Celtic Kingdom of Elmet formed by King Mascud the Lame in 410 AD after the withdrawal of Roman rule. It formed the eastern boundary and as such seems to have been constantly at war with the pagan kingdoms that bordered it, but preserved the literature, art and Christian doctrines left behind by the Romans. Perhaps Sherburn's most important historical connection is with Athelstan who was the first king to have overall control of all the English kingdoms (reigned 924 – 941 AD) and thus played an instrumental part in forming the English nation.

2.3 The field adjoining All Saints' Church is the site of the palace of King Athelstan who took control of York from the Scandinavians

in 927. After his victory at Brunanburg in 937 AD he bestowed his palace and a considerable town, along with the manor in Rest Park to the Archbishop of York as an offering to the church for the victory God had given him. The palace was used by the Archbishops of York up to the 14th century and out of respect for him, when William I and his followers marched north on his way to Northumbria, laying waste to all before them, nothing was touched in Sherburn. This was in deference to the Archbishop of York who, when others had refused, had agreed to crown William. Sherburn was later part of the wapentake of Barkston Ash in the West Riding of Yorkshire.

2.4 The village now has a major industrial site on its eastern edge attracting large manufacturing and warehousing businesses adjacent to the airfield, which houses a successful aero club with the largest number of private air movements in the country. Sherburn's links with the air industry began before and during World War II when the Blackburn Aircraft Company built the Fairey "Swordfish" in the village. Affectionately known as the 'string bag' because of the large number of items it was cleared to carry, this aircraft had some spectacular successes including the crippling of the Bismark. Production of this aircraft ended in 1945 with 1699 having been built in Sherburn by Blackburn's. These were often dubbed "Blackfish".

2.5 Sherburn is also famous for "Squires Milk Bar", a popular venue for motorcycle enthusiasts since the 1950s, which has now moved to a location a couple of miles outside the village.

2.6 Since the Second World War, Sherburn-in-Elmet has experienced major growth and sprawling housing developments have engulfed the original village centre. Major change occurred in the centre as it was modernised in the 1950s and 1960s, and bypassed in 1992.

An Introduction to Sherburn-in-Elmet

2.7 There are some highlight buildings within the village including All Saints church that sits atop the magnesian limestone ridge with splendid views across the flat plane of the Vale of York. It is unusually large for a village parish church and dates from around 1120, with Norman pillars and a later-built large tower housing a ring of eight bells. In around the year 900 the church had four hand bells and six hanging bells, confirming that the present church was built on the site of an earlier Saxon church. It is thought that the church tower may have been used by Edward IV to survey the battle lines when the battle of Towton took place in 1461.

2.8 The importance of All Saints is much greater than its ecclesiastical role, as it is visible from all around the village and acts as a beacon to welcome residents back home. The church can be seen from all points, no matter from which direction you approach the village and is an important visual feature in Sherburn. Views of the church should be safeguarded and wherever possible, new views created.

2.9 Hungate school, a Listed building, was built in 1650 using the money left in the will

of Robert Hungate to accommodate and educate up to twenty-four orphans and infants between the ages of seven and fifteen. It has served as a Village Centre and is now known as the Old Hungate Hospital, which is part of the Doctors' Surgery.

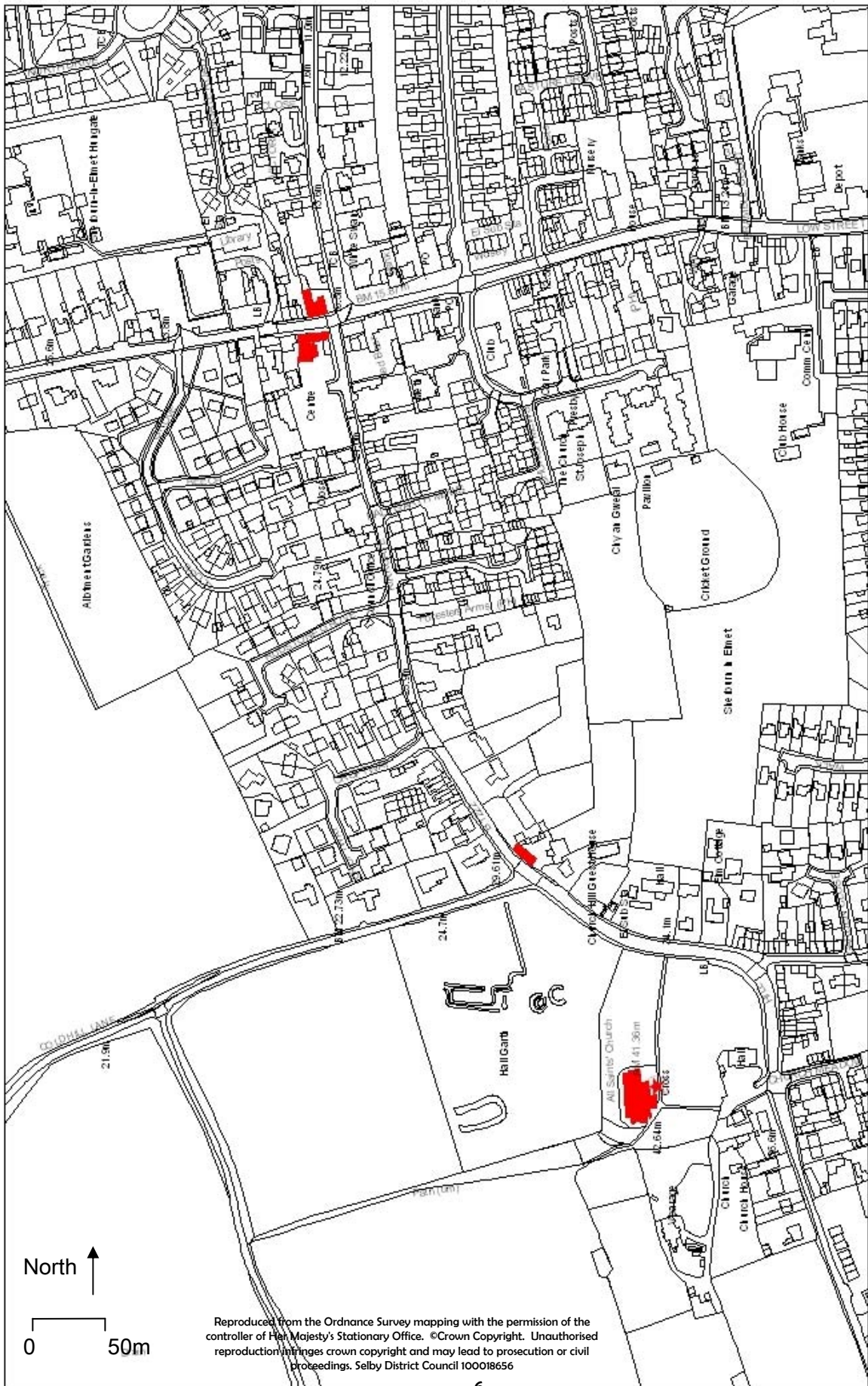
2.10 Other important buildings in the village include the former Girls School - now home to North Yorkshire County Council Social Services, The Red Bear public house – a former staging post for the mail coaches, 63-65 Kirkgate – a Listed farmhouse, and Oak Terrace near the former railway station.

2.11 As well as highlight buildings, Eversley Park is the village's main recreation facility providing sporting opportunities as well as more sedate activities. This green heart is supported by several public open spaces including the Finkle Hill Sports Area with football, tennis and bowls facilities, the wide grass verge and trees along London Road, and a fine group of trees at the end of New Lane offering a soft, attractive setting for the village.



View of All Saints Church dominates the village from every angle.

Map of Listed Buildings



Gateways to Sherburn-in-Elmet

3.0 Approaching Sherburn-in-Elmet from Tadcaster and the north, the tree-lined road helps retain the rural feel to the village. Buildings here are set back from the road in large plots behind trees.



3.1 This is the gateway from the west. Trees soften the view of these new houses built with a Victorian flavour on the site of former farmhouses. The narrowness of the road and the buildings tight up to the footpath immediately acknowledge the traditional form of Sherburn.



3.2 Approaching Sherburn from the south, the road is lined with mature trees that give a soft attractive setting to the more dense village ahead. The trees to the left are some of those remaining from the Eversley Park Estate and soften the approach to the village.

3.3 The approach from the east (Selby and Cawood) is the least attractive entrance to the village. The existing trees provide some screening and soften the impact of the modern housing developments that are found on both sides of the road. However the three storey apartment blocks are out of scale with this location on the edge of the village.



The
Sherburn-in-Elmet
Character

The Sherburn-in-Elmet character

4.0 The original village character is present in the area formed by the crossroads of Low Street, Moor Lane, Kirkgate and Finkle Hill, and the development that extends along those routes. The portion of Low Street between the “Bon Viseur” and Levitt’s has largely escaped modernisation and retains the key characteristics of the village. There are several infill developments of varying ages throughout this area, but overall the character has been retained and it is relatively well defined against the lower density suburban developments surrounding it.

4.1 The basic cruciform layout is derived from the original north-south coaching road that follows the edge of the flat plain which was joined by the road from where the church stood atop the hill to the west and where it is believed the earliest settlement in the village would be. This resulted initially in a three pronged format on the higher

ground with only very little building towards the east which was low lying and marshy. It was not until the late eighteenth century that building spread eastward along Moor Lane. Development has spread in a linear fashion along these routes with individual dwellings being constructed to meet the individual needs.

4.2 Buildings face the street, opening directly on to the footpath. Boundaries are marked by high stone walls and solid timber gates which combine with the back of footpath buildings to give an enclosed, intimate terrace effect. The footpath is narrow. The narrow roads mean that the streets are relatively free of parked cars. In order to continue this important visual aspect, the maximum parking standards should be applied to ensure that the streets remain free of cars.

Low Street demonstrates traditional character of Sherburn-in-Elmet



The Sherburn-in-Elmet character

4.3 Buildings are modest, of simple design – the attraction is derived from the accumulation of similarly styled, but unique properties arranged to form the street. They are long and low with a horizontal emphasis to the proportions, often “double fronted” or wider and therefore three storey buildings would be inappropriate, including half storeys utilising dormer type windows.

4.4 Locally-quarried Magnesian limestone is the main building material, cut into rough faced irregularly sized rectangular blocks and set in a thin lime mortar joint. Some sporadic walls are lime-rendered and finished in cream or white.

4.5 Roofs are mostly simple gables with eaves facing the front, covered in either red hand-made pan tiles, or local grey slate. Eaves are simple, unadorned designs with simple timber bargeboards and fascias, with no overhang. Short stone chimneys emanate from the gable walls and feature one or two decorative clay pots.



Top: Wide-fronted buildings opening on to footpath.

Above:: local Magnesian limestone and rendered elevations.

Below: Typical limestone dwelling, low and wide with pitched pan tile roof and chimneys.



The Sherburn-in-Elmet character

4.6 Windows are tall with multiple panes of glass set in a white timber frame, although dark coloured timber is also found throughout the area. Both the windows and doors are recessed into the wall and finished with flush smooth stone header and protruding sill, or a shallow brick arch header. There is neatness to elevations as windows are regularly spaced, with greater proportions of stone wall than window openings.



Garden Lane

4.7 Like most original buildings in Sherburn-in-Elmet, Garden Lane features a range of stone or lime rendered cottages that open directly on to the street. The houses are unfussy, wider than they are tall, with regularly spaced windows and doors. The roofs are gabled with slate or pan tile coverings, and chimneys are squat with numerous pots. Low stone walls define the front boundary of property.

4.8 These cottages include many of the Sherburn design characteristics, including stone walls, regularly spaced windows and doors, facing the street, and being wider than they are tall. It is important that windows feature multiple panes and are in white timber to reflect the traditional style in Garden Lane.



Left: One of several window types in Sherburn-in-Elmet – multiple panes of glass, dark timber (or white) frame set back into the reveal.

Right: Sympathetic development in Green Lane area – set back behind low stone walls and stone elevations are just some of the elements that blend these buildings in to the street scene.

Other Parts of Sherburn-in-Elmet

Kirkgate and Church Hill

5.0 Further out of the village centre, houses do not open directly on to the footpath, instead a short front garden is common, set behind a limestone or brick wall and timber gates. The dominance of local magnesian limestone also wanes here as brick becomes more common, often half rendered in a white lime wash.

5.1 These properties also feature more architectural detailing including these decorative stone window cills, different, thicker window frames, and slate-covered canopies above the box bay windows and doors. The windows are symmetrical and recessed into the brickwork with protruding cills.

5.2 Kirkgate, like much of Sherburn featured yards and alleys behind the main frontage. Many of these have disappeared over the years but a handful remain. These are smaller houses that run at right angles to the front street, often accessed via narrow alleys.

5.3 The design of this terrace (left) was possibly influenced by the various Victorian type buildings in the village. The roof void conversion to habitable accommodation has resulted in a fussy roof scene; the windows would be better sited on the rear.

5.4 Roof detailing is also more elaborate here than in Low Street, with decorative chimneypots and a range of eaves decoration, including brick dentil courses and fake exposed rafter ends.



Top: Terraces in Kirkgate & Church Hill.

Right: Typical details on buildings in this area



Converted Properties

5.5 Over the years there have been several conversions of smaller residential properties into larger units. These have largely been successful however some more modern details have emerged, including irregular window spacing, and blocking up front doors. These are relatively minor, but they are very noticeable in the street scene (below).



5.6 Two cottages in Kirkgate (below) have been made into one, retaining the original symmetry. The wall in the foreground continues the building line where other cottages originally stood, maintaining the narrowness of the street scene.



5.7 The cottage on the left of this pair (right) is the only one remaining from a row which stood on the south side of Kirkgate. The house on the right was a cottage and fish shop which has recently been converted to living accommodation. The original design has been more or less retained.

5.8 This listed building in Kirkgate opposite the end of Sir John's Lane (below). was originally a farmhouse and cottage, but following restoration is now one dwelling.



Above: Successful restoration of traditional cottages (and historic photograph)
Top left: Attractive conversion but important elements such as doors on the front
Bottom left: Another successful conversion.
Below: Sympathetic conversion



Other parts of Sherburn-in-Elmet

Victorian Buildings in Sherburn

5.9 Houses built during the Victorian era have had a lasting influence and could also be considered characteristic features of the village. Typical of the period, these properties feature canted bay windows to the ground floor, with tall, thin white timber sash windows set back in their reveals and stone cills and headers. Decorative stone arches are found around the front doors. With brick and stone dentil course under a grey slate roof, and multiple tall chimneys and clay pots.



5.10 Ashfield Terrace in Low Street is a prime example of the Victorian era in Sherburn. The properties are tall, but the terrace continues the wide emphasis of the older village style. Roof spaces do not feature windows on the front elevation so as to maintain the affect of being 2-storey.



5.11 Elmet House in Kirkgate was built in 1879 for Mawson, a solicitor from Leeds who went bankrupt the following year with liabilities of £27,000. It was divided in 1935 and one half was used by the veterinary. The wall in the foreground was built in recent years when three houses were built on half the estate.



5.12 "Dilkoosha" House and Terrace were built in the late nineteenth century by a villager who returned from India. The name "Dilkoosha" which appears on the house, means 'happy valley'.

Infill Developments

5.13 Over the years there have been many small “infill” developments ranging from single houses to blocks of flats to a whole street. Built on pockets of vacant, underused and derelict land these developments play an important role in maintaining the local character as they are often located in prominent positions. A vast array of design styles has been developed with varying success. Below is a selection of developments, highlighting where developments have succeeded and some pitfalls that future development should seek to avoid.

Moor Lane

5.14 Part of the garden associated with this house was sold for development. The newer house is separated from the older house by a substantial sloping driveway and creates its own distinct plot. This allows the new dwelling to be individual, but it incorporates several of the original details such as the brick string course, the wide windows and the brick colour, as well as the stone boundary wall with timber fence top. This is an example of developing with regard to the surroundings so that there is harmony, without resorting to a slavish copying.



Squires Close, Kirkgate.

5.15 This apartment block was built on the site of the original Squires Milk Bar. The development presents a variety of unadorned facing materials to the street so as to disguise the size of the building. Opening directly on to the street is appropriate and the regular spacing of windows reflects the Sherburn style. However, the three-storey element is much larger than the surrounding low, wide buildings and so the bulk remains apparent and obtrusive. The archway entrance to the car park is poorly detailed, out of scale with the street, and also presents several unattractive blank facades. The result is an overpowering design that negatively affects the narrow street. More consideration of nearby archways and yard entrances could have resulted in a more sympathetic design.



Above: Squires Close that dominate the street scene.

Left: Two infill properties that blend more easily in to the street scene.

Hall Garth Mews, Kirkgate

5.16 Built in 2007 on the site of a former Hall Garth Farm. More attention was paid to the traditional character of Sherburn and this development makes several strong links with the village. The use of stone, dark brick and plain lime render is welcome along with the simple, unadorned elevations that are wider than they are tall. A short front garden set behind a low wall is also reflective of the neighbouring development style. The blank gable wall facing Kirkgate – this should be turned 90 degrees to maintain the building line



Henry's Mews

5.17 Built on the former petrol filling station, these dwellings are wide but the roof windows should be on the rear as they emphasise a taller building which is at odds with the rest of the street.



Above: Henry's Mews and Hall Garth Mews
Right: Original houses in Moor Lane before the link road was built, and suburban development under construction.

Moor Lane

5.18 The most recent development in Sherburn is a volume estate on the eastern outskirts of the village. The site has been developed with standardised tall, thin three storey houses and apartments in a reddish pink brick.



5.19 This shares nothing with the traditional character, but it is also at odds with the immediate built environment which has white rendered properties in large plots that feature hipped roofs. The standardised plot size creates a methodical layout, whereas Sherburn's character is more randomly laid out, with dwellings being built one at a time. Whilst this new development is not unpleasant, more effort should be made in the future to reflect some local character in future developments with less reliance on standardised house types and layouts.



Shop fronts

5.20 A striking shop front is necessary to attract shoppers, however it should always be in harmony with the design of the building. Here the traditional elaborately carved timber front has been removed and replaced with a plain design that is too large for the building. This does not blend well with the upper floors or the neighbouring traditional shop front and creates a muddled street scene.



Right: The Fairways off Low Street.
Above: traditional shop front in keeping with the building and modern unsympathetic alteration next to it.

5.21 Traditional shop fronts are gradually disappearing, and those that remain are often in poor condition.



The Fairways off Low Street.

5.22 The symmetry of the windows and the simple, low, wide elevations are sympathetic to the traditional character of Sherburn. The light brick is meant to reflect the local magnesian limestone, but a dark red brick would be more suitable to reflect the brick used in older properties. Overall the street scene would benefit from more variation in roof heights to reflect the subtle variations in Low Street. Given the recent construction date, modern needs have been taken in to consideration by providing a suburban style development with front gardens and garages for parking.



Conclusion

5.23 In the future, new volume estates are likely to be located on the outskirts of the village, physically unrelated to the village centre. Nevertheless, the residents of Sherburn would like future development to use fewer standardised designs and layouts, and instead move towards more bespoke designs that reflect more of the traditional character of the village.

5.24 In the core of the village where the traditional character remains, it is even more important to respect the scale and massing of the street scene. Incompatible use of materials, development over two storeys high, and the incorrect position of buildings in relation to the street can be very damaging to the character. In future development proposals, modern design is welcome where it respects the core features of the street, however where development proposals would result in significant changes to the character it will be challenged.

Appendix A: What is a Village Design Statement and how do I use it?

Appendix A: What is a Village Design Statement and how do I use it?

A1 This Village Design Statement (VDS) is intended to give advice and guidance to anyone who is considering any form of development in the village no matter how large or small. It covers simple works such as replacing doors and windows as well as more significant works such as extensions and new buildings. It is not only concerned with housing, but covers all types of development with the intention of improving the quality of design in new development.

A2 It is not about whether development should take place, instead, the VDS is intended to expand upon the policies in the *Adopted Selby District Local Plan* in order to explain it and give greater detail as to what is meant by the Policies within it. This helps developers and Planning Officers agree on some details that are not specifically set out in the policy itself: in this case the VDS sets out how development should be undertaken so as to respect the local identity.

A3 The VDS is a "Supplementary Planning Document" (SPD) which is a legal document that sits in a hierarchy of plans and strategies called the Local Development Framework (LDF).

A4 The different types of document in the LDF cover topical issues as well as area-based issues, and contain policies for making planning decisions. This is a relatively new system that replaces the old Local Plan system, however this is a period of transition and so the 2005 Selby District Local Plan has been "saved" as a *'Local Development Document'* until such time that newer documents can replace it.

A5 This Village Design Statement SPD is therefore based on Policy ENV1 of the Saved Selby District Local Plan 2005, which states:

"ENV1: Proposals for development will be permitted provided a good quality of development would be achieved. In considering proposals the District Council will take account of:

the effect upon the character of the area or the amenity of adjoining neighbours

the relationship of the proposal to the highway network, the proposed means of access, the need for road/junction improvements in the vicinity of the site, and the arrangements to be made for car parking;

the capacity of local services and infrastructure to serve the proposal, or the arrangements to be made for upgrading, or providing services and infrastructure;

the standard of layout, design and materials in relation to the site and its surroundings and associated landscaping;

the potential loss, or adverse effect upon, significant buildings, related spaces, trees, wildlife habitats, archaeological or other features important to the character of the area;

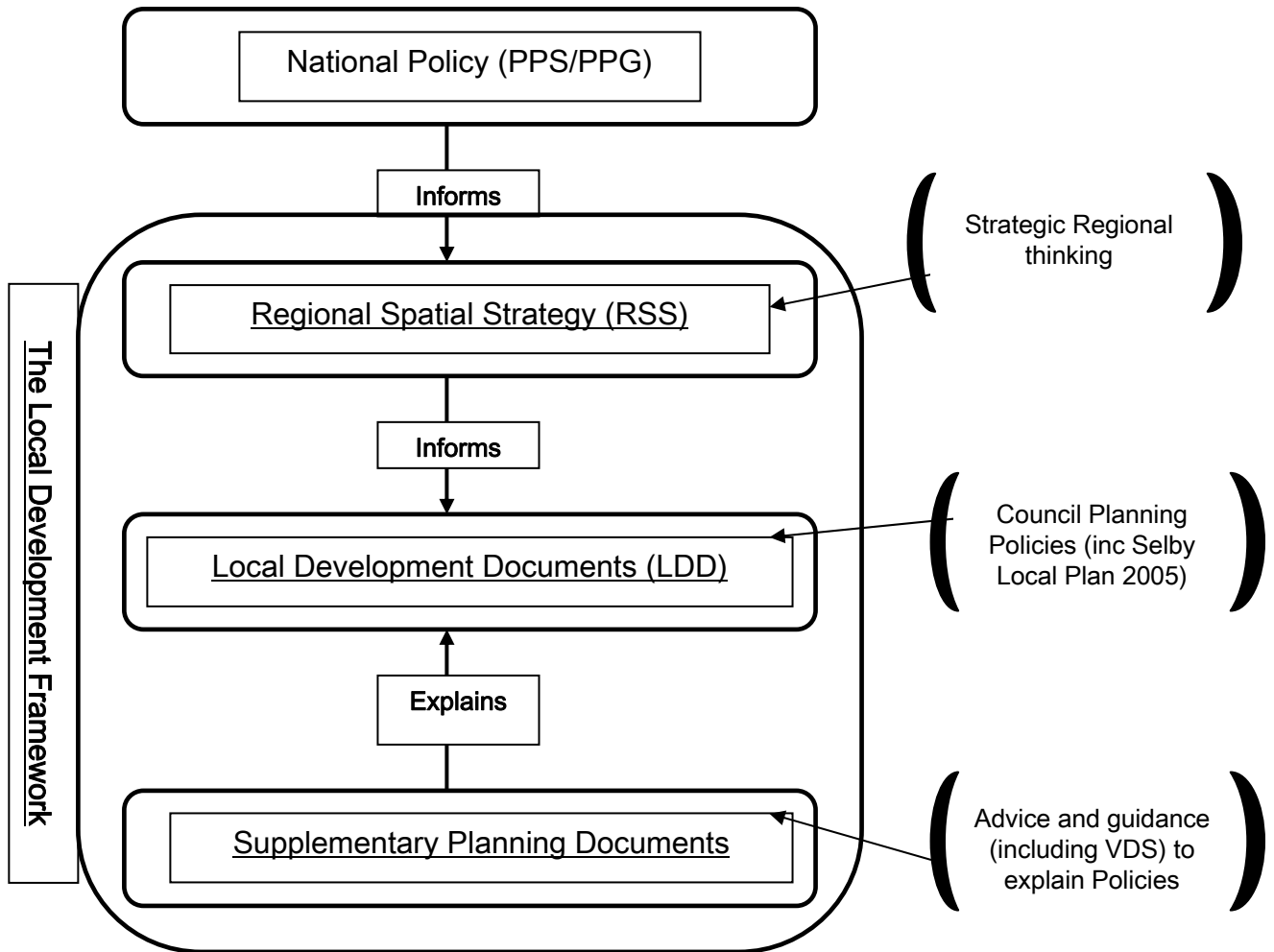
the extent to which the needs of disabled and other inconvenienced persons have been taken into account;

the need to maximise opportunities for energy conservation through design, orientation and construction; and

any other material consideration"

Appendix A: What is a Village Design Statement and how do I use it?

The diagram shows the hierarchy of plans.



A6 When preparing development proposals, the developer should refer to this VDS in a “Design and Access Statement” to demonstrate how its advice and guidance has been used. This will help people understand how a particular design for the development has come about. Where a site lies on or near the “border” of two or more character areas, the advice of each should be taken in to consideration and used appropriately.

A7 If planning permission is required, the District Council’s Planning Officer will also use the VDS to assess the design of the application. If it cannot be demonstrated that the advice has been used, or it is considered that it has not been used correctly, it could result in the refusal of planning permission.

A8 Even if planning permission is not required, it is still very much in the interests of the village to undertake any development work in sympathy to the village’s character. It will increase the appeal and the value of the development and ensure that the aesthetic qualities of the village continue for future generations to enjoy.

Appendix B: General Advice For Prospective Developers

Appendix B: General advice for prospective developers

B1 This section considers more than just the aesthetic issues and offers advice and guidance for prospective developers in achieving a suitable development proposal.

General good design

B2 There are lots of conflicting issues in considering new development, but whatever the compromise, the village character should always be maintained.

B3 The character described in the VDS does not restrict new designs or materials or insist that everything is designed to “look old”. Instead, it is the job of the developer to design and build a modern building that satisfies modern needs, exploits new technology and building methods, and uses them to create a desirable, profitable development that works with its environment to seamlessly integrate with the local area. Modern, but appropriate development is encouraged.

B4 It is helpful to consider the visual impact of developments from all angles and from longer distance. Accurate perspective (isometric) drawings or street scene views to show how new developments would appear in relation to their neighbouring properties and in the wider street scene could be very useful.

B5 There is an emphasis on evolution not revolution in the village, and so multiple smaller developments will have less impact than a single large-scale development. This approach reflects the way the village has grown in the past.

B6 Examples of inappropriate designs, materials and layouts within the village should not be used as a precedent for further inappropriate use of these features.

The Planning Process

B7 Anyone considering development should contact the District Council for planning advice before submitting an application. This will help to iron out potential issues and lead to a smoother planning process. The Parish

Council would also welcome early discussion and to help wherever they can.

B8 Discussion with neighbours before applying for planning permission will give them an opportunity to discuss any concerns, and that may avoid unnecessary neighbour disputes.

B9 Some development does not need planning permission, but the need for good design remains. Understanding of the local character and applying it may increase the value of a development and ensure that the important local character remains.

Repairs and maintenance of buildings

B10 Many buildings in the villages are old, having been built long before building regulations came in to effect, before plastics were invented, and before cars began damaging structures through impact, chemical attack via exhaust gases, and water damage from splashing through puddles. The need to maintain and repair our older buildings is never more apparent, but it is essential that the correct materials and methods are used to maintain character, but also to ensure that the building continues to live.

B11 Bricks and stone may be bonded together using a mortar, but up until the Great War, most buildings used a lime mortar mix rather than a sand-and-cement mortar used today. Cement mortar is extremely hard and does not flex which can lead to cracks appearing, particularly where foundations are shallow or soft. The rain cannot penetrate cement easily and so it is found that the bricks and stone wear out faster than the mortar joints leaving the mortar exposed. This accelerates wear and buildings will become damp, unstable and ultimately collapse. A lime mortar is no more expensive and no more difficult to use than cement, but it is the better choice for many buildings in the district. Where stone is used, a sand and cement mortar should never be used.

B12 When installing modern features on a traditional building such as satellite receiver dishes, conservatories, replacement guttering and fascias etc, new windows and doors, and

Appendix B: General Advice For Prospective Developers

damp proofing can all seriously affect the integrity of both the appearance and the way traditional buildings function. Modern materials are often cheaper to buy, but may have a shorter operational life, and also lack the physical qualities that are needed in traditional buildings. However advice is available from HELM (English Heritage's Historic Environment Local Management arm) who offer a wealth of information to help make an informed choice about materials and methods of repair to older buildings. See www.helm.org.uk.

Highway and parking advice

B13 Safety is paramount, but modern standardised road designs do not always sit comfortably within historic areas. When designing road layouts it is important that a balance is achieved to allow safe access without detriment to the local character. This means that a bespoke design will be needed.

B14 Historic areas were never designed for the private car and so these environments are spoiled by inappropriate and ill considered parking arrangements. Rural villages often feature heavy machinery such as combine harvesters and on-street parking is therefore problematic. Bespoke solutions will be required to minimise highway disruption and to maintain local character and amenity.

B15 New accesses should be designed to minimise the loss of boundary vegetation and achieve an appropriate balance between highway safety and amenity.

Energy conservation and sustainable development

B16 New development can play its part in reducing the risk and impact of climate change. Installing modern environmental systems in an attractive setting can have a serious detrimental impact on the character of the village. Therefore domestic wind turbines, solar panels and photovoltaic cells should be carefully sited to reduce their visual impact. If they cannot be placed sympathetically to limit their visual impact, then consideration of alternatives should be made. Ground source

heating and better insulation may be just as effective by reducing consumption instead of generating more power.

B17 In order to reduce carbon emission, it is not only the ongoing costs that should be considered, as methods in construction may also limit environmental impact. Timber, stone, slate and labour from local sources will reduce the amount of travelling required overall thus cutting emissions and maintaining local employment. More information about sustainable construction can be seen at www.bre.co.uk.

The natural environment

B18 Any new development on the edge of the village should conserve or enhance the soft landscaped edge by the provision of appropriate tree and hedgerow planting. Hard edges of walls, fences or other structures should be avoided. Selby District Council has a landscape Character Assessment that will assist in understanding the landscape around the villages.

B19 Hedges and trees within the village are an essential part of the character. These should be conserved and reinforced through new planting in any new development whether small or large.

B20 Even small areas of hard landscaping can lead to a sharp decline in local wildlife with the removal of nesting, breeding or feeding habitats. This has a drastic effect on our natural ecosystems and so hard landscaping and removal of vegetation is strongly discouraged.

B21 Many plant and animal species that have declined in the wider landscape in recent years are increasingly dependent on the opportunities provided to them through the built environment, such as putting up bird and bat boxes, making ponds, and planting native trees, shrubs and wildflowers. Indirect actions such as using peat free or home-made compost also benefit wildlife. Further information can be found from the Natural England website: www.naturalengland.org.uk.

Appendix B: General Advice For Prospective Developers

Flooding

B22 Much of the District lies in the severe flood risk area, but it is not just those areas that are susceptible to flooding. Flooding can include short term flash flooding after a heavy downpour which can cause localised damage. There are two considerations when designing out flood risk: a) the impact of flooding on a development, and b) the impact of the development on flooding. The following advice is generic, but does not imply that all areas are at risk of severe flooding. Detailed advice about how to cope with flood risk - including maps showing those areas most at risk - can be found on the Environment Agency's website www.environment-agency.gov.uk.

B23 To reduce the impact of flooding on a development, consider the plot in relation to slopes, water courses and known flood risk areas. If a flood is likely or possible, how would the water affect the development? Building on stilts and raising the ground floor level of the building may not be the answer, as the dry occupants would still be trapped because they would still be surrounded by water.

B24 Water storage capacity is particularly important; hard landscaped areas such as paved parking areas and driveways should be avoided, instead a permeable surface such as gravel is able to absorb water much more easily and hold it, prevent it escaping and building up elsewhere. It will also slow any flowing water down, and this will reduce the risk of impact damage. Collecting water from the down pipe in a butt may also assist in reducing the amount of water that the ground has to cope with. Trees and large vegetation help to bind soil together to prevent land collapse, so in areas where there are no trees, consider planting some to make sure the land can take the weight of water it holds.

Crime prevention

B25 Selby is generally a low crime area, but there are simple steps that can be taken to reduce the risk of crime further still in new development. For example, clear definition between public and private spaces, siting buildings to prevent areas that are not

overlooked, removing potential hiding places, and designing buildings that are not easily broken in to.

B26 "*Secured by Design*" is a publication by the Association of Chief Police Officers that sets out these and other simple but effective methods of reducing the opportunities for crime. Schemes that meet the criteria set out are eligible for awards, and may attract lower insurance premiums. A copy may be obtained here:

ACPO CPI

First floor,
10 Victoria Street,
London
SW1H 0NN

Phone: 0207 084 8962

Email: acpocpi@acpo.pnn.police.uk

B27 In addition, North Yorkshire Police Community Safety Partnership have specialist Officers who would be pleased to help prepare development proposals. They may be contacted on 01757 341 029.

Sherburn-in-Elmet



Selby District Council

Development Policy

Civic Centre

Portholme Road

SELBY

YO8 4JB