

# Bilbrough



## Village Design Statement Supplementary Planning Document February 2012



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To Provide a record of local distinctiveness by describing the unique qualities and character of the village.

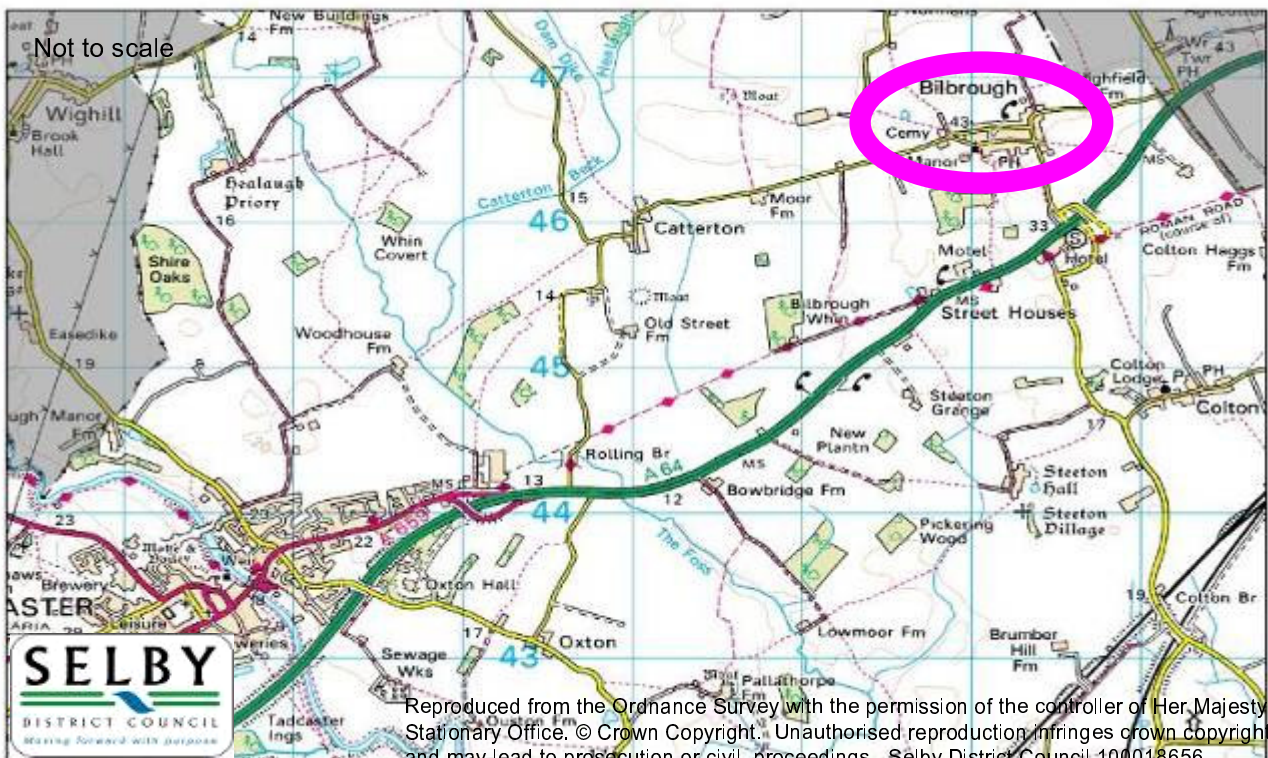
To identify the key features and characteristics of the local natural and built environment to be respected and protected from the impact of inappropriate development.

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

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 from 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, juxtaposition 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. It can also be used to demonstrate that a proposed development is in character and may therefore support a planning application.

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.

## **The Bilbrough VDS**

1.6 Bilbrough village sits atop a small hill in the rolling countryside between York and Tadcaster. It is hidden away from the main road, but a beautiful traditional Yorkshire linear village awaits anyone who does venture off the beaten path. The original Main Street area features a line of fine Georgian and Victorian-influenced houses either side of the wide street, while later small-scale suburban extensions have been developed in logical extensions to the north and east. Overall, it is the materials, the straight street, and grandeur of the buildings that create the unique Bilbrough character that should be respected in any future development.

1.7 Bilbrough also has some development from later periods, particularly 1960s onward. The use of local characteristics and design has varied, but with obvious separation between these developments there is no spoiling of the Bilbrough character.

1.8 There are three character areas: Main Street, Back Lane, and Cat Lane. Back Lane can be further broken down in to four architectural zones that clearly show each small development as distinct from the neighbouring one.

# Conservation Area and Listed Buildings

## VDS and Conservation

1.9 The village has a designated "Conservation Area"; a planning tool similar to Listing a building, except that it covers a larger area. Conservation Areas are designated in an attractive historic area where there is a demonstrable character that it is "desirable to preserve or enhance" in the national interest.

1.10 The aims of the Conservation Area are similar to those of a VDS, but is undertaken using different planning legislation. Conservation Areas are concerned with historic environments, with an emphasis on managing change progressively, maintaining the historic fabric and layout. The Conservation Area designation is set out in a different policy and ultimately carries more weight than the VDS SPD (see hierarchy in appendix 1).

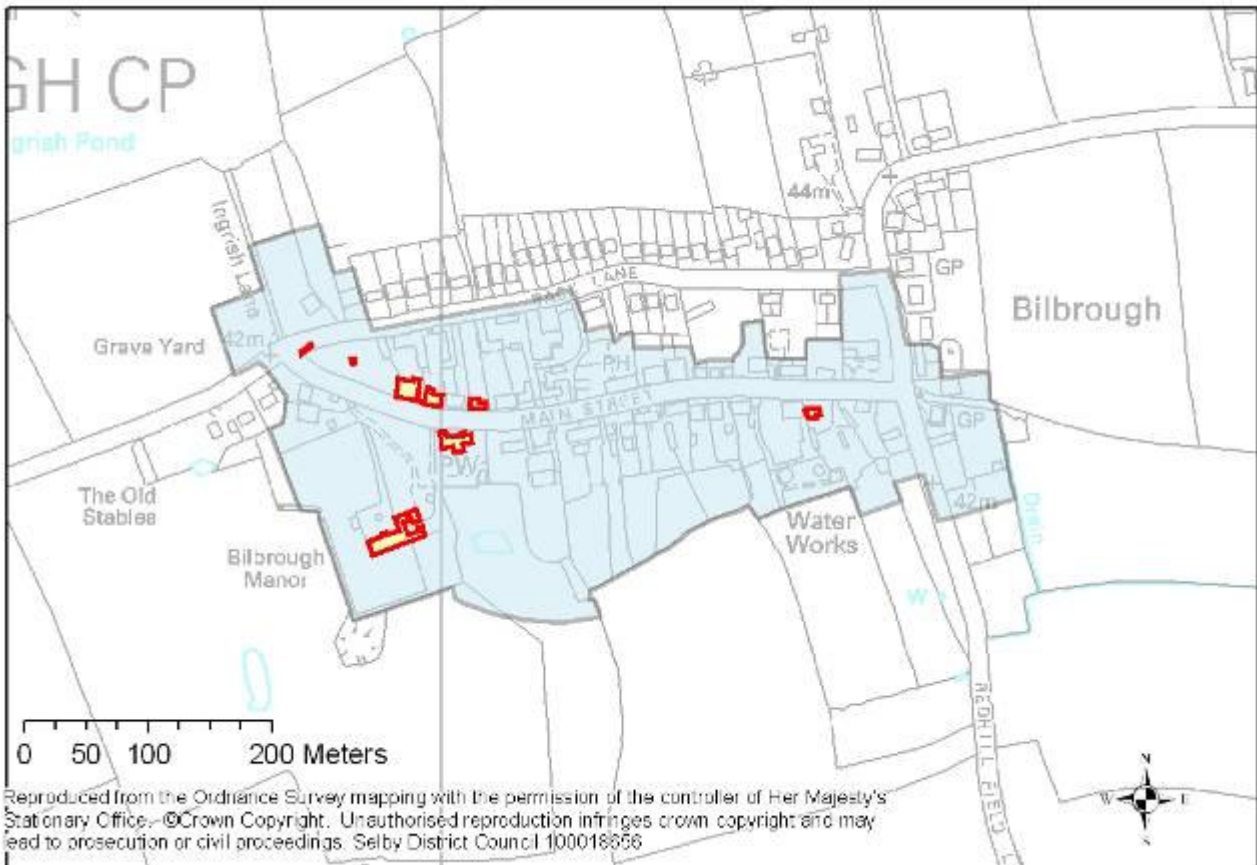
1.11 The VDS on the other hand is less focused on the historic aspects. It often covers more modern areas and considers

those aspects that make up the existing character, which may not be so squarely focused on the historic elements. It considers those aspects that may not be of concern to the national interest, but are important to local people.

1.12 There is clearly a crossover of the two mechanisms, particularly where much of the village's character is derived from the historic environment. But the two mechanisms can work alongside each other to help to improve the quality of new development.

1.13 A map of the village's Conservation Area is included in the VDS purely for information. For more information about Conservation Areas, contact Selby District Council Development Management service on 01757 705101.

**Map shows extent of Conservation Area in blue, and any Listed Buildings and Scheduled Monuments in red.**



## Introducing the village

Bilbrough village was a rural farming community located within gentle rolling countryside some 9km from York and some 6km from Tadcaster. The village was originally built on a main droving route, but has since been bypassed by the A64 dual carriageway (which occupies the route of the old Roman Road).

The most frequently used approach to Bilbrough is from the A64 to the south of the village along Red Hill Field Lane. The view from the junction bridge is dominated by a roadside service station and fast food outlet, but Bilbrough village itself is screened by trees and hedgerows.

From the west along Moor Lane, a very long, gentle climb through arable farmland suddenly ends as Bilbrough emerges through a narrow road flanked by dense trees. Arriving at a slight bend in the road, tall red brick and stone walls take over from the trees, before ending some 100m into village. From the east along Cat Lane, the rolling farmland gives way to low density stone suburban houses.



Bilbrough village dates back to early 9th century. The village once belonged to the Fairfax family who owned vast swathes of land across Yorkshire. There are a variety of historic buildings in Bilbrough, many having close ties with the Fairfax family.

Throughout history various generations of the Lord Fairfax of Cameron served kings and parliament in battles and campaigns. One of the most famous Lords was Thomas the 3rd Lord Fairfax of Cameron. He was known as Black Tom for his dark complexion, and gained a reputation as a gallant and courageous commander in the struggle to control Yorkshire against the royalists.



Old Manor Farm with the initial 'TF 1670' once home to Thomas Fairfax

By 1645 Thomas Fairfax's military reputation had grown to the extent that parliament voted him as Commander in Chief of the New Model Army. This successful army fought all over England throughout both civil wars. Thomas Fairfax assisted in negotiations for the restoration of Charles II, and was elected as a Member of Parliament for Yorkshire. He died in Nun Appleton Hall around 1672, and his tomb lies in St James Church, Bilbro



**3<sup>RD</sup> LORD  
FAIRFAX**

## Introducing the village

Originally Bilbrough was a single street in a ribbon layout called Main Street. Main Street is a linear street scene where houses are set back from the main road, some with converted outbuildings or barns in the rear of the plot. This traditional rural village has escaped large-scale expansion, and Main Street has maintained its traditional appearance without succumbing to infilling and cul-de-sac development that has blighted some other villages.

As the village extended to the north and east after the Second World War, the few developments that have occurred have shifted away from the

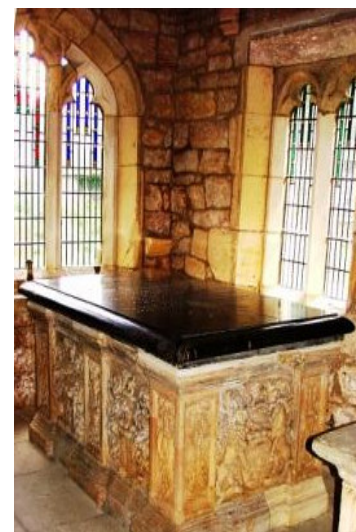
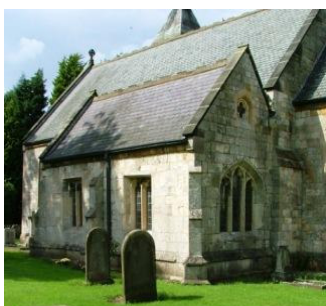
traditional style. At the eastern end, Cat Lane introduced some 1960-80's suburban housing that mixed modern suburban styles such as detached houses and large front gardens with some traditional Bilbrough touches, such as the use of stone and a consistent building line.

Back Lane to the north of Main Street continued the suburban extension to village in the 1970/80's and introduced uniformity to the houses in the village. Nevertheless, the village character remains strong, and so any new development must ensure that it continues the traditional layout and style.



### Important Buildings in Bilbrough

The present Grade II Listed Church of St. James is constructed from both Magnesian limestone and sandstone, with a roof of Welsh slate. This handsome Norman-style church consists of nave, chancel, and north porch. It was rebuilt in the late 17th Century at the expense of the Fairfax family on the site of an earlier Fairfax church.



ST JAMES CHURCH WITH  
TOMB OF 3<sup>RD</sup> LORD FAIRFAX

## Introducing the village

The Old Manor House is Listed Grade II, and constructed in Magnesian limestone with Welsh slate roof. This property features a stone on one internal wall showing the date "1670," and the initials "T.F." thought to be those of "Black" Thomas Fairfax. Unfortunately the house caught fire around the early 17th century and was converted into a farmhouse.



**OLD MANOR HOUSE**

Bilbrough Grange is Listed Grade II, built in the early-mid 18th century in a pink/orange brick with a 2 level Welsh slate roof. The windows are multiple pane sashes flush with the brickwork under a flat brick arch with stone cills throughout. This impressive building has had various extensions. The cast iron gates and piers located to the west of the house on Back Lane are also Listed Grade II.



**SOUTHERN ELEVATION OF BILBROUGH GRANGE**



**MAIN ENTRANCE TO BILBROUGH GRANGE**

**CAST IRON GUTTERING DATED '1755'**

Bilbrough Manor was built for Guy Thomas Fairfax. Built from brick with rough-cast render and ashlar dressings, with plain tile roofs and 13 chimney stacks. Ashlar coped gables and kneelers along with ball finials finish the roof well. This impressive two-storey house has a large garden with views of open countryside to the west. Many of the windows are mullion design with multiple panes. Among other features this house has a 12 panel front timber door topped by a large coat of arms in a sunken panel. This coat of arms to the Fairfax family comes from a house dated 1595. On the northern elevation there is another coat of arms from the 17th century.



Views across Selby District once belonging to the Fairfax family

To the west of the village lies a slight elevation called Ingrish Hill. From here - on a clear day - can be seen the extent of the original Fairfax property which once stretched from Faudey in Wharfedale into the heart of York

# Character Areas

## Main Street

- gentle “s-curve” formed by houses lining each side of the wide roadway.
- constant building line
- houses facing the street, set back behind short front gardens
- long and thin plots at right angles to the street
- many large houses in substantial plots.
- house at the head of the plot with a range of outbuildings
- constructed in a light brown/orange coloured brick,
- occasional cream/white rendered properties.
- Decorative brick detail and dentil coursing to the eaves, string courses and corner detailing are often found.
- basic design of the houses is typical of the District, but architectural flourishes demonstrate greater wealth
- Buildings footprints generally rectangular,
- two storeys
- front elevations are wider than they are tall (often double fronted).
- Gable walls do not generally feature windows or other embellishments.
- mainly of Georgian influence, but there are several Victorian styles
- no windows actually puncture the roof pitch.
- variety of tall and broad chimney styles emanating from a gable end, with plain, tall orange clay pots.
- steeply pitched main roof
- outhouses and extensions feature more shallow pitches.
- over hanging eaves are common
- Orange Yorkshire vernacular pan tile or welsh slate
- Occasional heavy flag stones at the eaves in lieu of pan tiles.
- Elaborate barge boarding
- Georgian multiple-pane windows with a variety of either vertical or square shaped sliding sash timber windows.
- Yorkshire lights are also found.
- windows are flush to the wall.
- variety of brick headers including arched or splayed soldier type (some with a keystone).
- narrow cill's in either brick or stone.
- door styles include four or six panel door as well as braced and battened plank doors
- doors are flush to the wall
- elaborate door surrounds in brick or stone

## Cat Lane

- piecemeal ribbon growth one at a time
- large plots with detached houses
- extensive mature planting
- house is central within plot to produce a consistent building line
- long front garden.
- Vegetation conceals most houses
- front-facing with a large rectangular footprint
- Two storey but occasional bungalows
- porch extensions and wings on all sides introduces variation in roofscape
- no two properties are the same shape
- machine cut yellow sandstone or an orange/pink brick.
- dark coloured (concrete) pan tile roof

## Back Lane

- High brick walls with significant vegetation
- suburban style single line of buildings,
- long thin plots
- front and rear gardens
- brick construction.
- uniformity of house design

## Area 3a:

- tall brick boundary wall
- garage blocks in “courtyards”
- large, double fronted Georgian style
- pink-brown brick.
- grey slate or orange pan tile roofs
- small chimneys with a single pot.
- vertically-emphasised Georgian style multiple pane windows
- arch brick window headers.

## Area 3b:

- 2 house types alternating to hide uniformity
- regular spacing, matching materials and dimensions
- detached house with a square foot print
- yellow brick.
- Garages are attached to the side
- front facing gable roof, or a hip with gabled projection facing the road
- tall narrow chimneys with a single pot.
- Tile hanging and/or rough sawn timber panelling in the apex of the gables, and most elevations between ground and first floor windows.
- long front gardens bound by large box hedges and mature dense vegetation.



# Character Areas

## **Area 3c:**

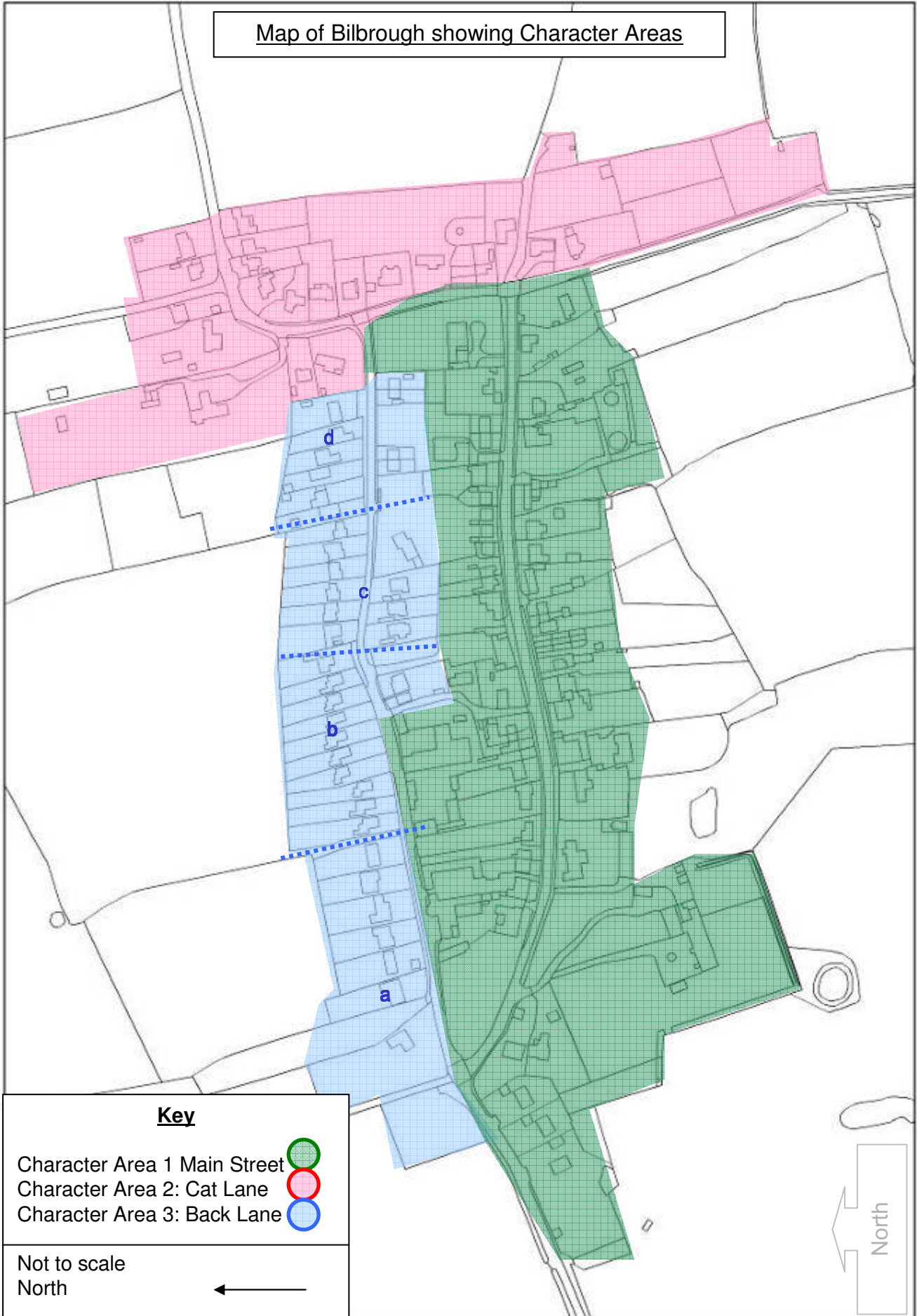
- line of large detached houses, uniform in the 1970s inspired design.
- equally spaced but staggered behind long open plan lawned gardens.
- square footprint,
- yellow brick and dark brown concrete pan tile roof,
- tile-hung front gable elevation.
- thin and squat Chimneys
- Windows on the ground floor are wide
- first floor ornate Juliet balcony door which unbalances the elevation.
- attached garage forms the separation with the adjacent house.

## **Area 3d:**

- large detached individually built houses.
- constructed in brick to similar dimensions, but different styles and architectural adornments
- mix of open plan or hedge fronted front gardens
- wide, rectangular and detached
- gable roofs
- orange and pink brick.
- Roofs are pink, brown or orange pan tile
- short chimneys and a single pot.

# Character Areas

Map of Bilbrough showing Character Areas



## Character Area 1: Main Street

Main Street lies on the level area of a slight hill, forming a gentle “s-curve” formed by houses that line each side of the wide roadway. A constant building line is maintained with houses facing the street, set back behind short front gardens. The street is mainly made up of houses as the commercial nature of the street has long since declined, but St. James’ Church and The Three Hares public house remain.

The village was at one time a self-contained farming community, but traded heavily on its location along the main road between Tadcaster and York. The wide street betrays this historic commercial importance, although it is now a sleepy commuter village.

Individual plots run at right angles to the street, and are mostly long and thin. However, unlike many other small villages in Selby District, Billbrough’s Main Street was home to many large houses in substantial plots. These are mainly located in the west of the village, while smaller and less grand houses such as workers cottages and home businesses are found towards the centre and east end. Typically, the house at the head of the plot would be the business and home, while a range of outbuildings emanate rearwards to accommodate the family business or stables.

Access to the rear of some properties on the north side is from Back Lane. This is clearly the “tradesman’s entrance” as some feature unmade or roughly paved courtyards between the various outbuildings. Open fields to rear of south side properties, so limited access.

The dwellings in this area are constructed in a light brown/orange coloured brick, with occasional cream/white rendered properties. Decorative brick detail such as dentil coursing to the eaves, string courses and corner detailing are often found. Although the basic design of the houses is typical of the area, these architectural flourishes demonstrate greater wealth than is normally found in the rural environment.



## Character Area 1: Main Street

Buildings footprints are generally rectangular, and the houses are two storeys high to create front elevations that are wider than they are tall (often double fronted). Some smaller cottage style properties have been converted in to one dwelling. Gable walls do not generally feature windows or other embellishments.

Although the street is mainly of Georgian influence, there are several Victorian styles – mostly later additions – such as roofs with overhanging eaves, decorative bargeboards and half dormers, although no windows actually puncture the roof pitch.

There area a variety of chimney styles along Main Street, all emanating from a gable end. Some chimneys are located in the middle of the roof, however this is likely to be as a result of an extension or a pair of houses.

Chimneys are tall and broad depending on the roof shape of the dwelling. Simple, tall orange clay pots give the appearance of an even taller stack.



Roof detail in Bilbrough is rich in detail. Mostly steeply pitched, some outhouses and extensions feature more shallow pitches. Brick dentil courses, over hanging eaves are common but not universal. Orange Yorkshire vernacular pan tile or welsh slate are prevalent, but one or two buildings feature an unusual pan tile roof with the lowest 1m or so tiled in heavy flag stones at the eaves. Elaborate barge boarding features on several properties.



## Character Area 1: Main Street

Windows are mostly Georgian multiple-pane with a variety of either vertical or square shaped sash timber windows. Many are vertical sliding sash, although some Yorkshire lights are also found. The windows are flush to the wall. A variety of brick headers are found including arched or splayed soldier type (some with a keystone). The narrow cill's vary in either brick or stone.



Traditional door styles in Bilbrough include four or six panel door as well as braced and battened plank doors in timber. Entrance doors are flush to the wall with some elaborate surrounds either in brick or stone, with the occasional timber architrave, or occasional square "fanlight". These surrounds are mainly flush to the building with the occasional small flat canopy above.



Throughout the character area, the houses and details all appear to be simple and neat, but several architectural flourishes or even ostentatious detailing is evident on close inspection.

By evening Bilbrough is dimly light adding to the charm of the historic village, there is little street furniture and no street lighting. A red telephone box and post box give a nostalgic feel along Main Street.



## Character Area 2: Cat Lane

Cat Lane does not reflect the traditional character of Main Street, and introduces significantly more variation than Back Lane. The main land use is residential, with the village hall situated along this lane.

This area has developed piecemeal in a ribbon development layout, with large plot detached houses one at a time along the lane. Each house sits within its plot, in extensive mature planting. The central position maintains a consistent building line behind the long front garden. Views along the street rarely show the buildings due to the vegetation.



BILBROUGH VILLAGE HALL CAT LANE



Houses are front-facing, built on a large rectangular footprint. Two storey properties mix with the occasional bungalows. Most have porch extensions and wings on all sides which introduces a lot of variation in the roofscape. As such, no two properties are the same shape.

Some houses are constructed from machine cut yellow sandstone not of local origin, whilst other materials are an orange/pink brick. A dark coloured pan tile roof is found on most properties.



## Character Area 3: Back Lane

Back Lane was originally the lane that ran parallel with Main Street providing “tradesman’s entrance” access to those buildings facing Main Street. Back Lane has development on either side of the narrow road, however the southern side is strongly within Character Area 1, Main Street. High brick walls with significant vegetation forms the western entrance to Back lane, and the wider village.

The north side of Back Lane has been developed in four small developments. These are suburban style developments of the 1960/70/80/90s, and none reflect the traditional Main Street character of *buildings*, but *do* follow the general layout principles: single line of buildings, long thin plots, front and rear gardens, brick construction.

Where these buildings differ is in the palette of materials, and introducing uniformity (a single house style or a small number of types repeated instead of every one different).

**Area 3a:** The tall brick boundary wall fronting Back Lane and the garage blocks in the “courtyards” continues the character of the other side of the road. Although these houses face Back Lane for access purposes, the true front faces north to benefit from the extensive views across the open countryside.

There are two types of finish to the house type on the same footprint. The large, double fronted Georgian style modern dwellings are double-fronted and constructed from pink-brown brick. The roof coverings vary and garage layouts are

different, and the alternating siting attempts the illusion that there is more variety.

The roofing materials are either grey slate or orange pan tile adding to a slight variation. Each features small chimneys with a single pot. The houses reflect the Bilbrough Style with vertically-emphasised Georgian effect multiple pane windows, with arch brick headers.



High brick walls with significant vegetation that forms the western entrance to Back lane, and the village.

## Character Area 3: Back Lane

**Area 3b:** There are 2 property types in this area, alternating to attempt to chide the uniformity. Although each house type is different, their regular spacing and matching materials and dimensions ensures that this is one character area. Each is detached with a square foot print, built from yellow brick.

Garages are attached to the side of these buildings providing off street parking to this narrow road. The houses have front facing gable roof, or a hip with gabled projection facing the road and all have tall narrow chimneys with a single pot.

Tile hanging and/or rough sawn timber overlapping panelling is featured on all the houses in the apex of the gables, and also on most elevations between ground and first floor windows.

The long front gardens are bound by large box hedges and other mature dense vegetation. The grass verge in place of the footpath is frequently impassable due to dense planting.



**Area 3c:** Continuing the linearity of Back Lane is a line of large detached houses, uniform in the 1970s inspired design. The houses are equally spaced but staggered behind long open plan lawned gardens. These properties are square footprint, constructed from yellow brick and dark brown concrete pan tile roof, and a tile-hung front gable elevation.

Chimneys to these properties are generally thin and squat. Windows on the ground floor are wide and first floor features an ornate Juliet balcony door which unbalances the elevation. The attached garage forms the separation with the adjacent house.





## Character Area 3: Back Lane

**Area 3d:** This area features a range of large detached individually built houses. Each is constructed in brick to similar dimensions, continuing the building line of Back Lane. However there are several different styles and architectural adornments which results in no particular character. A mix of open plan or hedge fronted front gardens provides ample parking space.

These properties are wide rectangular and detached, with gable roofs constructed from a variety of materials such as orange and pink brick. Roofs are pink, brown or orange pan tile , with short chimneys and a single pot.



## **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:

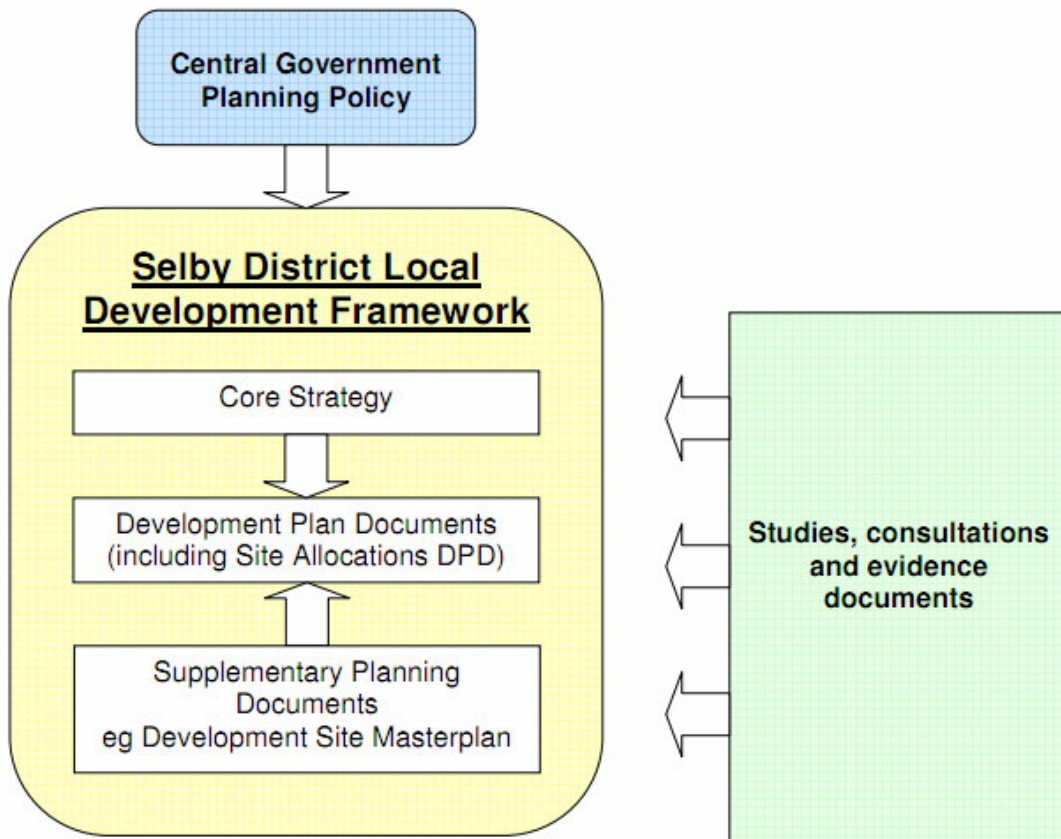
*“ENV1: Proposals for development will be permitted provided a good quality of development would be achieved. In considering proposals the District Council will take account of*

- 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”*

# Appendices

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 this VDS 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.

# Appendices

## **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 do 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. [www.planningportal.gov.uk](http://www.planningportal.gov.uk)

### 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 vehicles 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.

# Appendices

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 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](http://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 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 reducing emissions and maintaining local employment. More information about sustainable construction can be seen at [www.bre.co.uk](http://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.

## Appendices

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](http://www.naturalengland.org.uk).  
Flooding

B22 Much of the District lies in the *severe* flood risk area, but all areas may be susceptible to some form of 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](http://www.environment-agency.gov.uk), or through planning application stage or pre application process.

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 ensure areas are 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 or Email: [acpocpi@acpo.pnn.police.uk](mailto:acpocpi@acpo.pnn.police.uk).

B27 In addition, North Yorkshire Police have specialist Police Architectural Liaison Officers who would be pleased to offer 'designing out crime' advice in respect of development proposals. They may be contacted on 0845 6060247.

# Appendices

## Appendix C: Schedule of Listed Buildings in Bilbrough

### **The Manor House**

Grade – II House. 'T F 1670' on plaque over former entrance now within C20 outshut. For Thomas Fairfax. Magnesian limestone ashlar with Welsh slate roof. L-shaped on plan with C20 outshut to rear. C20 entrance to rear. Street facade: 2 storey, 2 first floor windows. Plinth. Tripartite casement window with partly-renewed chamfered architrave. Single light casement window in chamfered surround. First floor: 3-light windows with partly recut chamfered mullions and surrounds. Projecting pair of polygonal-sided stacks to gable end. To rear: further 2-light windows with chamfered mullions and architraves. Pinnacle over rear gable. This is only a small portion of the original house. Chamfered eaves band. Ashlar coping.

### **Gate and piers to Bilbrough Grange 3 metres south-east of house**

Grade II Gate and piers. Late C18. Cast-iron gate with ashlar piers. Single gate with 2 levels of bars between rusticated piers

### **Summer house to Bilbrough Grange**

Grade II  
Summer house. Late C18. Orange-brown brick with Welsh slate roof. Hexagonal on plan. One storey to front, 2 to rear. Plank doors to front and rear. Included for group value.

### **The Normans and barn adjoining**

Grade – II House and barn adjoining. Late C18 with earlier origins. Reddish-brown brick with ashlar dressings, Welsh slate roof with pantiles and stone slates to rear. Plan: central staircase plan house built onto single bay house of probable C17 date; single storey outshut to right gable; late C18 range to rear linking to early-mid C17 barn with through cart entrance giving access to courtyard; further C18 barn adjoins this to right. House: 2 storeys, 4 bays. Entrance in second bay, a 6-panel double door under radial fanlight doorcase of fluted pilasters with rosettes in friezes, supporting dentil cornice and open pediment. Renewed sashes with glazing bars throughout with ashlar cills and wedge lintels, those in right bay are set at a lower level and the roof-line heightened. End and ridge stacks have dentilled bands. Interior: shutters and beams with plain stops to some ground floor rooms. C18 open well staircase with turned balusters. Some moulded cornices.

### **Church of St James**

Grade II Church. C14 south-east chapel, otherwise 1873. G Fowler Jones. Sandstone ashlar with magnesian limestone plinth, quoins and window dressings, magnesian limestone chapel, Welsh slate roof. North-west tower, nave, chancel, north-east vestry and south-east chapel. Gothic Revival. 3-stage bell-tower has north entrance: single sandstone nook shafts supporting arch with coggled moulding. Slit windows to first 2 stages. Third stage ashlar band. Twin round-arched bell openings to each side. Modillion coggled moulding to heads in chamfered surrounds. South side: single, round-headed window and pair of round-headed windows all in similar surrounds to north side. East end occupied by 2-bay chapel. Centre and diagonal buttresses. 2 pairs of straight-headed windows with Perpendicular tracery to the heads within double-chamfered surrounds. To west end of chapel: blocked pointed doorway in chamfered surround, a single light, straight-headed window with Perpendicular tracery with recut quatrefoil window above in double-chamfered surround. To east end of chapel 3-stepped round-arched windows in double- chamfered surround under badly weathered quatrefoil light. Chancel: vestry and one window to north, 2 windows to south, all as other C19 windows. East end: 3 round-arched windows under quatrefoil light. Interior of chapel contains altar tomb to Thomas, 3rd Baron Fairfax, d 1671. Magnesian limestone ashlar and marble. In pieces awaiting restoration at time of listing. Another of the C16. Magnesian limestone ashlar. Surrounded by scaffolding at time of listing. Pevsner, North Yorkshire, The West Riding, 1979, p 100-101

**Gates and piers to stableyard of Bilbrough Grange** 2 metres to right of house

Grade II Gates and piers. Late C18. Cast-iron gates, brick piers with ashlar coping. Pair of gates identical to those 60 metres west of house on Back Lane (qv). Plain brick piers with ashlar coping

**Rose Cottage**

Grade II House. Early-mid C18. Pinkish-brown brick with pantile roof. 2 storeys, 3 bays. Entrance now C20 door between first 2 bays. Further blocked entrance between second and third bays under elliptical arch. C20 casements throughout with stone cills. 2-course first floor band. Plain eaves band. Swept roof and ridge stacks. Interior has beams to left ground floor room but not fully inspected.

**Milestone 1.05 miles south-west of Ashham Fields Lane**

Grade II Milestone. Probably early C19. Stone post with cast iron-plaque. Approximately 0.75 metres high. Triangular on plan with round-arched top. Raised inscription painted black against white background: TADCASTER / 4 FILES / LEEDS / 18 MILES (on east face), YORK / 5½ MILES (on west face), TADCASTER & HOBMOOR / ROAD / BILBOROUGH (sic) (around head).

**Bilbrough Grange**

Grade II House. Early-mid C18 with mid-late C18 and C19 additions and alterations. 'MS / 1755' on rainwater head to right gable end. Pinkish-orange brick with ashlar dressings and Welsh slate roof. Original block of 2 storeys and 5 bays with later C18 2-storey, 2-bay addition to left extending as wing to rear. Further low 2-storey ranges to centre and right at rear, the latter with C19 extension. 2 course plinth. Present (C20) entrance to rear. 18-pane sashes in flush wood architraves under flat brick arches and with stone cills throughout. 3-course first floor band. 6-course band above first floor windows. Low parapet with ashlar coping and 3 ball finials. Roof in 2 levels. End, ridge and front stacks. To rear, staircase window, sash with glazing bars with radial glazing in the head. Interior: ground floor room has C18 panelling, fireplace under moulded picture frame between recessed alcoves, a dentil cornice and shutters. Hall has moulded ceiling and coffered arch. Open well staircase with cast-iron balusters ornamented with paterae and wreathed oak handrail. Room to rear left wing has elaborate cornice decorated with cupids playing amongst goats and grapes. Fireplace decorated with urns and swags. Moulded cornices to some other rooms.

**Gates and piers to Bilbrough Grange (qv)** 60 metres west of house

Grade II Gates and piers. Late C18. Cast-iron gates with ashlar piers. Pair of gates with 2 levels of decorative bars with floriate motif, between rusticated ashlar piers surmounted by ball finials.

**Grange Farmhouse**

Grade II Farmhouse. Mid C18 with C19 extension to right and early C18 range to rear. Orange-brown brick with orange brick and magnesian limestone dressings with Welsh slate roof. 2 storeys, 3 bays with single bay extension. To mid C18 block: magnesian limestone plinth and orange brick quoins. C19 door in third bay under oblong fanlight below flat arch of rubbed brick with central ashlar keystone and quoined jambs. Windows: sashes with glazing bars throughout, but those to second bay are narrower. All are in flush wood architraves with ashlar cills, those to C18 block have orange brick quoined jambs, those to right extension under flat arches of gauged brick. To C18 block: 4-course first floor band; 4-course band above first floor windows. Eaves band. End and ridge stacks.



### **Bilbrough Manor**

Grade II Country House. 1902. Built for Guy Thomas Fairfax by Temple Moore. Brick with rough cast render and ashlar dressings, with plain tile roofs and 13 chimney stacks. Ashlar coped gables with kneelers and ball finials. 2 storey. South, garden front 11 windows with single gables at either end. Off centre doorway with moulded ashlar surround and 12 panel door with to right a 2 light mullion window, both topped by a large coat of arms in a sunken panel. This coat of arms to the Fairfax family comes from the earlier house and is 1595. To the left a pair of cross mullion windows, then a triad of 3 light cross mullion windows and a single cross mullion window beyond. To the right a pair of similar windows with 3 single similar windows beyond, then a further pair of cross mullion windows, that to the left with an inserted glazed door. Beyond 2 altered windows, a filled round arch and a further altered window. Above 4 central single cross mullion windows with to the left a pair of similar windows then 2, 3 light cross mullion windows and beyond a gabled 4 light similar window and a small fixed light. To the right a pair of tall cross mullion windows, then a single similar window and beyond a pair of tall cross mullion windows in the right gable. The east front has a central round headed niche with stone seat and a raised step. To the left a pair of 3 light cross mullion windows, and to the right an altered 4 light similar window, and beyond a single similar window. Above a single gable dormer with a 4 light mullion window. The north entrance front has a 4 gabled, front with an off-centre projecting 2 storey porch with a 4 centred arched opening with above a C17 coat of arms to the Fairfax family and above a pair of cross mullion windows. To the left a continuous 2,3,3 and 2 light cross mullion window and beyond a 4 light mullion window. Above 2, 3 light cross mullion windows, and a further cross mullion window beyond. To the right a pair of similar windows and a single window beyond, then a single storey extension. Above 2, 3 light mullion windows and a 3 light cross mullion window and a small window. Interior retains many original features including panelling and fireplaces, the staircase has square newels and turned balusters. The hall has marched arcade with keystones and a 4 centred-arch fireplace.

**Selby District Council**

**Civic Centre**

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