

Carlton

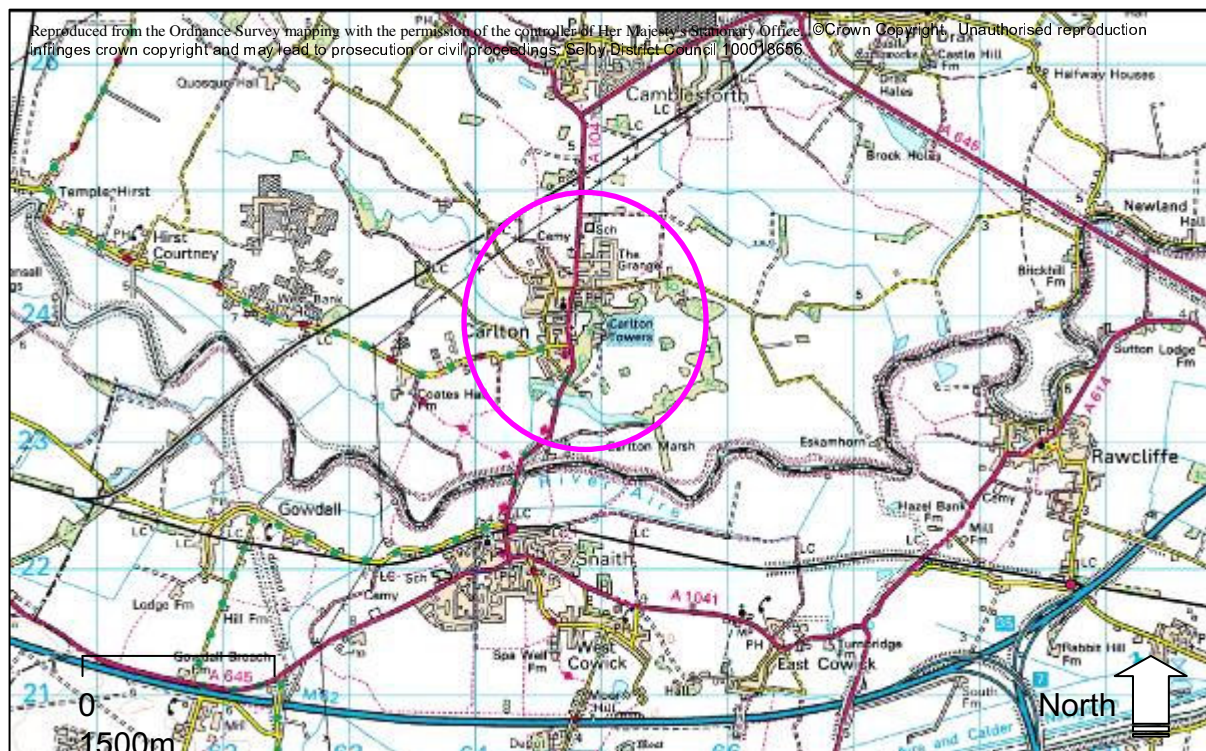


Village Design Statement Supplementary Planning Document February 2012



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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 Carlton VDS

1.6 Carlton is an attractive village made up of three two principal character areas: 1) High Street and 2) Low Street area. High Street is typical of villages in the District that have developed in a ribbon style with large businesses/houses facing the road, and a long garden behind.

1.7 Each building is different, but there is a commonality that creates an interesting and beautiful street scene. Behind High Street, Low Street is less regular, having developed later as individual plots were developed. The result is much more random and this creates an interesting development pattern where variety is the key.

1.8 Around one third of Carlton is made up of post-war suburban infill developments that have not respected the Carlton character. Although these vary in quality and size, they have introduced a uniformity that is at odds with Carlton's inherent style and should be avoided.

Introducing the village

2.0 Carlton stands around six miles south of Selby on the A1041 Selby to Snaith road, where it crosses the River Aire, marking the North Yorkshire/East Yorkshire boundary. There has been a settlement here since before the Norman Conquest, when it was known by the Anglo-Saxon name Ceorwl Tun ('peasant town').

2.1 A record in the Domesday Book notes Carlton land was held by Robert de Brus and amounted to six carucates. His descendents still occupy the family seat. Domesday also notes the proximity of Carlton to Camblesforth one mile to the North, however centuries later the village is often referred to as "Carlton *juxta* Snaith". The market town of Snaith and Carlton village have held hands across the Aire for hundreds of years where a ferry provided the connection.

2.2 In 1777, in response to a public petition, Thomas Stapleton of Carlton Towers built a bridge to encourage the flax trade and to ease the difficulty of transporting bodies from Carlton by ferry to be buried in Snaith churchyard. With the increase motor traffic a new bridge was built in 1928 the West Riding Authority replaced the old bridge with an iron construction upstream, known as Carlton Bridge. The southern approach to Carlton via the iron bridge from Snaith, provides a glimpse of the old Toll Bridge, now just remnants, with its keeper's house and pay booths.

2.3 Carlton's roots in peasantry are recognisable even now in the village architecture, much of which was provided by the Stapletons and later Beaumont families. As the baronial owners of the surrounding lands, these families provided both employment and housing for the local labour force. While the gentry were ensconced in magnificence, the villagers lived in mainly two up/two down cottages, terraced alongside the High Street and along the several side streets and lanes. Dotted around the village, the Beaumonts also financed more substantial accommodation for their administrative staff. Several of these properties still stand, but others have given way to housing development.

2.4 As the population expanded during the 1950s, Carlton became typical of most village developments by infilling with small housing projects. However, the most rapid growth

started in the 1962-68 period, when the Broadacres estate was commenced and this eventually resulted in around a hundred new houses. These were built on a green field site to the north-east boundary. Broadacres brought with it the popular style of the era, the dormer bungalow. Though one or two similar designs had popped up before, it was Broadacres that changed the village's architectural character and arguably lead to a departure from the indigenous Carlton design.



Introducing the village

2.5 Today, the Parish of Carlton contains around 750 homes for a population of around 1800. Some parishioners are still associated with farming of course, but like most villages today Carlton is a residential base for people who work outside the area. To provide for this, the village has one primary school and an independent secondary specialising in mathematics and computer science. Places of worship can be found in the village including the Methodist Chapel, and confusingly two St Mary's Churches – the northernmost one being of Catholic denomination, and the southernmost of Anglican denomination.

2.6 Carlton's offer is completed by a village hall, a cricket pitch, a small area of open space with toddlers' playground, a post office, a convenience store, a fish and chip shop and a new seated shelter. There is also a doctor's surgery and two pubs.

2.7 The southern approach to Carlton via the iron bridge at Snaith, past the cricket ground and twin lakes that form a tree lined entry to the High Street, where the some of oldest houses will be found. Particularly good is the view of Gardeners Cottage erected by the Beaumonts, replete with their coat of arms. Much of this remains as designed and like many of the terraced houses down the street, remains quaint and unspoiled giving a pleasant village entrance with a backdrop of the spire of the parish church rising above the roofs.

2.8 Carlton's northern approach on the A1041 from Selby and Camblesforth provides a harsher view of modern buildings (the Holy Family Secondary School to the left and council housing from the 50s), but the cemetery chapel and gated entrance on the opposite side is a softer view. The Catholic St Mary's church on the right is also a pleasing sight, surrounded by mature trees and the sombre rear of Chestnut Croft prevents the eye from wandering. While the northern side of Chestnut Croft looks unappealing, a glance to the front shows a surprisingly large edifice of brick and stone. The impressive architecture provides the semblance of a belfry and mock Greek columns.

2.9 The less-well trod western approach from Hirst Courtney arrives via Hirst Road, having followed the northern bank of the River Aire. This

entrance provides a pleasant panorama of the village, which is set at an altitude several meters higher than the wash lands to the west. The wooded Towers to the right and the church spire to the left provide a satisfying distant view. The recently established open space lies in this part of the village and provides a visual break in a plethora of developments by the volume house builders.

2.10 The last entrance to the village is from Newland in the East via a narrow country lane. This route arrives at Mill Lane which separates the heavily wooded Carlton Towers estate on its south side from the expanse of Broadacres Estate on its north side.

2.11 Much of Carlton is unseen to the average traveller as infilling and gradual growth towards the west is sheltered from view by the gentle slope down to Mill Carr's Drain that feeds the River Aire.



Introducing the village

Carlton Towers and Estate

2.12 Carlton is dominated by Carlton Towers, currently the country home of the Duke of Norfolk. Robert de Brus owned the Carlton estate, and when Peter de Brus died in 1268 Carlton passed to his sister Laderine and her husband John de Bellew. On the latter's death in 1301 it was inherited by Nicholas Stapleton, son of Sir Miles Stapleton and Sibyl de Bellew. The Stapletons came originally from Stapleton-on-Tees near Darlington. They were a prominent family in the Middle Ages.

2.13 Sir Miles Stapleton, the eldest was one of the original 24 Knights of the Garter, a friend of the Black Prince and an expert tilter (jouster). Sir Brian, the younger son, was Warden of Calais and also a Knight of the Garter. From him Carlton passed to his grandson, Brian, and he was the first of the family to live there.

2.14 A base of patronage since the 1301, when Carlton's lands were inherited by the Stapletons, who later adopted the barony of the Beaumonts. The Towers is the country seat of the Beaumont dynasty. The fervently Catholic Beaumonts provided much of the employment, two churches and several houses in the old village.

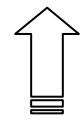
2.15 This impressive Victorian mansion dates from around 1850 but with roots in the 17th century. The clock tower of Carlton Towers is visible several miles from the village and dominates all approaches. It is our greatest architectural asset and now accessible to the public and focus of events year round.

2.16 Carlton Towers is a Listed building, and although by law anything within the grounds is also Listed, several features enjoy their own separate Listing. A schedule of important buildings is included in the appendices.

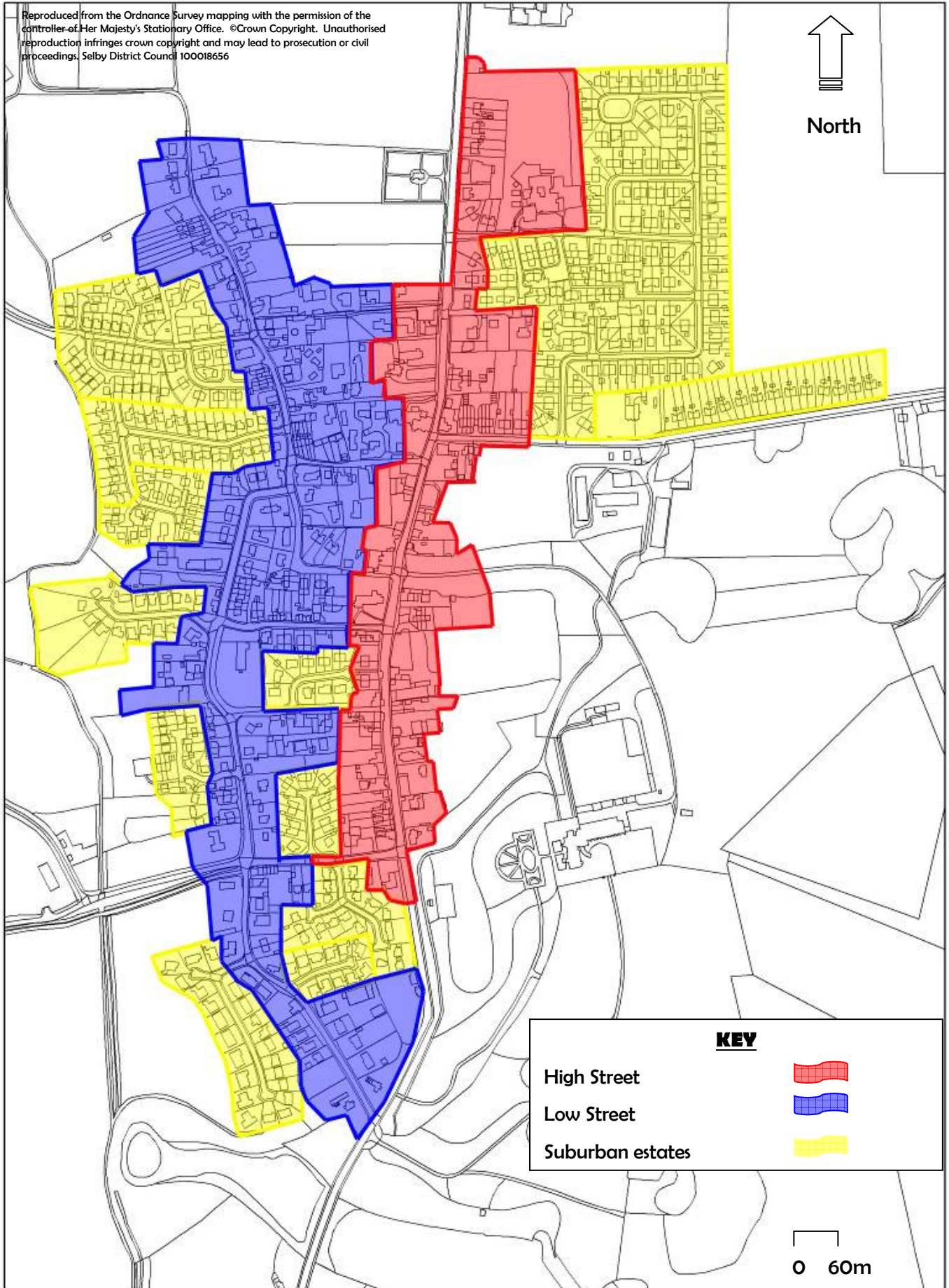


Character Areas

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North



Character Areas

High Street

- “ribbon development” style, formed by each property being built one at a time
- Each plot would accommodate the shop/dwelling at the front, and land, outhouses and workshops in the rear.
- Plots face each other across the road to form a continuous corridor.
- Few Open spaces are set behind low brick/stone walls that also maintain the corridor feel.
- snickets and wynds are found all along the road.
- Plot width and length varies from neighbours
- Each house is two storeys with a gable roof and opens directly on to the street.
- eaves and ridge heights vary by several metres
- haphazard continuous terrace.
- roofscape is elaborate
- variety of chimneys from the gable ends.
- no two neighbouring buildings are alike.
- horizontal emphasis to elevations including double-fronted.
- Symmetry and regularity of window and door spacing creates a neat front elevation
- overall Georgian influence.
- dark red/brown hand clamped brick set in a lime mortar
- English Garden Wall bond with the pattern repeat every seventh or fifth course
- each building uses a slightly different shade of brick from the neighbouring property .
- Roofs are gabled with the eaves facing the front
- red pan tiles or dark grey slate
- simple roofs, some brick water tables
- roofs do not feature windows on anything other than the largest and most elaborate properties
- Rainwater goods are subtle and usually black
- thin brick dentil course under the flush eaves.
- Large four pane white timber vertical sliding sash windows
- splayed stone headers and a deep cill, and set low in the wall.
- Doors timber panelled designs with a fan light and a matching stone splayed header, or shallow arched stone header.

Low Street

- Buildings follow the one-at-a-time development pattern, but far less commonality of design.
- Infinite variety in type and shape of house
- myriad of materials

- raft of architectural detailing.
- linear ribbon layout, albeit with more tight turns.
- integration with High Street, particularly with several streets, yards and ginnels
- Each plot different size and shape from its neighbours,
- Boundary treatment is varied: mature hedges often coupled with low brick walls.
- wavering building line: Houses sited anywhere in the plot: open on to footpath or up to 10m back
- houses all unique: different size, shape, materials, height, roof shape.
- Mix of simple, small, unadorned terraced cottages through to elaborate detached houses of obvious wealth.
- Architectural details include carved stone and timber, and feature windows.
- main building material is brick in a dark red/brown,
- neighbouring buildings use different brick form each other.
- Red/orange clay pan tile is common, slate is only an occasional feature.
- Houses face the roadway,
- maximum of two storeys
- without roof windows on the main pitch

Broadacres Estate

- Main street (Broadacres) with cul-de-sacs off at right angles.
- streets relatively narrow
- semi-detached or detached bungalows with the occasional two story
- mottled pale yellow, red or dark brown brick in a stretcher bond.
- Front panel of pale grey, blue and green cast stone blockwork surrounding the front windows.
- main entrance doors sometimes on the side wall instead of the front.
- properties are set back from the street with a front garden area about 5 metres in depth
- uniform plots
- Squat garden wall in grey brickwork about half a metre high with slab coping.
- picture windows to the front with side or top-opening lights.
- Doors are a mixture of painted softwood panel, decorative hardwood and increasingly, uPVC.
- First floor windows are set in double-width dormers for the semis, built centrally into the house roof.
- dormers have flat roofs covered in bituminised felt, originally clad on the front and sides with red cedar planking laid horizontally.

Character Areas

- houses are generally rectangular on plan with pitched roofs that overhang the gable end,
- white bargeboards.
- concrete tiled
- brickwork chimney stack with a single clay pot. Semis have a central stack with two pots.

Almond Tree Avenue

- cul-de-sac
- detached gable-fronted two storey houses and bungalows
- square footprint,
- brick built with decorative stone feature panels. Occasional cream render,
- Roofs in an orange pan tile or grey concrete tile.
- Plots are identical
- low brick walls and mature shrubs
- The long twin driveway terminates at the twin garages
- “Front” doors are on the side, and some have some small extensions to the frontage.

The Meadow;

- mix of semi-and detached houses
- built in brick
- facing the road.
- Roofs mostly gables, with eaves facing front.
- reddish concrete roof tile
- plots equally sized
- open-plan or low brick wall.
- standard square house design detailed with a smooth cream render at first floor
- canopies and porches on the front door.
- Most houses have bow windows at ground floor,
- occasional gable projection over first floor windows
- dentil course at the eaves.

Church Field;

- cul-de-sac layout
- detached and semi-detached houses and a short terrace of three-storey town houses.
- open plan plot
- identical uniform building materials
- reddish brick and tile
- reddish block paved
- house is a square footprint neatly detailed with bay windows and door canopies, and an attached garage.

Holray Park

- Detached gabled bungalows and two-storey detached gabled houses
- uniform plots are large,
- large footprint houses
- light sandy yellow brick or machine-cut irregularly-sized sand stone.
- Roofs are a shallow pitch and the eaves face the front.
- A garage is incorporated in to the houses to one side.
- bungalows feature a recessed porch and are often double fronted with bow windows.

Lynwith Lane

- suburban style cul-de-sacs
- uniformity and consistent building line
- equally-sized plots
- limited palette of materials and house types.
- Front gardens open plan
- two storey semi- or detached house
- orange brick
- gabled roof in a brown concrete tile, orange pan tile or grey slate
- small gap between the houses
- eaves face the front,
- some house types feature protruding gable on the front
- ground floor canted bay windows and canopies over the doors.

Manor Farm Close

- cul-de-sacs
- detached two-storey houses
- identical plots
- open plan front garden. Built in a dark red brick
- red/orange pan tile roof
- houses are square with a front gabled protrusion featuring large windows.

Mill Lane

- identical semi-detached houses
- plots are evenly sized and feature long back gardens
- Front-facing two-storey units
- built in a dark brown rough brick.
- hipped roof made in dark grey slates with a distinctive orange clay ridge tile.
- central square chimney stack shared by the two houses.
- Large tall windows feature an arch brick header on ground floor,
- flat canopy over the timber door

Character Areas

The Pastures

- cul-de-sac
- plots are uniformly sized
- detached bungalows, two-storey houses
- short front gardens feature a low stone wall
- integral garage in the wide houses.
- shallow gable front
- horizontally-emphasised proportions.
- built in a light coloured stone or dark red brick
- dark grey concrete pan tile roof devoid of features.
- Windows are large and wide,
- front doors are on the side of the building

Tower View

- cul-de-sac
- bungalows and semi-detached houses
- all the same design
- built in a reddish brick, some feature a light stone cladding.
- Plots are equally sized and feature a low stone wall boundary, with mature shrubs and bushes in the gardens.

Waverley Close

- cul-de-sac
- individually designed detached bungalows.
- equally-sized plot
- variation in the bungalow designs,
- light sandstone or brick.

Character Area 1: High Street

Character Area 1: High Street

3.0 Although the North Yorkshire village settlement style is around a central green, Carlton is typical of the Selby area style where the village is essentially one long wavy street. High Street is the principal road through the village, and the oldest part of the settlement. It runs north-south, linking Goole and Snaith with Camblesforth and Selby along a land contour that elevates it slightly above the surrounding land. Before modern farming practices it is probable that the surrounding lands were marshy and prone to regular flooding from the nearby River Aire and other streams and drains.

3.1 High Street would at one time have been a much more economically active, with most buildings accommodating a shop or business on the ground floor. Later workers cottages associated with the Towers introduced a more residential focus, and more recently several of the businesses have closed leaving High Street a mainly residential street. Nevertheless, High Street

is still to centre of the village's activity, housing the shop, public houses, places of worship etc.

3.2 A walk along High Street reveals several landmarks including the iron bridge and the remains of the old bridge, the picturesque cricket pitch and lakes, two elaborate churches and an overall pleasant historic street scene. The view is only marred by the highway furniture including overly large road signs, lampposts and excessive road markings, and some unsympathetic shop signage.



Character Area 1: High Street

3.3 The street is laid out in a “ribbon development” style, formed by each property being built one at a time by the owner on the next available plot. Each plot would be sufficient to accommodate the shop and dwelling at the front, and some land to the rear to conduct the business, including outhouses and workshops. These “Burgage plots” are common throughout the country. Plots would face each other across the road to form a continuous built up street in a corridor-like appearance. As the village has extended, the high walled grounds of the Towers continues the corridor effect.

3.4 Open spaces are rare on High Street – the churchyards providing the only significant areas of open space. However, these are set behind low brick/stone walls that also maintain the linear feel. Gaps in the frontage to access the rear yards of businesses and houses via snickets and wynds are found all along the road.

3.5 Each plot width in High Street is unique, as is its length. This variety naturally affects the house at the front of the plot, and so each is built to suit the needs of the original owner/tenant. Each house is two storeys with a gable roof and opens directly on to the street. This means that the eaves and ridge heights vary by several metres to produce a very haphazard continuous terrace. The roofscape is therefore elaborate and compounded by a variety of chimneys from the gable ends.

3.6 Therefore no two neighbouring buildings are alike. Despite this variety, the dwellings have a commonality of materials and shape: each is relatively lower than it is wide – the horizontal emphasis being embellished by the larger houses being double-fronted. Symmetry and regularity of window and door spacing creates a neat front elevation with an overall Georgian influence. This neatness is replicated in scale appropriate to the overall size of the building – everything is proportionate.



Character Area 1: High Street



3.7 A dark red/brown hand clamped brick set in a lime mortar is the common building material laid in English Garden Wall bond with the pattern repeat every seventh, but sometimes fifth course and with other variations, although each building uses a slightly different shade from the neighbour. Some later alterations have resulted in a white or cream painted render being applied, although this is not traditional to the village.

3.8 Roofs are gabled with the eaves facing the front, and covered in red pan tiles or dark grey slate. Chimneys provide the only consistent feature of roofs, brick water tables are the only occasional decoration. Crucially, roof windows do not puncture the pitch on any but the most elaborately designed houses associated with the Towers. Rainwater goods are subtle and usually black, sometimes hiding a thin brick dentil course under the flush eaves.

3.9 Large, usually four pane white timber vertical sliding sash windows are decorated with splayed stone headers and a deep cill, and set low in the wall. Doors are modest timber panelled designs with a fan light and a matching stone splayed header, or occasionally a shallow arched stone header.



Character Area 2: Low Street

4.0 Low Street is likely to have been a back lane which broadly follows the rear of properties on the west side of High Street. This in turn is likely to have followed a land contour marking the extent of flooding from Mill Carr Drain resulting in a bendy road of variable width. Low Street is an intriguing and explorable area that encourages one to follow it to discover what else is there. As Carlton has expanded, much of the development has occurred around Low Street where land would have been cheaper. Indeed, the size and detailing of many houses is far less elaborate than those found in High Street, indicating the split between the merchants and the labourers.

4.1 Low Street is in the main a residential area, although a handful of small businesses can still be found together with the community centre and its open space. Attractive views in the area are formed by the intricate detail of the street scene, and the rooftop views topped by the church spires.

4.2 Many properties on the east side of Low Street are conversions and extensions of outbuildings, as well as numerous purpose built houses that have emerged over the years. Buildings follow the one-at-a-time development pattern, but there was far less commonality of design. Instead, almost every type and shape of house can be found in Low Street, constructed in a myriad of materials and featuring a raft of architectural detailing.

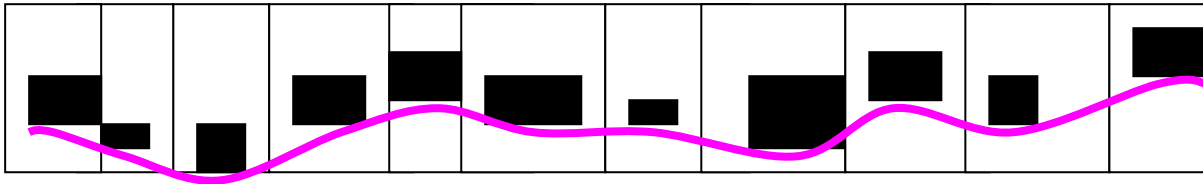
4.3 This character area, like High Street, is a linear ribbon layout, albeit with more tight turns. The character area is easily identified from the surrounding later small estate type developments on the west and south, and the open fields mar the northern boundary. However it can be difficult to define the eastern boundary, as there is so much integration with High Street, particularly with several streets, yards and ginnels that run between them, often with houses fronting them. It is decided therefore that the character area should be defined by the rear boundary of properties facing High Street today, rather than trying to apply historic markers.



4.4 Each plot is a different size and shape from its neighbours, which in turn are different from their neighbours and so on. Plots are generally smaller than those in High Street as they do not feature the elongated rear gardens (Burgage plots). Nevertheless, they are generally larger than those found in the more recent developments. Boundary treatment is as varied as the houses, but mature hedges are common, often coupled with low brick walls.

Character Area 2: Low Street

4.5 The layout of houses is also very different. Unlike the continuous terraced frontage of High Street, Low Street is formed by houses on either side of the road being sited anywhere in the plot from around a 10m front garden to right up to the footpath. Each house is set back by a different amount from its neighbours resulting in a wavering building line.



4.6 The houses themselves are all unique, not just a slight variation of the neighbours, but a completely different size, shape, materials, height, roof shape. Such variety is what makes the Low Street character. Within this variety can be found simple, small, unadorned terraced cottages through to elaborate detached houses of obvious wealth. Architectural details include carved stone and timber, and feature windows.

4.7 However, within this ultimate variety can also be found some commonality: the main building material is brick in a dark red/brown, and neighbouring buildings use different brick form each other. A red/orange clay pan tile is common, and a slate is only an occasional feature. Houses face the roadway, and are a maximum of two storeys without roof windows on the main pitch (except for the occasional dormer bungalow).

4.8 Ultimately there are no estates or small developments of identical buildings, or even subtle variations on a single house type. Each is very different for its neighbour, and no house type is repeated within sight.



Character Area 3: Later estates

5.0 Aside from Carlton's two main character areas, there are a number of small infill developments that have been built on the western side of the village (with the exception of the first and largest of these; Broadacres). Each development is between 10 – 40 dwellings built by volume house builders to a standard cul-de-sac layout and standardised house design.

5.1 This uniformity is a significant departure from the one-at-a-time ribbon style of High Street and Low Street, resulting in a development that could be "anywhere" as it does not respect the original character of Carlton. While these developments have matured and the vegetation has grown up to soften their impact, it is nevertheless a style of development that does not fit in Carlton.

5.2 Below, a summary of these small developments outlines some key characteristics to assist in householder projects such as extensions but does not go in to the detail of the principal character areas except for Broadacres.



Broadacres Estate

5.3 Completed during the 1960s, Broadacres popularised the semi-detached dormer bungalow in a village that had seen little like it before. The estate is located in the north-eastern corner of the village and contains around a hundred homes accessed by two primary streets, Mill Lane to the south and Town End Avenue to the north. Built mainly on virgin farmland, this was the first large-scale expansion of Carlton since the Stapletons improved access to Carlton with their Toll Bridge.

5.4 Set out in rectangular areas, the estate has a single main street (Broadacres) which starts in Mill Lane and runs the full length of the estate, with cul-de-sacs off at right angles. Town End Avenue, which was extended from High Street/Station Road at the eastern end connects with Broadacres to form the second access.

5.5 All streets are relatively narrow so today's multi-car family means considerable congestion, particularly at peak times due to the adjacent primary school.

Many vehicles are now parked in the streets due to the inadequacy of private drives and garages.

5.6 The houses are either semi-detached or detached bungalows (about 4:1) with the occasional two story design breaking the theme. All are built in a mottled pale yellow red or dark brown brick in a stretcher bond. Front elevations have a panel of pale grey, blue and green cast stone block work surrounding the front windows. Some main entrance doors are on the side wall instead of the front.

5.7 All properties are set back from the street in uniform plots with a front garden area about 5 metres in depth to accommodate a parked car. The front gardens are separated from the street with a squat wall in grey brickwork about half a metre high with slab coping. Many of these boundary walls have succumbed to wear and tear or vandalism and have been replaced here and there with more substantial walling or fences. Together with some high hedges the uniformity of the street scene is diluted and fragmented.

Character Area 3: Later estates

5.8 All the houses have fixed picture windows to the front with side or top-opening lights. These were originally in painted softwood which still exists, but plastic is dominant. Doors are now a mixture of painted softwood panelled type, decorative hardwood and increasingly, uPVC. First floor windows are set in double-width dormers for the semis, built centrally into the house roof. The dormers all have flat roofs covered in bituminised felt, and originally clad on the front and sides with red cedar planking laid horizontally. This has been largely replaced with vertical boards, some cedar stained or painted white, some are clad in white plastic and the odd one is now tile-hung. Many of them have been extended towards the gable giving an unbalanced look.

5.9 In plan, houses are generally rectangular with pitched roofs which overhang the gable end, where they are finished with white bargeboards. All are concrete tiled, most of which have weathered and lost their colour. All houses have a brickwork stack with a single clay chimney per house. Semis have a central stack with two pots.

5.10 Shrubs are scattered around the gardens, some with mature trees that are occasionally exotic and incongruous. There are no trees in the public places which apart from the streets amount to a small circle of open land at the western end of Broadacres Avenue. The eastern end of Broadacres Avenue is crudely fenced off where it leads directly into farmland. This was intended as a temporary measure to allow later development to the south side, although this has not occurred.

Almond Tree Avenue

5.11 Located on the north western corner of the village off Low Street, this is one of the larger developments of around 40 houses completed in the late 1960s. The road is laid out in a cul-de-sac with a kink in the otherwise straight east-west road. The southern arm of the turning head has been extended to form The Meadows (below).

5.12 Made up of detached gable-fronted two storey houses and bungalows on a square footprint, they are brick built with decorative stone feature panels. Occasionally houses are rendered in cream, while roofs are covered in an orange pan tile or grey concrete tile.



5.13 Plots are identical and feature a low brick walls separate the front gardens from the road. Mature shrubs and neat front gardens mark this as different from the haphazard Low Street. The long twin driveway terminates at the twin garages that link the neighbouring properties. "Front" doors are on the side, and some have some small extensions to the frontage.

The Meadows

5.14 The Meadows is an extension of Almond Tree Avenue and was completed in the 1990s. The development extends the original turning head in a curve with cul-de-sacs off at right angles. A mix of semi- and detached houses built in brick face the road. Roofs are mostly gables, with eaves facing front. A reddish concrete roof tile covers the featureless roof pitch.



5.15 The plots are equally sized and are either open-plan or have a low brick wall. Shrubs and bushes mark boundaries and soften the built form. The houses are a standard square design and are detailed with a smooth cream render at first floor, and canopies and porches on the front door. Most houses have bow windows at ground floor, and there are occasional gable roof over first floor windows introduces a detail to complement the dentil course at the eaves.

Character Area 3: Later estates

Church Fields

5.16 Built in 2002, this is one of the most recent developments in Carlton. Located on the west of Low Street near the crossroad with Hirst Road. A cul-de-sac layout that curves north and runs behind properties in Low Street, Church Fields is made up of detached and semi-detached houses and a short terrace of three-storey town houses. Each open plan plot is identical and laid out to maximise the land so blank corners are featured. The uniform building materials are machine-made reddish brick and tile that are matched by the reddish block paved roadway. This uniformity is at odds with the Low Street variety. Each house is a square footprint with neatly detailed with bay windows and door canopies, and an attached garage.



Holray Park

5.17 From this street on the south-west corner of the village, the slight elevation above the western flood plain can be seen. Detached gabled bungalows dominate Holray Park before giving way to two-storey detached gabled houses at the head of the cul-de-sac. The uniform plots are large, but the large footprint houses occupy a lot of the land so they appear to be more tightly developed than they really are. The houses are mainly built in a light sandy yellow brick or machine-cut irregularly-sized sand stone. Roofs are of a shallow pitch and the eaves face the front. A garage is incorporated into the houses to one side. The bungalows feature an attractive recessed porch and are often double fronted with bow windows. The mature gardens are well tended and give an attractive appearance to the street.

Lynwith Lane

5.18 This development lies in the north-west corner of Carlton, accessed off Low Street. It is a very suburban style extension developed by more than one volume house builders one street at a time. Lynwith Lane extends into the farmland beyond Carlton to access several farms, but has been widened to accommodate the houses. Five cul-de-sacs emanate from Lynwith Lane to form the estate.



The uniformity and consistent building line clearly marks this area as separate from Low Street. Each developer built a standard layout development with equally-sized plots with a limited palette of materials and house types. Front gardens are open plan and are large enough to accommodate a parked car before the integral garage begins. Each is a two storey semi- or detached house built in an orange brick with a gabled roof in a brown concrete tile, orange pan tile or grey slate to try to give some individuality. There is only a small gap between the houses so there is an appearance of a terraced street. The eaves face the front, but some house types feature a protruding gable extension on the front to add detail to the house. Further detail is added by ground floor canted bay windows and canopies over the doors.

Character Area 3: Later estates

Manor Farm Close

Manor Farm Close is built in the southern end of the village occupying most of the land in the “V” formed by High Street and Low Street. The development of around 20 houses is made in two cul-de-sacs accessed from Hepworth Lane. The detached two-storey houses are set in identical plots with an open plan front garden. Built in a dark red brick and red/orange pan tile roof, the houses are square with a front gabled protrusion featuring large windows.



Mill Lane

Mill Lane forms the eastern entrance to Carlton. It is a narrow country lane that separates the Broadacres estate from Carlton Towers. The housing development lies only on the north side of the road in a ribbon layout. The 15 or so pairs of identical semi-detached houses feature a gentle arc so that the two ends have shorter front gardens than the inner houses.

The plots are mostly evenly sized and feature long back gardens that open on to the fields behind. To the front is a narrow grass verge which together with the dense trees on the south side of the road give a rural feel to the street.

The houses are identical front-facing two-storey units built in a dark brown rough brick. The hipped roof is made in dark grey slates with a distinctive orange clay ridge tile. A central square chimney stack is shared by the two houses. Large tall windows feature an arch brick header on ground floor, and a flat canopy over the timber door. The proportions of the houses and the neat regularity of the arced layout create an attractive street.



The Pastures

The Pastures is a 1990's cul-de-sac on the west of the village opposite Church Lane, again accessed via Low Street. The plots are uniformly sized and feature detached bungalows at the start, then two-storey houses at the turning head. The short front gardens feature a low stone wall and lead to an integral garage in the wide houses.

The standardised houses are often built with a shallow gable front and horizontally-emphasised proportions. The walls are built in a light coloured stone or dark red brick with a dark grey concrete pan tile roof that is devoid of features. Windows are large and wide, while front doors are on the side of the building



Character Area 3: Later estates

Tower View

Tower View is one of the earlier infill developments located in the south of the village, on the north side of Hepworth Lane. It is a short cul-de-sac of bungalows and semi-detached houses at the head. The houses are all of the same design built in a reddish brick, although some feature a light stone cladding. Plots are equally sized and feature a low stone wall boundary, with mature shrubs and bushes in the gardens.



Waverley Close

Waverley Close is a cul-de-sac located in the south of the village, accessed via Low Street. The short street is made up of around 10 individually designed detached bungalows. Each is set in an equally-sized plot and takes up most of the land behind the low wall. There is variation in the bungalow designs, but each is built in either a light sandstone or brick.



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:

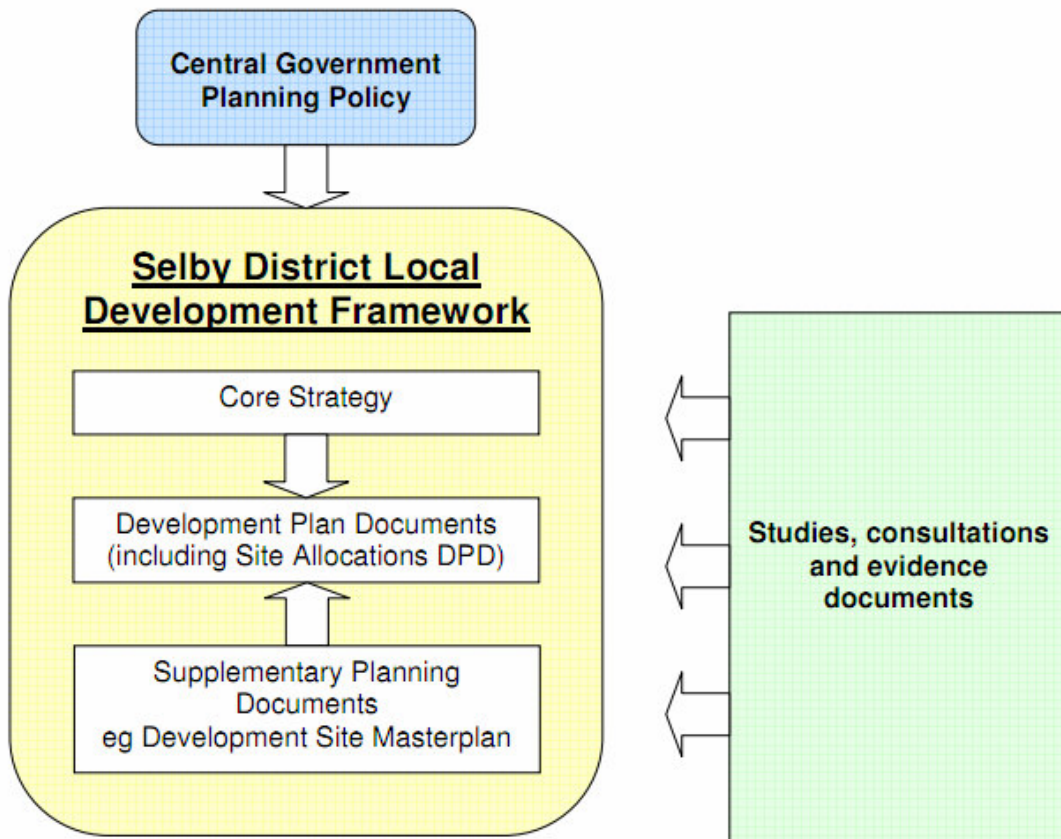
“ENV1: Proposals for development will be permitted provided a good quality of development would be achieved. In considering proposals the District Council will take account of

- 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.

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

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.

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.

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.
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 , 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.

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.

Appendix C

Carlton Towers : Grade I 29/9/3

Country house. Early C17 range with dated architrave of 1614 probably by John Smythson; C18 wing of c1740 for Nicholas Stapleton and c1770 by Thomas Atkinson; encased and incorporated into house of 1873-5 by E W Pugin with interior of 1875-90 by J F Bentley for Lord Beaumont. Pinkish-orange brick with channelled cement render, ashlar dressings and concealed roof. Approximately L-shaped on plan. Palladian, Neo-Classical and Gothic Revival. Main range has 3-storey, 3-bay central break forward with 2-storey, 5-bay wings and central clock tower; west range of 3 storeys and 5 bays with 3-storey tower and staircase tower, and octagonal turret. Plinth. Entrance in angle between front and west range. Curving flight of steps with end piers mounted by Talbots holding banners depicting the Stapleton lion and the lion of Brienne. Double doors in Tudor-arched surround rising to pinnacle and ornamented with foliage, coat of arms and datestone of 1875 above. To either side are pilasters with pinnacles and lancets with stained glass. Fenestration: mainly 2- and 3-light ovolo-moulded mullion and transom windows throughout within moulded architraves and with continuous sill bands. Windows to first floor of main range are 3-light mullion and transom windows with Perpendicular tracery to heads and are recessed within Tudor-arched arcade. To west range are bands with heraldic roundels between floors. Battlements project on ornamental rainwater-heads. 3 raised coats of arms to embattled parapet of main range. Clock tower with foliate columns to angles and fish-scale tiles surmounted by Talbots at angles and inscribed with family motto MIEUX SERA. Concealed roof. Stacks concealed within battlemented towers. To west facade of west range a re-used Jacobean ashlar architrave has round-arched opening with keystone between pairs of fluted pilasters with frieze and moulded cornice surmounted by coat of arms in ornamental surround and dated 1614. Staircase tower to rear has 2-storey, 5-light ovolo-moulded mullion and transom oriel window with quatrefoil lights above.

Interior. Rooms c1740: harp room has rococo plasterwork ceiling; dining room has moulded cornices, arcade of fluted Corinthian columns and 6-panel doors with moulded surrounds, pulvinated friezes and cornices, marble chimney-pieces supported by caryatids. Rooms c1770: drawing room has moulded cornice, panelled doors and Neo-Classical marble fireplace. Library has Neo-Classical plaster ceiling and marble chimney-piece. The interior by J F Bentley forms one of the most ambitious suites of Victorian rooms in England. Outer and inner halls have stencilled ceilings, imperial oak staircase and minstrels gallery with balustrading and heraldic finials. Venetian drawing room has dado painted with figures from the Merchant of Venice and chimney-piece painted with heraldic panels, Flora and the Four Seasons by J H J Westlake; plasterwork stamped and gilded to resemble leather. Card room has stencilled decoration to walls and ceiling. Picture gallery has panelling to dado and ceiling, fireplace with ties by William de Morgan. Chapel to basement has altar-piece incorporating C15 Flemish carved wood panels of the beheading of St John the Baptist. Ante-room has re-used oak panelling with Renaissance motifs. Other rooms contain similar stained ceilings, panelled doors, fireplace etc with furniture and fittings designed by Bentley. Late C19 carving by J Erskine Knox. Stained glass by Lavers, Barrand and Westlake. Fenders and grates by Longden and Co. J M Robinson, Carlton Towers; M. Girouard, *The Victorian Country House*, 1971, pp 150-154; N Pevsner, *Yorkshire, The West Riding*, 1979 p 158; M Girouard, 'Carlton Towers, Yorkshire, I, II, III', *Country Life*, 26 Jan 1967, pp 176-180; 2 Feb 1967, pp 230-3; 9 Feb 1967, pp 280-3.

Gates ,Railings And Piers Approximately 8 Metres To South Of House: Grade II 29/9/4

Gates, railings and piers. c1875. By E W Pugin for Lord Beaumont. Ashlar piers with cast-iron gates. Piers square on plan approximately 3 metres high. Each have stepped base, plain shaft and moulded cornice surmounted by hound seated on plinth. Double gates with railings to either side have 2 levels of lancet-headed bars and 2 levels of rails.

Folly Approximately 40 Metres To South Of Carlton Towers: Grade II 29/9/5

Folly c1770 by Thomas Atkinson for Nicholas Stapleton. Pinkish-orange brick with ashlar dressings. Square on plan. 2 stepped storeys, single bay. Clasp pilasters to angles. Entrances to front and rear are pointed openings. Blind window to right facade has pointed surround. Projecting band. Remains of battlements with stone coping. To second stage a pointed opening to front and rear facades. Projecting band. Stepped battlements with stone coping. Remains of ashlar pinnacle to rear angle. No roof. Remains of further ashlar pinnacle nearby. M Girouard, 'Carlton Towers', Country Life, 2 February, 1967 pp 230-3.

Gatepiers And Railings Approximately 20 Metres To South-West Of House, Carlton Park: Grade II 29/9/6

Gate piers and railings. c1770. Probably by Thomas Atkinson for Thomas Stapleton. Magnesian limestone ashlar piers with cast-iron railings. End piers, railings curved on plan, then pedestrian and carriage gate piers. Piers are circular on plan and channelled. Those to ends surmounted by fluted urns. Gate piers on moulded plinths have friezes with paterae, again surmounted by fluted urns but urns to carriage gate piers on square plinths decorated with festoons. Railings have spiked bars. Gates are late C20 and of no special interest.

Other Listed Buildings in Carlton

Manor Farmhouse, High Street (west side), 29/9/7 II - Grade II.

Farmhouse. Early C18 with later additions and alterations including probable raising of eaves and extension to right. Reddish-brown brick with pantile roof. L-shaped on plan. 2 storeys, 3 first-floor windows. Entrance a 6-fielded-panel door with overlight breaks 3-course first-floor band, the upper course moulded. C20 casements throughout that to right of door under flat arch of rubbed brick. Section of timber forming probable wall plate exposed below eaves level. Hipped roof. Ridge stacks.

The Gables (No 7), High Street (West Side), Carlton, Grade II. 29/9/8.

Estate workers house. 1877 with later alterations. By J F Bentley for Henry, 9th Lord Beaumont. MIEUX SERA on plaque to gable. Reddish-orange brick with cast-tile roof. L-shaped on plan. Single storey with attics, one bay to each wing. Main facade to north side. Entrance to angle a 3-panel door under open porch. Casement windows throughout. Band to gable. Brick coping and kneelers. Side stack. Interior retains original features including dogleg staircase with rod-on-vase balustrade and 3-long-panel doors.

Nos 9-15 (Odd) High Street (West Side), Grade II 29/9/9.

Group of 4 estate workers' houses. 1877 on plaque with later alterations. By J F Bentley for Henry, 9th Lord Beaumont. Reddish-orange brick with cast-tile roof. Single storey with attics, with single dormer to each cottage. Pairs of off-centre entrances are 3-long panel doors recessed into elliptical-arched openings bordered by pilaster strips. Casement windows throughout. Stepped band. Pairs of windows to each gable with ornate plaster plaques between. Ridge and end stacks. Interior contains original features including 3-long-panel doors, fireplaces and dogleg staircases with rod-on-vase balustrades but not fully inspected. Adjoins The Gables (No 7) (qv).

Drake's House, High Street. II - Grade II 29/9/10.

House. Mid-late C18 with later additions and alterations including C19 extension to left of no special interest. Pinkish-brown brick in English garden wall bond with cast-tile roof. Central-staircase plan with outshut to rear under catslide roof. 2 storeys, 3 bays. Entrance a mid-C20 hardboard door. 4-pane sashes throughout with stone sills. All openings under flat arches of painted rubbed brick. Modillion eaves band. Ashlar coping and kneelers. End stacks. Rear openings under elliptical arches. Formerly known as Lazenby Cottage.

Stapleton Lodge, High Street. II - Grade II 29/9/12.

Wrongly marked on Ordnance Survey map as Carlton Villa. House. Late C18 with later additions and alterations including extension to left. Brick, mainly rendered, cast-tile roof. 2 storeys, 3 bays. Central entrance a 4- panel door with overlight within architrave of engaged Doric columns with frieze and dentil hood. 12-pane sashes throughout. Swept roof. Ashlar coping and end stacks.

Church Of St Mary (Anglican), High Street. Grade II 29/9/11.

Church. 1861-6. AD 1862 on tower buttress. By J B Atkinson. Sandstone with ashlar dressings and Welsh slate roof. 2-stage south-west tower with spire, 6-bay nave with south porch and north vestry, 3-bay chancel. Gothic Revival with Geometrical tracery throughout. Tower has offset angle buttresses, stair turret with plank door in shouldered surround and 3-light window to south side under hoodmould and with nook-shafts. Second stage has twin-light bell openings. Octagonal splay-footed spire. Entrance to south porch a plank door within trefoiled surround with foliate decoration on spandrels. 2 orders of nook-shafts support roll moulding under hoodmould. Nave and vestry have offset buttresses. Pointed north door under hoodmould. 2- and 3-light pointed windows throughout under hoodmoulds. Chancel has diagonal buttresses. Pointed priests' door to south side. Single-light windows under hoodmoulds and with continuous sill band. 4-light window to east end under hoodmould, quatrefoil to gable. Interior. Nave has hammer beam roof on corbel shafts with foliate capitals. Pointed chancel arch with traceried screen. Trefoiled piscina. Wall monuments to Miles Thomas Stapleton, 8th Baron Beaumont, d1854, by P Macdowell RA, Baroque wall monument to Nicholas and Mary Stapleton, erected 1738. N Pevsner, Yorkshire, The West Riding, 1979, p 157.

Grove Farm, High Street, Carlton. Grade II 29/9/13.

House now subdivided into two. Mid-late C18 with later alterations. Reddish-orange brick with red brick dressings (painted), stone sills and pan tile roof. 2 storeys, 2 first-floor windows. Central and off-centre entrances are plain hardboard doors under flat arches of rubbed red brick, that to right a later insertion. 4-pane sashes throughout under flat arches of rubbed brick. Rubbed brick modillion eaves cornice. Brick coping. Swept pan tile roof. End stacks. Outshut to rear

Non-Listed Buildings of Interest

St Mary's Catholic Church (Station Road/High Street)

Focal point for the large catholic population of the village following its construction by the Stapletons in the 1842. Also founded on a site of worship several centuries older.

Cemetery Chapel (Station Road/High Street)

A now derelict construction in brick and stone with Gothic arches to the windows and doors. Built around 1880, the hexagonal tower on the west end originally had a wooden spire and belfry. These were damaged during the First World War when an aircraft collided with it following takeoff from a nearby field. The remedial work seen today dates from the 1970s. Maintained by the Parish Council at public expense.

Carlton Station (Station Road/A1041)

Opened on the Hull and Barnsley line in 1885, the station is located half a mile to the North of the village. Built in red brickwork with many decorative features and tall ornate chimneys, it's now a private residence and often missed by visitors from the Selby direction.

The Grange (Mill Lane)

Another gentleman's residence built by the Towers in the 1870s for the estate manager. The large, two storey house borders the Broadacres housing estate but is set in extensive grounds with mature trees. The Grange is double-fronted with twin gables and stonework to the numerous windows. These are all vertical sliding sash type, many with twelve or more panes. Ground floor windows are bowed at the front entrance.

Gardeners Cottage (High Street/Low Street Junction)

One of the first impressive residences on the southern entrance to Carlton. It's location near the main entrance to the Towers Estate was no doubt selected by the Beaumonts, who built it for their head gardener in the in 1870s. The property is in dark red/brown brickwork with heavy stone mullions and lintels to the sash windows, which have six panes each. The overhanging roof at the gables has ornate barge boards in a good state of preservation. The Beaumont coat of arms decorates the gable over the front door. Recently extended in sympathy with the original design.

Wesleyan Chapel (High Street)

The highly decorative, two-colour brickwork makes the 1898 Chapel a prominent feature of the High Street. Still much used by various village groups.

Chestnut Croft (High Street)

One of the few large houses in Carlton not financed by the Beaumonts. This residence was built in the 1890s by a millionaire of the Yorkshire wool trade. After he failed to purchase Carlton Towers, he built this as a country home. While unimpressive from the northern aspect, the brickwork frontage on the south wall contains much stonework, including a towering mock belfry with balustraded roof below. There are substantial stone columns supporting a gable over the main entrance. The extensive grounds are completely walled from public gaze and have an impressive northern entrance gated in wrought iron. In recent times, much of the garden area of Chestnut Croft was covered by mock Tudor dwellings complete with half timbered walls. The house is now divided into flats, but retains its original construction, except for uPVC windows to the rear. The roof is tiled and carries several tall and decorative stacks. On these are chimney pots of various types, including the attractive 'Crown' design.

9-15 High Street

The first of the terraced housing seen on entering Carlton from the south. This is a short row of houses originally occupied by workers on the Towers estate farms. These houses are unique in having a frontage set back about a few feet from the public footpath and bounded by a one-metre brick wall. Another interesting feature is the design of the upper floor windows, which are dormer-like and covered by gabled roofs.

The Oddfellows Arms (High Street)

A coaching Inn formerly known as the Red Lion. Remnants of the associated stabling still exists at the rear of the property.

Selby District Council

Civic Centre

Doncaster Road

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