



Croft Conservation Area

Conservation Area Study

*This Study is being carried out by Richmondshire District Council in partnership with
Croft Parish Council*

Croft Conservation Area Study

1.0 Introduction.

- 1.1 The Croft Conservation Area Study is being carried out jointly by the local community, Croft Parish Council and Richmondshire District Council. The Study aims to describe Croft as it is today and **identify** the special character or distinctiveness of its setting, buildings and open spaces. Having identified those special qualities, the Draft Study will examine whether opportunities exist to protect and enhance its character.
- 1.2 By **identifying** what makes Croft special or distinctive, it is suggested that any future change, whether to individual buildings, building groups or the village as a whole, will be based on a considered understanding of the past and present character of the village. Based on this understanding, **future** change will make a positive contribution towards preserving or enhancing its special character.

2.0 Background.

- 2.1 Section 71 of the Planning (Listed Buildings and Conservation Areas) Act 1990, places a duty on Local Planning Authorities “**from** time to time to formulate and publish proposals for the preservation and enhancement” of conservation areas. In simple terms this means the District Council have an obligation firstly, to prepare policies to protect the special character of the conservation area and secondly, to draft ideas to improve its character or appearance.
- 2.2 The first part of this duty has, in part, been met through the conservation policies included within the **Richmondshire** Local Plan. The key purpose of this Study is to examine whether or not there are presently any buildings or spaces that detract **from** the character of the conservation area or which may offer enhancement opportunities.
- 2.3 To place these suggestions in context, it is important however to firstly define the special and distinctive character of the village. The Study focuses on **3** main elements, with the first **2** being factual assessments to define the existing character of Croft Conservation Area, as follows :-
 - (1) the overall form and layout of the village
 - (2) the form and character of buildings
 - (3) opportunities for enhancement
- 2.4 Map 1a, identifies the extent of the conservation area and other statutory and formal designations.

3.0 Form and layout of Croft.

- 3.1 Croft lies on the Yorkshire side of an **important and** ancient crossing of the River Tees. A bridge linking the Counties of Yorkshire and Durham has existed at this point for many centuries, with records of repairs **dating** back to at least 1356¹. The present bridge probably dates from the C15th with significant later alterations². It seems probable, that the river crossing provided the original basis for founding a settlement at this point, though as will become evident, other natural attributes have led directly to its development and unique character.
- 3.2 On crossing Croft Bridge from County Durham, the main road turns sharply left, heading along its tree-lined route in the direction of Northallerton. Almost without realising it, the modern-day motorist has passed Croft by, other than perhaps noticing the imposing building group formed by the Church and Croft Spa Hotel. And the fact that the village of Croft is almost by-passed without notice, is part of its unique charm, form and character.
- 3.3 The village has an unusual **form** in that the majority of its historic development occurred away **from**, rather than alongside or around the main road. This is at odds with other major crossings of the Tees where settlements have developed alongside the main road, for example Piercebridge, **Barnard Castle** and **Yarm**. So why has Croft such an unusual layout evolved in Croft.
- 3.4 Reference is often made to a village being based or influenced by an estate, but rarely is it possible to trace with such accuracy, the development of a village through its direct links not only with a **surviving** Estate, but also its family. The Manor of Croft was granted to Sir **Hammon Clervaux** in 1066³. The Estate remained in the Clervaux family until 1590, when through **marriage**, it passed to the Chaytor family, who still own the **Croft Estate**. The name Clervaux was revived briefly in the C19th when Sir William Chaytor, Bart., built a castellated mansion to the west of Croft. Clervaux Castle, designed by Ignatius Bonomi, was built between 1839 and 1844. The life of the mansion was sadly, short lived. Following use by the army from 1939 to 1945, Clervaux Castle was sold and demolished in 1950⁴.
- 3.5 So firstly, in terms of the period up until the C17th, Croft evolved as an estate village. The spacious layout, with substantial separation between its various buildings are typical of this form of settlement. The second major influence to affect the pattern of evolution occurred in the C17th, when Croft first began to gain prominence as a Spa, with the first bath being erected around 1688⁵. The Spa buildings (now known as the Old Spa), were situated to the west of Croft - see Map 1b. By 1713, the spa waters had gained a considerable reputation, and according to the various publications depicting the history of Croft, 'had acquired such great fame for its medicinal properties that it was sold in London in sealed bottles at a great price'.

¹ Croft, Hurworth, Neasham, Middleton and Dinsdale in old picture postcards - Vera Chapman

² Richmond Architecture - Jane Hatcher

³ The Story of our Village - Croft Women's Institute

⁴ Lost Houses of York and the North Riding - Edward Waterson and Peter Meadows

⁵ Guide to Croft Spa - 1866 - Miss D. Wilkinson

3.6 To accommodate growing numbers of visitors, new buildings began to emerge, yet the open, spacious character of the village was preserved. This process continued throughout the C18th and C19th, with perhaps the most significant single project being the development of the New Spa complex, designed by Ignatius **Bonomi** and opened in 1829⁶. Quiet and seclusion appear central to the image of a Spa, and perhaps provide one answer as to why much of the associated development is sited well away from the road. Extracts from Miss D. **Wilkinson's** Guide to Croft Spa dated 1866, in which she paints a picture of a genteel, elegant village.

"Like radii **from** a centre, several walks diverge from the grounds surrounding the baths, tempting visitors to give exercise to their limbs

"Private lodging-houses, which are a feature of paramount importance at a watering - place, whether inland or at the sea-side, are numerous, yet not congregated together, but built in **lofty**, airy style, enriched with flower gardens in front, this circumstance imparts to them a character of aristocratic, rural comfort, rarely found in the more crowded watering places".

The following extracts from Vera **Chapman's** publication provide a **further** insight into life at the Spa, this time in relation to the Croft Spa Hotel :-

"The hotel catered for New Spa visitors with a billiard room, reading room, smoking room and ballroom or assembly room".

"Towards the end of the century under the Witeringhams the hotel prospered. There was fishing, a stud of thoroughbreds, hunters were stabled, waggonettes, broughams and phaetons were for hire".

3.8 During the early part of the C20th, Croft continued to prosper **from** the spa. A Visitors' Book records the entire Sunderland Football Team of 1901 and apparently, daily bus excursions ran from Tyneside to Croft Spa in the 1920's⁷. But the good times did not last, and the Spa fell into decline. By the 1950's, the New Spa was little used, closed, and soon afterwards was demolished, bringing an end to what might be described as Crofts' hay days.

3.8 The third major influence on the growth and development of the village, and in some respects the Spa, was the coming of the railway, initially via the **Croft** Branch line developed by **Stockton** and Darlington Railways in 1829, and by the Great North of England Railway from 1841⁸. The expansion brought by the railways not only increased the size of Croft, albeit not so dramatically as **Hurworth** and **Hurworth**, but also heralded a change in architectural form. The spacious arrangement of cottages and houses typical of earlier periods was replaced by terraced houses. Map 2a illustrates the distribution of these distinctive architectural styles, on which more detailed comments are made in Section 4.

⁶ Croft, Hurworth, Neasham, Middleton and Dinsdale in old picture postcards - Vera Chapman

⁷ Croft, Hurworth, Neasham, Middleton and Dinsdale in old picture postcards - Vera Chapman

⁸ Croft, Hurworth, Neasham, Middleton and Dinsdale in old picture postcards - Vera Chapman

3.9 So Croft grew from a small estate village to prosper as a Spa from the late C17th to the mid C20th. What survives is a village of unusual form and unique character.

3.10 The character of Croft varies throughout the village, **affected** and **influenced** by the historical and social changes which have shaped its development over the centuries. To **identify** the distinctive character of each part of the conservation area, the village has been divided into 4 areas as follows :-

- (i) Richmond Road
- (ii) Darlington Road
- (iii) Monkend
- (iv) South Parade

3.11 (i) Richmond Road

Approaching Croft on the tree-lined Richmond road, provides little impression of the size of the village. Only as the road drops down past The Terrace, is any perception gained of its scale, where the view opens across the open ground to the north. This open area plays a vital role in defining the spatial character of Croft, and exists for a particular reason. The historic buildings form two distinct clusters, the first being centred upon Croft Hall, and the second incorporating South Terrace and The Terrace, both much later than the Hall.

Croft Hall, the principal house of the Estate, is set in extensive walled gardens to the south of Richmond Road. The Hall is probably C15th in origin, and predates by some margin other buildings in this part of Croft. Richmond Terrace, a pleasing Victorian terrace of 3 brick houses, **Ashgrove** and Garden House are all later buildings, which to a greater or lesser degree, impact upon the setting of **Croft Hall**. The spacious surroundings and relative isolation of Croft Hall are quite deliberate, separation of the principal residence from the remainder of the estate buildings being a common feature of country estates. Understanding the historical layout of the village, enables us to appreciate the important role played by the central open tract of land in defining the historic form and character of Croft.

The group formed by South Terrace and The Terrace, sit on the crest of the valley sweeping down to the river. This elevated location, of The Terrace in particular, adds scale and dominance to the buildings, reflecting the "lofty, airy style" referred to in the 1866 Guide to Croft **Spa**⁹.

The one **building** outside these groupings is Pear Tree Cottage, standing in splendid isolation on the north side of the road, close to its junction with the **Darlington** road. Fortunately, the temptation to introduce **further** buildings into this central open area has been resisted, and the form of the village survives.

⁹ Guide to Croft Spa - 1866 - Miss D. Wilkinson

An appealing aspect of Croft is the rich warmth and colour of the traditional materials used for building. This part of the conservation area provides a **wonderful** array of contrasts ranging from the strongly coloured roughcast render of Croft Hall and Pear Tree Cottage, the elegance and warmth of the **C18th** brindled brickwork of The Terrace, to the flashes of deep red of the local sandstone, here found in boundary walling.

The building groups are linked by important boundary walls and hedges, providing continuity to the frontages and a sense of enclosure. This sense of enclosure is **further** enhanced by the tree cover, particularly at the west end of Richmond Road.

Damage to the roadside verge to the east of Richmond Terrace and the intrusion of overhead wires, detract **from** an otherwise largely unspoilt area.

3.12 (ii) Darlington road

The A167 Darlington road, is the main traffic route through Croft, largely by-passing the bulk of the village. From the south, the heavily tree-lined approach, again provides little perception of the scale of the village. It is not until approaching the Richmond Road junction, when St Peter's Church and Croft Spa Hotel become more prominent, that any real impression is gained of the historic settlement.

To the south of Richmond Road, only the west side of the road is included within the conservation area, being the extensive walled gardens to Croft Hall. Once Richmond Road is reached, the **full** impact of the central open paddocks is evident, whilst the view towards the Church and Bridge remains tightly enclosed by trees. To the east of the road, Woodbine Cottage and The Limes form an attractive small grouping, and to their north, a **C19th** villa, Bridge House, set in extensive grounds. Adjacent to Woodbine Cottage and The Limes is Mole End, a modern house demonstrating considerable respect for its historic setting and an appreciation of local vernacular style.

Croft Spa Hotel and St Peter's Church provide the focus for the northern end of Darlington road which widens before it sweeps right over Croft Bridge. Croft Spa Hotel, built in 1835 by Sir William Chaytor and designed by Ignatius **Bonomi**¹⁰, is a commanding structure, yet sadly appears to compete with the ever widening expanse of carriageway to dominate the scene. The wide sea of tarmac may be very practical, but does little to enhance the setting of this striking building. From Croft Bridge, the full impact of the Hotel is apparent, clearly designed to provide an impressive frontage for the visitor upon arrival from the nearby Railway Station or by road transport.

St Peter's Church and Churchyard form the focal point to terminate the view. The Church dates from **C12th** with **C13th**, **C14th** and **C15th** work and was restored in the late **C19th**¹¹. The Church is built largely of the local red sandstone which outcrops along this part of the Tees valley, contrasting in colour and texture with the light painted, rendered frontage to the Hotel.

¹⁰ **Richmond Architecture - Jane Hatcher**

¹¹ **Statutory List of Buildings of Special Architectural or Historic Interest**

The Church and Croft Spa Hotel mark the beginning of the other half of Croft, which developed to the west of the bridge along South Parade and at **Monkend**.

Frontage walls again have a major role in linking the well dispersed buildings and building groups, and providing a sense of enclosure.

3.13 (iii) **Monkend**

The area to the north of the Church, is known as '**Monkend**' and had monastic connections, "so called **from** being the farthest land the Monks of St Mary of York held in **Yorkshire**"¹². The Croft Women's Institute account of the village history goes **further**, suggesting that a monastery existed on the site of **Monkend Hall**.

Whatever its origins, **Monkend** is certainly one of the most attractive parts of the village in townscape terms. The narrow tree-lined lane leading towards **Monkend Terrace** and **Rectory Cottages** and on towards **Croft Mill**, provides an exceptional composition. The slight bend in the lane and boundary walls adding to the interest and providing a hint of what might be beyond, for example where the tree canopy protrudes from the grounds to **Monkend Hall**. To the west of the lane, set on heavily treed grounds, is **The Old Rectory**, a fine **3** storey brick fronted house dating from the early **C18th**. The **Old Rectory** provides Croft's link with Charles Ludwidge Dodgson, or 'Lewis Carroll' as he was to be better known, the eldest son of the Reverend Charles Dodgson, who served at Croft **from 1843** to 1868.

Rectory Cottages provide a pleasing, but sadly altered composition, butting tightly to the west side of the lane. Beyond **Rectory Cottages** runs the relatively broad tree lined **Rectory Lane**, bounded by substantial walls. To the north of **Rectory Lane**, set in substantial landscaped grounds, is the somewhat secluded **Monkend Hall**, which although possibly of **C16th** origin, is now very much Georgian in **character**¹³. The extensive landscaped grounds are of particular importance to the character of this part of the conservation area, including a magnificent avenue of limes which stretch from **Rectory Cottages** in a westerly direction. Another fine avenue of Lombardy poplars, underplanted with chestnuts designed to preserve the feature in the long term, lines the main drive to **Monkend Hall**.

On the east side of the lane is **Monkend Terrace** dating **from 1865**, and consisting of a terrace of 8 houses built in pairs of slightly varying styles, to which interest is **further** added by the frontage following the slight bend in the lane. North of **Monkend Terrace** are a group of **4** new modern houses, **The Mill Race**, before reaching **Croft Mill**, a former corn water-mill built of red sandstone building, now converted to a house, attractively set against a background of mature trees.

West of **Monkend Hall** is a particularly attractive area of open landscaped grounds generously scattered with mature trees, bounded on its north side by the riverside tree belt.

¹² Guide to Croft Spa - 1866 - Miss D. Wilkinson

¹³ Richmond Architecture - Jane Hatcher

Erosion of the roadside verge, particularly along the **wallside** of The Old Rectory, intrusive overhead wires and the somewhat untidy appearance of Rectory Lane, offer opportunities for enhancement.

3.14 (iv) South Parade

South Parade stretches **from** the Croft Spa Hotel to the western edge of the village, though in character falls into two quite distinct parts. The eastern half, **from** the Croft Spa Hotel to the former School lacks cohesion and is dominated by modern development. The **townscape** and visual qualities of the western half are much higher, dominated by the former School and School House to the south of the road and Victorian brick terraces to the north.

Formerly known as **Kidling** Croft Lane and, somewhat confusingly, Monk's End¹⁴, South Parade represents the major C19th and C20th expansion of Croft. The majority of the C19th growth is represented by the two brick-built terraces which occur in the western half of South Parade. Modern development dominates the area to the east of the former School, including Carroll Place, Lewis Close and houses built in the grounds of The Old Rectory. Fortunately, a degree of continuity is provided by the array of boundary walls, sadly not all of which could be described as traditional. Also dominant is the car park and rear wings of the Croft Spa Hotel, which are not as architecturally pleasing as the main frontage.

To the south of the road, views open to the important open ground between Richmond Road and South Parade, and to the open countryside west of the village.

Trees, particularly those in the area of The Old Rectory, the **Village** Hall and the new School, add considerably to the character of South Parade. Less appealing is the impact of overhead wiring, particularly between the former School and Carroll Place.

3.15 In conclusion, Croft is a fragmented settlement, reflecting its historical growth, with a very distinctive character. Although C20th expansion has to some degree, impacted upon the form and layout of the village, Croft retains its distinctiveness

4.0 **The form and character of buildings.**

4.1 Croft has a an interesting mix of building types which reflect not only the influence of changing architectural styles but equally, the impact of social development. **As** referred to in the previous section, Croft has evolved through a series of major changes in the form and scale of the village, each resulting in a demand for buildings, which in turn, reflect the architectural style of that period. All, however, fall into the category of vernacular architecture.

4.2 So what do we mean by 'vernacular', in relation to an architectural style? Vernacular, is a term widely used in architecture and conservation to refer to the distinctive style of local historic buildings within a particular county, region or village. This can vary

¹⁴ Croft, Hurworth, Neasham, Middleton and Dinsdale in old picture postcards - Vera Chapman

slightly, or in some cases markedly, between areas or regions, and even neighbouring towns or villages. It is not necessarily substantial changes in the overall shape of the buildings, their scale or detail, but **often** relatively minor, yet important differences. For example where the geology of an area has led to the use of a particular type of stone, which when quarried, produces building stone of a specific shape or colour, or perhaps the use of local clays for bricks and **pantiles**. Commonly, the influence of local estates, craftsmen or architects, can result in minor, but important, variations to windows and doors or an overall approach in style. Each of these seemingly small differences build to produce a distinctive architectural style for an area or village.

Basic building styles

4.3 Whilst it is **often** possible to categorise buildings as simply being of the local vernacular style, in the case of Croft, distinctive sub-categories can be defined, as explained below.

4.4 Setting aside modern development, there are 3 very distinctive architectural styles which dominate the form of historic buildings in Aldbrough, which in combination produce a village of high townscape value and genuine architectural quality. In brief they may be described as :-

- (i) formal vernacular
- (ii) informal vernacular
- (iii) C19th terrace vernacular

4.5 **Formal vernacular.** This style is characterised by a very polite approach to design, with well balanced and formal elevations, **often** symmetrical, and the use of features such as moulded architraves (dressed stone surrounds to windows), dressed stone quoins (used to emphasise the comers of a building), and generally high quality wall finishes. Such buildings tend to reflect the fashion of the era in which they were built, but interpreted in a local style. They also tend to be the more substantial structures, sometimes reflecting their historical significance in social terms. Obvious examples are Croft Hall, Monk End Hall, The Old Rectory and Croft Spa Hotel.

4.6 **Informal vernacular.** Generally, but not always, more modest in scale, with slightly less in the way of architectural decoration. The design may be balanced or quite informal in the arrangement of window and door openings, and in the case of Croft, normally 2 storey scale. Examples include, The Terrace, South Terrace, Woodbine Cottage and The Limes.

4.7 **C19th terrace vernacular.** This description does not refer to all buildings constructed during the C19th, but rather the particular architectural style which typifies the distinctive terraced houses that evolved during this period. The design of such terraces is very striking. Simple in form, yet incorporating just a touch of variation between buildings.

4.8 Map 2a highlights the distribution of these building types throughout the village (based on **frontage** properties). The map produces interesting clusters of building types,

emphasising particularly those parts of the village subject to greatest change during the C19th.

4.9 Map 2b identifies those buildings which have largely retained their architectural character and identity based upon the vernacular building styles identified above.

4.10 Other general key characteristics of local vernacular **buildings** include :-

general form :-

a generally quite narrow gutted buildings with gabled roofs

a a high wall to window relationship

- roof pitches tend to be relatively steep, particularly where covered in **pantiles** or where **pantiles** have been replaced (an example being The Limes, which although covered in modern concrete tiles is clearly a roof designed for clay pantiles)

materials :-

a Croft has an interesting mix of materials, with only a limited amount of local natural stone being used (**e.g.** St Peter's Church and Croft Mill). Brick is far more extensively used, particularly for the C18th and C19th terraces (**e.g.** The Terrace and **Monkend** Terrace). Traditional render is also prominent (**e.g.** Croft Hall, The Limes and Croft Spa Hotel), providing contrast and interest

- the quality of local stone is generally poor, of coursed rubble form, except where used for architectural dressings such as quoins, **cills** etc..
- examples of two forms of traditional roof coverings to be found in **Richmondshire** exist within the village, namely clay **pantiles** (**e.g.** Croft Mill) and **Welsh/Westmorland** slates (**e.g.** Croft Spa Hotel (Welsh slates) and The Old Rectory (Westmorland slates)). Stone slates, which are prominent in the west of the District do not occur.

architectural detailing :-

- most domestic buildings have chimney stacks situated at the apex of the roof either at the gable or the junction between buildings. Where the roof is of a hipped form, stacks are located on the gable wall central to the main ridge line. The stacks are usually constructed in materials to match the main walling. Flues are generally built within the thickness of the external wall.
- water tabling (verge coping) is quite a common feature, **usually** in the form of flat, rectangular slabs. Ridge tiles are generally of blue and red clay in a simple half rounded or pointed form. Although some examples of overhanging eaves and verges exist (**e.g.** Bridge House and Ashgrove),

simple plain eaves and verges are common to all local vernacular styles. Decorative eaves and projecting string courses are again a common feature, particularly of the brick terraces.

- quoins (large corner stones) are not commonly used in **Croft**, but there are some examples (e.g. Croft Hall and Croft Mill).
- strong emphasis is given to window openings through the use of a variety of detailing. The simplest form consists of relatively heavy lintels and **cills** to openings, often painted (e.g. Bridge House and Richmond Terrace). Cills are sometimes supported on decorative brackets (South Parade) and this detail is taken **further** at **Monkend Terrace**, where the ground floor windows are decorated with bracketed and canopied heads. Considerable variations on the theme of lintels are found on brick built cottages and houses with the use of flat or solid arch (bricks set on edge), and swept or rounded arches. Full dressed surrounds are found at Croft Hall.
- main entrance doors to the **C18th** and **C19th** terraces are again strongly emphasised, with the opening often framed by a heavy painted surround. Decorative fanlights (over light above the door) are again a typical feature, with a wide variety in style. South Parade, **Monkend Terrace** and Richmond Terrace, all provide examples of this highly decorative detailing. The style of the surrounds to the door openings of the informal vernacular style buildings is altogether more simple, but not without emphasis or elegance. The simple arch headed opening to Woodbine Cottage and the plain surround to The Limes are typical of this more restrained detail.

The distribution of some materials (frontage buildings only) and key design details are illustrated on the following maps :-

Map 3 Historic Buildings : external wall finish

Map 4 Historic Buildings : roof coverings

Map 5 Historic Buildings : window types

Map 6 Historic Buildings : external doors

4.11 Modern development

Croft has absorbed limited development during the **C20th** particularly in the post war period. This development has occurred mainly along South Parade and the **Darlington** road, extending the village outside its original core, and through the development of what might be described as **infill** plots or gap sites, within the core. Although this has tends to merge the quite distinct historic groupings referred to in Section 3, overall, the basic form of the historic core has been preserved.

- 4.12 Scale, massing, materials and detailed design are all crucial to the **successful** interpretation of the local architectural design or style. Whilst new buildings need not copy the design of old, if development is to be **successfully** integrated into a village, the

design should respond to the basics outlined above. This stills leaves immense scope for the architect or designer to interpret the basic design theme.

- 4.13 It must also be **recognised** that awareness and expectation of design quality and its effect upon the character of an area, has increased significantly in the last quarter of the C20th - both public and **government**. Against this background, it is not surprising that those developments which most accurately reflect the defined local architectural styles, are often the most recent. Equally, it can be argued that a greater appreciation now exists on the issue of siting and the importance of the setting and form of settlements.
- 4.14 On reflection, not all modern development has responded to the local architectural style, and in some cases could reasonably be described as 'anywhere architecture'. There are however, some examples of what might be described as good practice, where a clear appreciation and understanding of the local style is evident. There are however good examples, and particular mention should be made of Mole End, a development that demonstrates how a new building can be quietly absorbed into an historic setting. Equally, the overall detailing of houses at The Mill Race to the north of **Monkend Terrace** generally **reflect** the local **architectural** style, although the layout of the development is at odds with the historic form of the village.

5.0 Opportunities for enhancement.

- 5.1 Although **Croft** is an attractive village, it does not follow that all buildings and spaces within the conservation area necessarily contribute **fully** to that attractiveness. Ultimately the aim is to (a) explore whether there are any buildings or areas which are at odds with or spoil the character of the conservation area and (b) to consider how the special character or distinctiveness, as defined in earlier sections of this report, might be best preserved or enhanced.
- 5.2 To set this process in motion, some ideas are set out below, **but it is important to emphasise that these initial thoughts and suggestions are designed to stimulate debate - it is hoped that they will encourage comment from the community and promote other thoughts and ideas.**
- 5.3 Clearly some of the ideas or suggestions will relate to buildings or land in private ownership. It is important to remember that the Conservation Area Study merely represents a list of ideas and opportunities. Individual owners and/or the local community will not be under any obligation to make the changes or improvements suggested.
- 5.4 However, they may be encouraged to think about any suggestions made, and once the Study has been adopted, the findings and recommendations will be considered by the District Council in response to any application for planning permission, Listed Building Consent, conservation area consent or request for grant aid.

6.0 Suggestions for preservation and enhancement schemes

- 6.1 General setting: of the conservation area :-

- (iii) promotion of schemes that seek to restore the architectural character of altered buildings.

Note : restoration of the character of historic buildings may qualify for grant through the District Council's Environmental Improvement Fund and structural repairs to historic buildings under the Historic Buildings Fund

6.3 Future buildings and extensions :-

Although the **Richmondshire** Local Plan does not envisage major planned development at Croft, some thought needs to be given to the impact that **future** development proposals (whether in the **form** of new buildings or through the extension of existing) might have on the character of the conservation area. Having identified the distinctive form and character of Croft it would be possible to provide a form of checklist to direct future decisions in relation to development - this could be adopted as non-statutory supplementary planning guidance and be considered alongside the Local Plan policies.

Such guidance might propose that :

- (i) development should not impede upon the open form and character of Croft (specific areas recognised through Policy **27** of the Local Plan)
- (ii) buildings should be constructed of materials which match local traditional materials
- (iii) design should reflect the distinctive local architectural style both in terms of overall form and detailed design.

Section 3 of this Study identifies the character of the conservation area in terms of its form and layout. The following list of potential schemes is aimed to preserve and enhance the character of the conservation area and address other related concerns raised by the Parish Council :-

- (i) protection of roadside verges vulnerable to over-running by vehicles, particularly at Richmond Road and **Monkend**
- (ii) removal of intrusive overhead wires
- (iii) to producing a management plan for those trees on Parish Council land, to ensure they remain as a long term feature
- (iv) in considering the above, to gear management towards improving wildlife habitats
- (v) to consider reintroducing traditional detailing to **front** boundary walls and railings where lost or inappropriately altered

Note : some of the above ~~may~~ qualify for grant support through the District Council's Environmental Improvement Fund Other grant finding opportunities would be explored

6.2 Existing buildings :-

The survey of the existing buildings within Croft clearly identified that a distinctive character exists, although to some extent this has been eroded by subsequent alterations which have not always recognised that distinctiveness. Many of the buildings within the conservation area are not subject to control in respect of potentially damaging alterations such as the replacement doors and windows. This perhaps represents the greatest threat to the distinctive character of Croft. Options to safeguard and enhance the architectural character could include some or all of the following :-

- (i) production of design guidance (by the District Council) for **future** alterations to direct change towards materials and design detailing which compliments the defined local architectural character.
- (ii) formal control over the **future** alteration of buildings, designed to protect the distinctive character of Croft. The aim would be to control alterations such as the replacement of roof coverings, windows and doors and could be through what is known as an Article 4 Direction. An Article 4 Direction removes permitted development rights (these are the rights granted by Statute to alter dwellings without the need for planning permission within strict limitations) and can be designed to relate for example only to relate only to alterations to the roof covering and **front** elevation. The Article 4 Direction does not place an embargo on change, but rather brings it within the scope of planning control, so the impact of any proposed change can be assessed and controlled. Article 4 Directions are drawn up by the District Council.

6. Church of St. Peter Ref 10123
Grade I
Dating from C12th with C13th, C14th, and C15th work. Restored 1876 and 1887 - 1900
7. Todd tomb Ref 10124
Church of St Peter
Grade I
Chest tomb, c1854
8. Garden wall, Ashgrove Ref 10127
Grade II
Late C17 - early C18' garden wall built of red sandstone
9. Ashgrove Ref 10128
Grade II
Single storey cottage dating from early - mid C19th
10. Croft Spa Hotel Ref 10129
Grade II
Hotel dated 1835, by **Ignatius Bonomi** for Sir William Chaytor
11. The Old Rectory Ref 10136
Grade II
Early C18th Rectory, now house, probably earlier origins. Once the home of "Lewis Carroll", whose father, Rev. Charles Dodgson, was Rector of **Croft** 1843 - 1868
12. Gate pier and walls, Monkend Hall Ref 10137
Grade II
Probably dating from the early C18th

Ancient Monuments and Buildings of Special Architectural or Historic Interest

The following structure is a Scheduled Ancient Monument :-

I. Croft Bridge

The following buildings are included in the Statutory List dated 29 January 1988 :-

1. Croft Bridge Ref. 10117

Grade I

Probably dating from C15'' restored 1673 and 1781, widened on upstream side in 1795 by John Carr

2. Entrance gateway to Bridge House Ref 10118

Grade II

Gates, railings and gate piers, dating from early - mid C19th

3. Bridge House Ref 10119

Grade II

Brick villa dating from early - mid C19th

4. Woodbine Cottage Ref. 10/20

Grade II

Roughcast rendered house dating from late C18th - early C19th

5. Entrance gateway to Bridge House Ref 10121

Grade II

Early C18'' two storey house, roughcast rendered

13. Sundial, Monk End Hall Ref. 10/38
Grade II
Mid - late C19th sundial, some 20 metres south-east of Monkend Hall
14. Monk End Hall Ref. 10/39
Grade II
Mainly early C18th with older, possibly C16th origins and later alterations
15. Stable Mock, Monk End Hall Ref. 10/40
Grade II
Stables and coach-house, now cottage and garage, dating from the late C18th
16. 1 - 4 The Terrace Ref. 10/41
Grade II
Lodging house, now four houses, dating from early - mid C19th
17. Croft Hall Ref. 10/44
Grade II
Manor house, probably C15th in origin and probably rebuilt in late C16th and altered in the early C18th and again c1845.
18. Gate piers and walls, Croft Hall Ref. 10/45
Grade II
Gate piers and walls forming the main entrance to Croft Hall dating from early C18th and early C19th