

North York Moors National Park Authority  
 The Old Vicarage  
 Bondgate  
 Helmsley  
 York  
 YO62 5BP

Telephone: 01439 770657  
 Email: dc@northyorkmoors-npa.gov.uk  
 Website: www.moors.uk.net

## Application for Planning Permission. Town and Country Planning Act 1990

### Publication of planning applications on council websites

Please note that with the exception of applicant contact details and Certificates of Ownership, the information provided on this application form and in supporting documents may be published on the council's website.

If you have provided any other information as part of your application which falls within the definition of personal data under the Data Protection Act which you do not wish to be published on the council's website, please contact the council's planning department.

Please complete using block capitals and black ink.

It is important that you read the accompanying guidance notes as incorrect completion will delay the processing of your application.

| 1. Applicant Name and Address  | 2. Agent Name and Address  |
|--|--|
| Title: <input type="text"/> First name: <input type="text"/>                                     | Title: <input type="text" value="MRS"/> First name: <input type="text" value="KATIE"/>           |
| Last name: <input type="text"/>  | Last name: <input type="text" value="THORN"/>  |
| Company (optional): <input type="text" value="FORESTRY COMMISSION"/>                             | Company (optional): <input type="text" value="FORESTRY COMMISSION"/>                             |
| Unit: <input type="text"/> House number: <input type="text"/> House suffix: <input type="text"/> | Unit: <input type="text"/> House number: <input type="text"/> House suffix: <input type="text"/> |
| House name: <input type="text"/>   | House name: <input type="text"/>   |
| Address 1: <input type="text" value="OUTGANG ROAD"/>   | Address 1: <input type="text" value="OUTGANG ROAD"/>   |
| Address 2: <input type="text"/>  | Address 2: <input type="text" value="NYMNP A"/>  |
| Address 3: <input type="text"/>  | Address 3: <input type="text" value="13 OCT 2008"/>  |
| Town: <input type="text" value="PICKERING"/>   | Town: <input type="text" value="PICKERING"/>   |
| County: <input type="text" value="NORTH YORKSHIRE"/>   | County: <input type="text" value="NORTH YORKSHIRE"/>   |
| Country: <input type="text" value="UK"/>   | Country: <input type="text" value="UK"/>   |
| Postcode: <input type="text" value="YO18 7EL"/>  | Postcode: <input type="text" value="YO18 7EL"/>  |

### 3. Description of Proposed Works

Please describe the proposed works:

CHANGE OF LAND USE FROM TIMBER PRODUCTION TO RECREATIONAL MAZE. THIS WOULD INCLUDE CONSTRUCTION OF A DRY STONE WALL MAZE REQUIRING CLEARANCE OF AN AREA ONE HUNDRED BY ONE HUNDRED METRES IN THE WOODLAND, WHICH WILL NOT BE VISIBLE FROM THE ROAD. AS MANY TREES AS POSSIBLE WILL BE LEFT AND FURTHER TREES PLANTED ONCE CONSTRUCTED.

Has building or works already been carried out or use of land already started?  Yes  No

If Yes, please state the date when building works or use were started (DD/MM/YYYY):  (date must be pre-application submission)

Have the works been completed or change of use already occurred?  Yes  No

If Yes, please state when the works were completed or use occurred (DD/MM/YYYY):  (date must be pre-application submission)

**4. Site Address Details**

Please provide the full postal address of the application site.

Unit:  House number:  House suffix: House name: Address 1: Address 2: Address 3: Town: County: Postcode (optional): Description of location or a grid reference.  
(must be completed if postcode is not known):Easting:  Northing: 

Description:

FOREST BLOCK NEAR JINGLEBY  
TOWER IN DALBY FOREST.**5. Pre-application Advice**Has assistance or prior advice been sought from the local authority about this application?  Yes  No

If Yes, please complete the following information about the advice you were given. (This will help the authority to deal with this application more efficiently).

Please tick if the full contact details are not known, and then complete as much as possible: 

Officer name:

LIZ WALKER

Reference:

Date (DD/MM/YYYY):   
(must be pre-application submission)

Details of pre-application advice received?

**6. Pedestrian and Vehicle Access, Roads and Rights of Way**Is a new or altered vehicle access proposed to or from the public highway?  Yes  No  UnknownIs a new or altered pedestrian access proposed to or from the public highway?  Yes  No  UnknownAre there any new public roads to be provided within the site?  Yes  No  UnknownAre there any new public rights of way to be provided within or adjacent to the site?  Yes  No  UnknownDo the proposals require any diversions /extinguishments and/or creation of rights of way?  Yes  No  Unknown

If you answered Yes to any of the above questions, please show details on your plans/drawings and state the reference of the plan(s)/drawings(s)

**7. Waste Storage and Collection**Do the plans incorporate areas to store and aid the collection of waste?  Yes  No  Unknown

If Yes, please provide details:

Have arrangements been made for the separate storage and collection of recyclable waste?  Yes  No  Unknown

If Yes, please provide details:

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13 OCT 2008

**8. Neighbour and Community Consultation**Have you consulted your neighbours or the local community about the proposal?  Yes  No

If Yes please provide details:

FRIENDS OF DALBY FOREST

**9. Council Employee / Member**Is the applicant or agent related to any member of staff or elected member of the Council?  Yes  No

If Yes, please provide details:

### 10. Materials

If applicable, please state what materials are to be used externally. Include type, colour and name for each material:

|   | Existing<br>(where applicable) | Proposed                       | Not<br>applicable        | Don't<br>Know            | Drawing<br>references if<br>applicable |
|---|--------------------------------|--------------------------------|--------------------------|--------------------------|--|
| Walls                                       |                                | SANDSTONE<br>(RAVENSCAR GROUP) | <input type="checkbox"/> | <input type="checkbox"/> |  |
| Roof  |                                |                                | <input type="checkbox"/> | <input type="checkbox"/> |  |
| Windows                                     |                                |                                | <input type="checkbox"/> | <input type="checkbox"/> |  |
| Doors                                       |                                |                                | <input type="checkbox"/> | <input type="checkbox"/> |  |
| Boundary treatments<br>(e.g. fences, walls) |                                |                                | <input type="checkbox"/> | <input type="checkbox"/> |  |
| Vehicle access and<br>hard-standing         |                                |                                | <input type="checkbox"/> | <input type="checkbox"/> |  |
| Lighting                                    |                                |                                | <input type="checkbox"/> | <input type="checkbox"/> |  |
| Others<br>(please specify)                  |                                |                                | <input type="checkbox"/> | <input type="checkbox"/> |  |

Are you supplying additional information on submitted plan(s)/drawing(s)/design and access statement?

Yes  No

If Yes, please state references for the plan(s)/drawing(s)/design and access statement:

PLEASE SEE THE ATTACHED INFORMATION PACK.

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### 11. Vehicle Parking

Please provide information on the existing and proposed number of on-site parking spaces:

| Type of Vehicle                                  | Total Existing | Total proposed (including spaces retained) | Difference in spaces |
|--|----------------|--|----------------------|
| Cars   |                |  |                      |
| Light goods vehicles/<br>public carrier vehicles |                |  |                      |
| Motorcycles                                      |                |  |                      |
| Disability spaces                                |                |  |                      |
| Cycle spaces                                     |                |  |                      |
| Other (e.g. Bus)                                 |                |  |                      |
| Other (e.g. Bus)                                 |                |  |                      |

### 12. Foul Sewage

Please state how foul sewage is to be disposed of:

- Mains sewer
- Cess pit
- Septic tank
- Other *NA*
- Package treatment plant
- Unknown

Are you proposing to connect to the existing drainage system?  Yes  No

If Yes, please include the details of the existing system on the application drawings and state references for the plan(s)/drawing(s):

### 13. Assessment of Flood Risk

Is the site within an area at risk of flooding? (Refer to the Environment Agency's Flood Map showing flood zones 2 and 3 and consult Environment Agency standing advice and your local planning authority requirements for information as necessary.)

- Yes  No

If Yes, you will need to submit a Flood Risk Assessment to consider the risk to the proposed site.

Is your proposal within 20 metres of a watercourse (e.g. river, stream or beck)?  Yes  No

Will the proposal increase the flood risk elsewhere?  Yes  No  Unknown

How will surface water be disposed of?

- Sustainable drainage system
- Existing watercourse
- Soakaway
- Pond/lake
- Main sewer
- Unknown

### 14. Biodiversity and Geological Conservation

Is there a reasonable likelihood of the following being affected adversely or conserved and enhanced within the application site, or on land adjacent to or near the application site?

a) Protected and priority species:

- Yes, on the development site
- Yes, on land adjacent to or near the proposed development
- No

b) Designated sites, important habitats or other biodiversity features:

- Yes, on the development site
- Yes, on land adjacent to or near the proposed development
- No

c) Features of geological conservation importance:

- Yes, on the development site
- Yes, on land adjacent to or near the proposed development
- No

### 15. Existing Use

Please describe the current use of the site:

TIMBER PRODUCTION

Is the site currently vacant?  Yes  No

If Yes, please describe the last use of the site:

When did this use end (if known)? DD/MM/YYYY   
(date where known may be approximate)

Does the proposal involve any of the following:

Land which is known to be contaminated?  Yes  No

Land where contamination is suspected for all or part of the site?  Yes  No

A proposed use that would be particularly vulnerable to the presence of contamination?  Yes  No

If you have answered Yes to any of the above, you will need to submit an appropriate contamination assessment.

### 6. Trees and Hedges

Are there trees or hedges on the proposed development site?  Yes  No

And/or: Are there trees or hedges on land adjacent to the proposed development site that could influence the development or might be important as part of the local landscape character?  Yes  No

If Yes to either or both of the above, you will need to provide a full Tree Survey, with accompanying plan before your application can be determined. Your Local Planning Authority should make clear on its website what the survey should contain, in accordance with the current 'BS5837: Trees in relation to construction - recommendations'.

### 17. Trade Effluent

Does the proposal involve the need to dispose of trade effluents or waste?  Yes  No

If Yes, please describe the nature, volume and means of disposal of trade effluents or waste:

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### 18. Residential Units (Including Conversion)

Does your proposal include the gain, loss or change of use of residential units?  
 If Yes please complete details of the changes in the tables below:

Yes  No

**NYM / 2008 / 0758 / FL**

#### Proposed Housing

| Market Housing                 | Not known                | Number of Bedrooms |   |   |    |         | Total |
|--------------------------------|--------------------------|--------------------|---|---|----|---------|-------|
|                                |                          | 1                  | 2 | 3 | 4+ | Unknown |       |
| Houses                         | <input type="checkbox"/> |                    |   |   |    |         |       |
| Flats and maisonettes          | <input type="checkbox"/> |                    |   |   |    |         |       |
| Live-work units                | <input type="checkbox"/> |                    |   |   |    |         |       |
| Cluster flats                  | <input type="checkbox"/> |                    |   |   |    |         |       |
| Sheltered housing              | <input type="checkbox"/> |                    |   |   |    |         |       |
| Bedsit/studios                 | <input type="checkbox"/> |                    |   |   |    |         |       |
| Unknown type                   | <input type="checkbox"/> |                    |   |   |    |         |       |
| <b>Totals (a+b+c+d+e+f+g)=</b> |                          |                    |   |   |    |         |       |

| Social Rented                  | Not known                | Number of Bedrooms |   |   |    |         | Total |
|--------------------------------|--------------------------|--------------------|---|---|----|---------|-------|
|                                |                          | 1                  | 2 | 3 | 4+ | Unknown |       |
| Houses                         | <input type="checkbox"/> |                    |   |   |    |         |       |
| Flats and maisonettes          | <input type="checkbox"/> |                    |   |   |    |         |       |
| Live-work units                | <input type="checkbox"/> |                    |   |   |    |         |       |
| Cluster flats                  | <input type="checkbox"/> |                    |   |   |    |         |       |
| Sheltered housing              | <input type="checkbox"/> |                    |   |   |    |         |       |
| Bedsit/studios                 | <input type="checkbox"/> |                    |   |   |    |         |       |
| Unknown type                   | <input type="checkbox"/> |                    |   |   |    |         |       |
| <b>Totals (a+b+c+d+e+f+g)=</b> |                          |                    |   |   |    |         |       |

| Intermediate                   | Not known                | Number of Bedrooms |   |   |    |         | Total |
|--------------------------------|--------------------------|--------------------|---|---|----|---------|-------|
|                                |                          | 1                  | 2 | 3 | 4+ | Unknown |       |
| Houses                         | <input type="checkbox"/> |                    |   |   |    |         |       |
| Flats and maisonettes          | <input type="checkbox"/> |                    |   |   |    |         |       |
| Live-work units                | <input type="checkbox"/> |                    |   |   |    |         |       |
| Cluster flats                  | <input type="checkbox"/> |                    |   |   |    |         |       |
| Sheltered housing              | <input type="checkbox"/> |                    |   |   |    |         |       |
| Bedsit/studios                 | <input type="checkbox"/> |                    |   |   |    |         |       |
| Unknown type                   | <input type="checkbox"/> |                    |   |   |    |         |       |
| <b>Totals (a+b+c+d+e+f+g)=</b> |                          |                    |   |   |    |         |       |

| Key worker                     | Not known                | Number of Bedrooms |   |   |    |         | Total |
|--------------------------------|--------------------------|--------------------|---|---|----|---------|-------|
|                                |                          | 1                  | 2 | 3 | 4+ | Unknown |       |
| Houses                         | <input type="checkbox"/> |                    |   |   |    |         |       |
| Flats and maisonettes          | <input type="checkbox"/> |                    |   |   |    |         |       |
| Live-work units                | <input type="checkbox"/> |                    |   |   |    |         |       |
| Cluster flats                  | <input type="checkbox"/> |                    |   |   |    |         |       |
| Sheltered housing              | <input type="checkbox"/> |                    |   |   |    |         |       |
| Bedsit/studios                 | <input type="checkbox"/> |                    |   |   |    |         |       |
| Unknown type                   | <input type="checkbox"/> |                    |   |   |    |         |       |
| <b>Totals (a+b+c+d+e+f+g)=</b> |                          |                    |   |   |    |         |       |

#### Existing Housing

| Market Housing                 | Not known                | Number of Bedrooms |   |   |    |         | Total |
|--------------------------------|--------------------------|--------------------|---|---|----|---------|-------|
|                                |                          | 1                  | 2 | 3 | 4+ | Unknown |       |
| Houses                         | <input type="checkbox"/> |                    |   |   |    |         |       |
| Flats and maisonettes          | <input type="checkbox"/> |                    |   |   |    |         |       |
| Live-work units                | <input type="checkbox"/> |                    |   |   |    |         |       |
| Cluster flats                  | <input type="checkbox"/> |                    |   |   |    |         |       |
| Sheltered housing              | <input type="checkbox"/> |                    |   |   |    |         |       |
| Bedsit/studios                 | <input type="checkbox"/> |                    |   |   |    |         |       |
| Unknown type                   | <input type="checkbox"/> |                    |   |   |    |         |       |
| <b>Totals (a+b+c+d+e+f+g)=</b> |                          |                    |   |   |    |         |       |

| Social Rented                  | Not known                | Number of Bedrooms |   |   |    |         | Total |
|--------------------------------|--------------------------|--------------------|---|---|----|---------|-------|
|                                |                          | 1                  | 2 | 3 | 4+ | Unknown |       |
| Houses                         | <input type="checkbox"/> |                    |   |   |    |         |       |
| Flats and maisonettes          | <input type="checkbox"/> |                    |   |   |    |         |       |
| Live-work units                | <input type="checkbox"/> |                    |   |   |    |         |       |
| Cluster flats                  | <input type="checkbox"/> |                    |   |   |    |         |       |
| Sheltered housing              | <input type="checkbox"/> |                    |   |   |    |         |       |
| Bedsit/studios                 | <input type="checkbox"/> |                    |   |   |    |         |       |
| Unknown type                   | <input type="checkbox"/> |                    |   |   |    |         |       |
| <b>Totals (a+b+c+d+e+f+g)=</b> |                          |                    |   |   |    |         |       |

| Intermediate                   | Not known                | Number of Bedrooms |   |   |    |         | Total |
|--------------------------------|--------------------------|--------------------|---|---|----|---------|-------|
|                                |                          | 1                  | 2 | 3 | 4+ | Unknown |       |
| Houses                         | <input type="checkbox"/> |                    |   |   |    |         |       |
| Flats and maisonettes          | <input type="checkbox"/> |                    |   |   |    |         |       |
| Live-work units                | <input type="checkbox"/> |                    |   |   |    |         |       |
| Cluster flats                  | <input type="checkbox"/> |                    |   |   |    |         |       |
| Sheltered housing              | <input type="checkbox"/> |                    |   |   |    |         |       |
| Bedsit/studios                 | <input type="checkbox"/> |                    |   |   |    |         |       |
| Unknown type                   | <input type="checkbox"/> |                    |   |   |    |         |       |
| <b>Totals (a+b+c+d+e+f+g)=</b> |                          |                    |   |   |    |         |       |

| Key worker                     | Not known                | Number of Bedrooms |   |   |    |         | Total |
|--------------------------------|--------------------------|--------------------|---|---|----|---------|-------|
|                                |                          | 1                  | 2 | 3 | 4+ | Unknown |       |
| Houses                         | <input type="checkbox"/> |                    |   |   |    |         |       |
| Flats and maisonettes          | <input type="checkbox"/> |                    |   |   |    |         |       |
| Live-work units                | <input type="checkbox"/> |                    |   |   |    |         |       |
| Cluster flats                  | <input type="checkbox"/> |                    |   |   |    |         |       |
| Sheltered housing              | <input type="checkbox"/> |                    |   |   |    |         |       |
| Bedsit/studios                 | <input type="checkbox"/> |                    |   |   |    |         |       |
| Unknown type                   | <input type="checkbox"/> |                    |   |   |    |         |       |
| <b>Totals (a+b+c+d+e+f+g)=</b> |                          |                    |   |   |    |         |       |

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**Total existing residential units**  
 (A+B+C+D)=

**Total proposed residential units**  
 (E+F+G+H)=

**Total net gain / loss of residential units**

### 19. All Types of Development: Non-residential Floorspace

Does your proposal involve the loss, gain or change of use of non-residential floorspace?  Yes  No

If you have answered Yes to the question above please add details in the following table:

| Use class/type of use               | Not appl                 | Existing gross internal floorspace (square metres) | Gross internal floorspace to be lost by change of use or demolition (square metres) | Total gross internal floorspace proposed (including change of use)(square metres) | Net additional gross internal floorspace following development (square metres) |
|-------------------------------------|--------------------------|--|---|---|--|
| A1                                  | <input type="checkbox"/> |  |   |   |  |
| Shops                               | <input type="checkbox"/> |  |   |   |  |
| Net tradable area:                  | <input type="checkbox"/> |  |   |   |  |
| A2                                  | <input type="checkbox"/> |  |   |   |  |
| Financial and professional services | <input type="checkbox"/> |  |   |   |  |
| A3                                  | <input type="checkbox"/> |  |   |   |  |
| Restaurants and cafes               | <input type="checkbox"/> |  |   |   |  |
| A4                                  | <input type="checkbox"/> |  |   |   |  |
| Drinking establishments             | <input type="checkbox"/> |  |   |   |  |
| A5                                  | <input type="checkbox"/> |  |   |   |  |
| Hot food takeaways                  | <input type="checkbox"/> |  |   |   |  |
| B1 (a)                              | <input type="checkbox"/> |  |   |   |  |
| Office (other than A2)              | <input type="checkbox"/> |  |   |   |  |
| B1 (b)                              | <input type="checkbox"/> |  |   |   |  |
| Research and development            | <input type="checkbox"/> |  |   |   |  |
| B1 (c)                              | <input type="checkbox"/> |  |   |   |  |
| Light industrial                    | <input type="checkbox"/> |  |   |   |  |
| B2                                  | <input type="checkbox"/> |  |   |   |  |
| General industrial                  | <input type="checkbox"/> |  |   |   |  |
| B8                                  | <input type="checkbox"/> |  |   |   |  |
| Storage or distribution             | <input type="checkbox"/> |  |   |   |  |
| C1                                  | <input type="checkbox"/> |  |   |   |  |
| Hotels and halls of residence       | <input type="checkbox"/> |  |   |   |  |
| C2                                  | <input type="checkbox"/> |  |   |   |  |
| Residential institutions            | <input type="checkbox"/> |  |   |   |  |
| D1                                  | <input type="checkbox"/> |  |   |   |  |
| Non-residential institutions        | <input type="checkbox"/> |  |   |   |  |
| D2                                  | <input type="checkbox"/> |  |   |   |  |
| Assembly and leisure                | <input type="checkbox"/> |  |   |   |  |
| OTHER                               | <input type="checkbox"/> |  |   |   |  |
| Please specify                      | <input type="checkbox"/> |  |   |   |  |
|                                     | <input type="checkbox"/> |  |   |   |  |
| Total                               |                          |  |   |   |  |

In addition, for hotels, residential institutions and hostels, please additionally indicate the loss or gain of rooms

| Use class | Type of use              | Not applicable           | Existing rooms to be lost by change of use or demolition | Total rooms proposed (including changes of use) | Net additional rooms |
|-----------|--------------------------|--------------------------|--|---|----------------------|
| C1        | Hotels                   | <input type="checkbox"/> |  |   |                      |
| C2        | Residential Institutions | <input type="checkbox"/> |  |   |                      |
| Other     | Hostels                  | <input type="checkbox"/> |  |   |                      |

### 20. Employment

Please complete the following information regarding employees:

|                    | Full-time | Part-time | Total full-time equivalent | Not known                           |
|--------------------|-----------|-----------|----------------------------|-------------------------------------|
| Existing employees |           |           |                            |                                     |
| Proposed employees |           |           |                            | <input checked="" type="checkbox"/> |

### 21. Hours of Opening

Please state the hours of opening for each non-residential use proposed:

| Use        | Monday to Friday | Saturday | Sunday and Bank Holidays | Not known            |
|------------|------------------|----------|--------------------------|----------------------|
| RECREATION | 14 HOURS         | 14 HOURS | 14 HOURS                 | NYMNP<br>13 OCT 2008 |
|            |                  |          |                          |                      |

### 22. Site Area

Please state the site area in hectares (ha)

### 23. Industrial or Commercial Processes and Machinery

Please describe the activities and processes which would be carried out on the site and the end products including plant, ventilation or air conditioning. Please include the type of machinery which may be installed on site:

NYM / 2008 / 0 7 5 8 / F L

Is the proposal a waste management development?  Yes  No

If the answer is Yes, Please complete the following table:

|  | Not applicable           | The total capacity of the void in cubic metres, including engineering surcharge and making no allowance for cover or restoration material (or tonnes if solid waste or litres if liquid waste) | Please provide the maximum annual operational throughput of the following waste streams: |
|--|--------------------------|--|--|
| Inert landfill   | <input type="checkbox"/> |  |  |
| Non-hazardous landfill   | <input type="checkbox"/> |  |  |
| Hazardous landfill   | <input type="checkbox"/> |  |  |
| Energy from waste incineration                                     | <input type="checkbox"/> |  |  |
| Other incineration   | <input type="checkbox"/> |  |  |
| Landfill gas generation plant                                      | <input type="checkbox"/> |  |  |
| Pyrolysis/gasification   | <input type="checkbox"/> |  |  |
| Metal recycling site   | <input type="checkbox"/> |  |  |
| Transfer stations  | <input type="checkbox"/> |  |  |
| Material recovery/recycling facilities (MRFs)                      | <input type="checkbox"/> |  |  |
| Household civic amenity sites                                      | <input type="checkbox"/> |  |  |
| Open windrow composting  | <input type="checkbox"/> |  |  |
| In-vessel composting   | <input type="checkbox"/> |  |  |
| Anaerobic digestion  | <input type="checkbox"/> |  |  |
| Any combined mechanical, biological and/or thermal treatment (MBT) | <input type="checkbox"/> |  |  |
| Sewage treatment works   | <input type="checkbox"/> |  |  |
| Other treatment  | <input type="checkbox"/> |  |  |
| Recycling facilities construction, demolition and excavation waste | <input type="checkbox"/> |  |  |
| Storage of waste   | <input type="checkbox"/> |  |  |
| Other waste management   | <input type="checkbox"/> |  |  |
| Other developments   | <input type="checkbox"/> |  |  |

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 13 OCT 2008

Please provide the maximum annual operational throughput of the following waste streams:

|   |  |
|---|--|
| Municipal                               |  |
| Construction, demolition and excavation |  |
| Commercial and industrial               |  |
| Hazardous                               |  |

If this is a landfill application you will need to provide further information before your application can be determined. Your waste planning authority should make clear what information it requires on its website.

### 24. Hazardous Substances

Does the proposal involve the use or storage of any of the following materials in the quantities stated below?  Yes  No  Not applicable

If Yes, please provide the amount of each substance that is involved:

|   |  |   |
|---|--|---|
| Acrylonitrile (tonnes) <input type="text"/> | Ethylene oxide (tonnes) <input type="text"/>       | Phosgene (tonnes) <input type="text"/>            |
| Ammonia (tonnes) <input type="text"/>       | Hydrogen cyanide (tonnes) <input type="text"/>     | Sulphur dioxide (tonnes) <input type="text"/>     |
| Bromine (tonnes) <input type="text"/>       | Liquid oxygen (tonnes) <input type="text"/>        | Flour (tonnes) <input type="text"/>               |
| Chlorine (tonnes) <input type="text"/>      | Liquid petroleum gas (tonnes) <input type="text"/> | Refined white sugar (tonnes) <input type="text"/> |
| Other: <input type="text"/>                 | Other: <input type="text"/>                        |   |
| Amount (kilograms): <input type="text"/>    | Amount (kilograms): <input type="text"/>           |   |

08/758

NYM / 2008 / 0758 / FL

11. Certificates (continued)

CERTIFICATE OF OWNERSHIP - CERTIFICATE D

Town and Country Planning (General Development Procedure) Order 1995 Certificate under Article 7

I certify/ The applicant certifies that:

- Certificate A cannot be issued for this application
- All reasonable steps have been taken to find out the names and addresses of everyone else who, on the day 21 days before the date of this application, was the owner (owner is a person with a freehold interest or leasehold interest with at least 7 years left to run) of any part of the land to which this application relates, but I have/ the applicant has been unable to do so.

The steps taken were:

[Empty box for steps taken]

Notice of the application has been published in the following newspaper (circulating in the area where the land is situated):

[Empty box for newspaper name]

On the following date (which must not be earlier than 21 days before the date of the application):

[Empty box for date]

Signed - Applicant:

[Empty box for applicant signature]

Or signed - Agent:

[Empty box for agent signature]

Date (DD/MM/YYYY):

[Empty box for date]

Town and Country Planning (General Development Procedure) Order 1995 Certificate under Article 7

Agricultural Land Declaration - You Must Complete Either A or B

(A) None of the land to which the application relates is, or is part of, an agricultural holding.

Signed - Applicant:

[Empty box for applicant signature]

Or signed - Agent:

[Redacted box for agent signature]

Date (DD/MM/YYYY):

26 11 2008

B) I have/ The applicant has given the requisite notice to every person other than myself/ the applicant who, on the day 21 days before the date of this application, was a tenant of an agricultural holding on all or part of the land to which this application relates, as listed below:

| Name of Tenant | Address | Date Notice Served |
|----------------|---------|--------------------|
|                |         |                    |
|                |         |                    |
|                |         |                    |
|                |         |                    |
|                |         |                    |

NYM NPA  
28 NOV 2008

Signed - Applicant:

[Empty box for applicant signature]

Or signed - Agent:

[Empty box for agent signature]

Date (DD/MM/YYYY):

[Empty box for date]

12. Planning Application Requirements - Checklist

Please read the following checklist to make sure you have sent all the information in support of your proposal. Failure to submit all information required will result in your application being deemed invalid. It will not be considered valid until all information required by the Local Planning Authority has been submitted.

- 3 copies of a completed and dated application form:
- 3 copies of a plan which identifies the land to which the application relates drawn to an identified scale and showing the direction of North:
- 3 copies of other plans and drawings or information necessary to describe the subject of the application:
- 3 copies of a design and access statement where proposed works fall within one of the following designated areas: 
  - National Park
  - Site of special scientific interest
  - Conservation area
  - Area of outstanding natural beauty
  - World Heritage Site
  - The Broads
- The correct fee:
- 3 copies of the completed, dated Article 7 Certificate (Agricultural Holdings):
- 3 copies of the completed, dated Ownership Certificate (A, B, C or D - as applicable):

13. Declaration

I/we hereby apply for planning permission/consent as described in this form and the accompanying plans/drawings and additional information.

Signed - Applicant:

[Empty box for applicant signature]

Or signed - Agent:

[Empty box for agent signature]

Date (DD/MM/YYYY):

[Empty box for date]

(date cannot be pre-application)



**25. Certificates (continued)**

**CERTIFICATE OF OWNERSHIP - CERTIFICATE D**

**Town and Country Planning (General Development Procedure) Order 1995 Certificate under Article 7**

I certify/ The applicant certifies that:

- Certificate A cannot be issued for this application
- All reasonable steps have been taken to find out the names and addresses of everyone else who, on the day 21 days before the date of this application, was the owner (*owner is a person with a freehold interest or leasehold interest with at least 7 years left to run*) of any part of the land to which this application relates, but I have/ the applicant has been unable to do so.

The steps taken were:

Notice of the application has been published in the following newspaper (circulating in the area where the land is situated):

On the following date (which must not be earlier than 21 days before the date of the application):

Signed - Applicant:

Or signed - Agent:

Date (DD/MM/YYYY):

**AGRICULTURAL HOLDINGS CERTIFICATE**

**Town and Country Planning (General Development Procedure) Order 1995 Certificate under Article 7**

**Agricultural Land Declaration - You Must Complete Either A or B**

(A) None of the land to which the application relates is, or is part of, an agricultural holding.

Signed - Applicant:

Or signed - Agent:

Date (DD/MM/YYYY):

B) I have/ The applicant has given the requisite notice to every person other than myself/ the applicant who, on the day 21 days before the date of this application, was a tenant of an agricultural holding on all or part of the land to which this application relates, as listed below:

| Name of Tenant | Address | Date Notice Served |
|----------------|---------|--------------------|
|                |         |                    |
|                |         |                    |
|                |         |                    |
|                |         |                    |
|                |         |                    |

**NYMNPA**  
27 NOV 2008

Signed - Applicant:

Or signed - Agent:

Date (DD/MM/YYYY):

**26. Planning Application Requirements - Checklist**

Please read the following checklist to make sure you have sent all the information in support of your proposal. Failure to submit all information required will result in your application being deemed invalid. It will not be considered valid until all information required by the Local Planning Authority has been submitted.

- |  |   |
|--|---|
| <p>3 copies of a completed and dated application form: <input type="checkbox"/></p> <p>3 copies of the plan which identifies the land to which the application relates drawn to an identified scale and showing the direction of North: <input type="checkbox"/></p> <p>3 copies of other plans and drawings or information necessary to describe the subject of the application: <input type="checkbox"/></p> | <p>The correct fee: <input type="checkbox"/></p> <p>3 copies of a design and access statement: <input type="checkbox"/></p> <p>3 copies of the completed, dated Article 7 Certificate (Agricultural Holdings): <input type="checkbox"/></p> <p>3 copies of the completed, dated Ownership Certificate (A, B, C, or D - as applicable): <input type="checkbox"/></p> |
|--|---|

**27. Declaration**

I/we hereby apply for planning permission/consent as described in this form and the accompanying plans/drawings and additional information.

Signed - Applicant:

Or signed - Agent:

Date (DD/MM/YYYY):

30/10/2008

(date cannot be pre-application)

08/0758  
PT1

# VALIDATION CHECKLIST

## PLANNING PERMISSION

### Other than Householder Applications



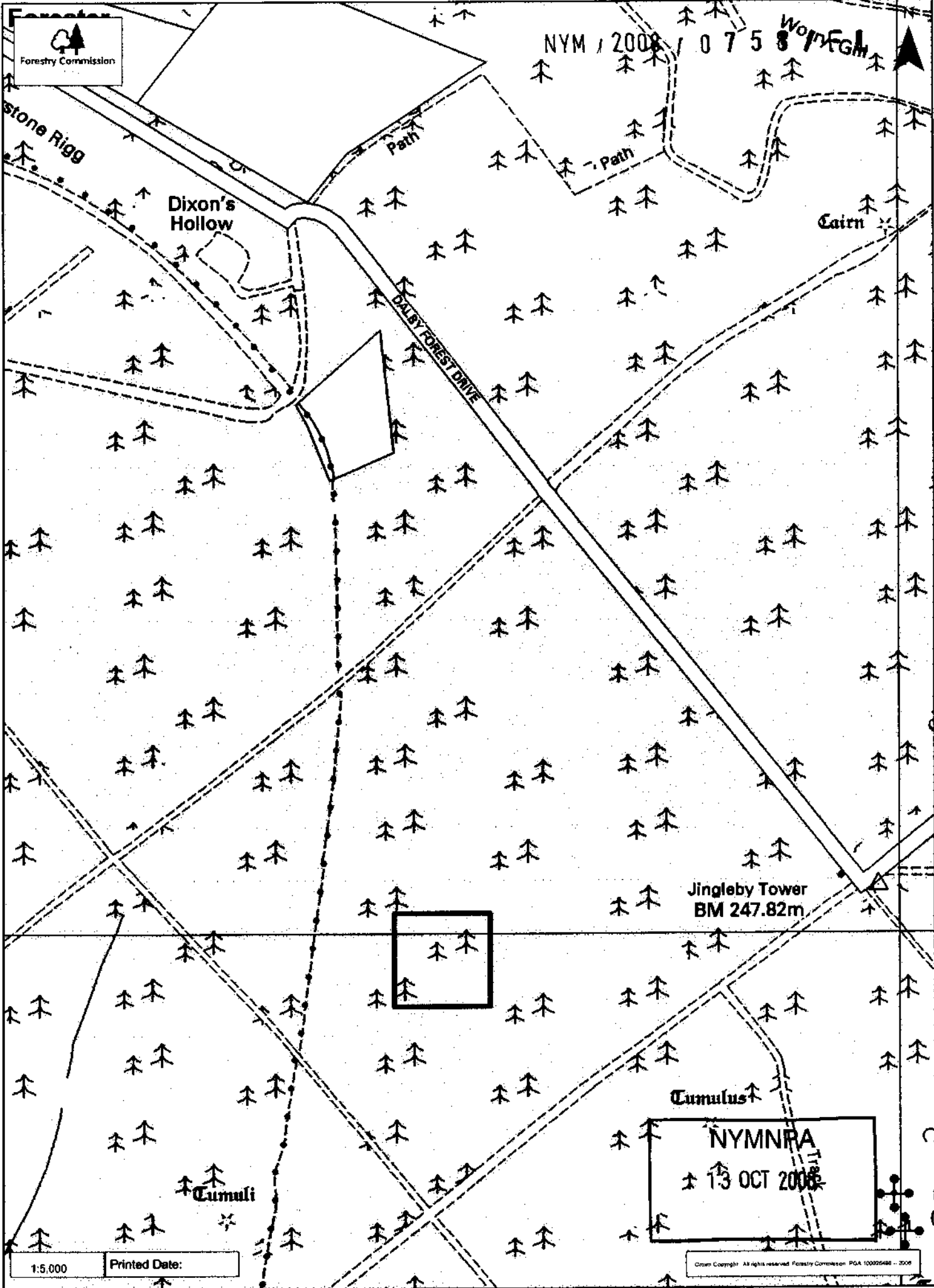
Please complete the attached checklist to indicate what you have included with your application. All plans should include paper size, key dimensions and scale.

**STANDARD REQUIREMENTS:**

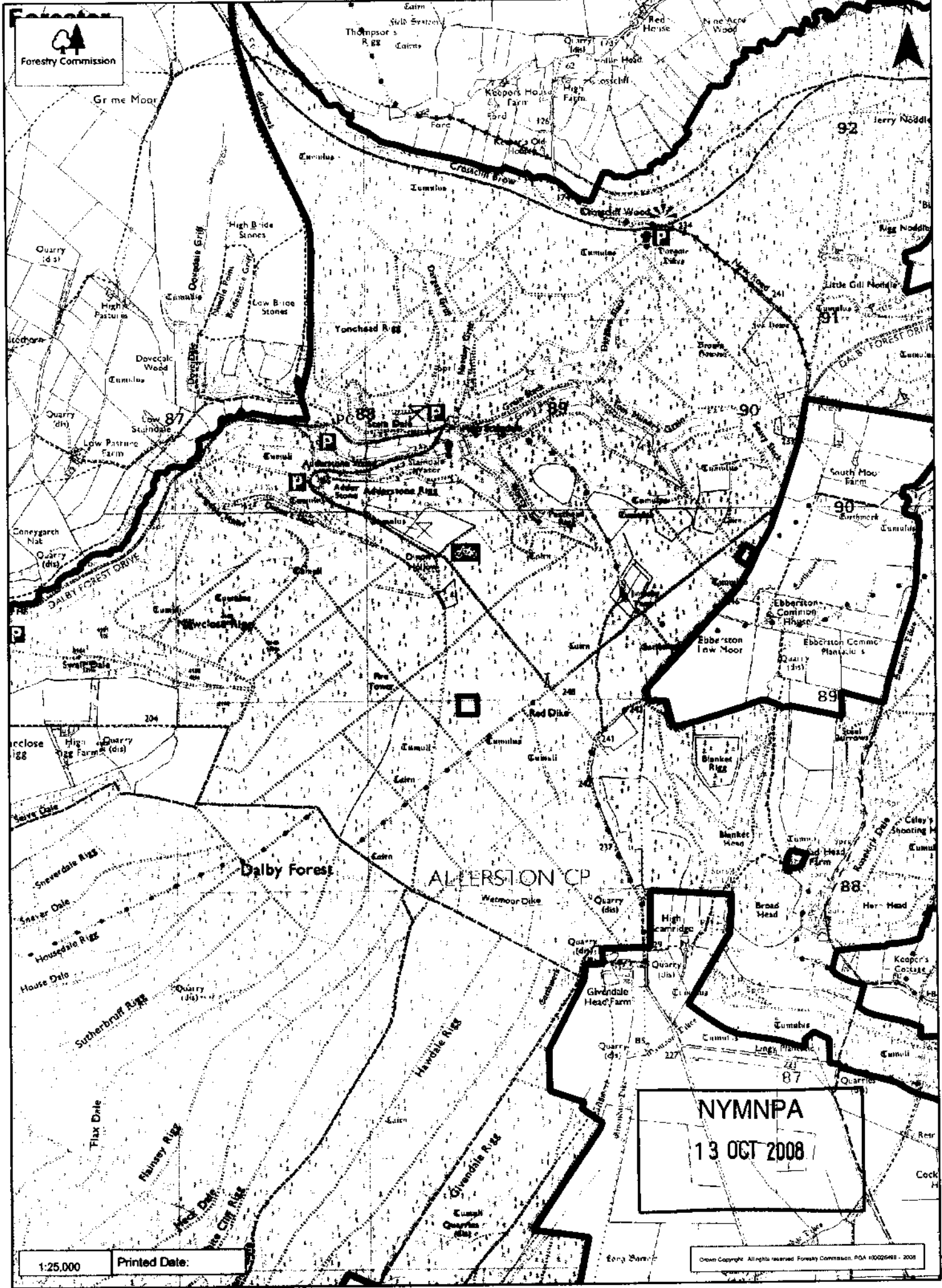
(1 original and 3 copies to be supplied unless that application is submitted electronically)

- |  |   |   |
|--|---|---|
| <b>Completed application form</b>  | YES <input checked="" type="checkbox"/> | N/A <input type="checkbox"/>            |
| <b>Completed Certificate of Ownership, A, B, C or D as required by Article 7 of the Town and Country Planning (General Development Procedure) Order 1995 and by Regulation 6 of the Planning (Listed Building and Conservation Areas) regulations 1990.</b>  | YES <input checked="" type="checkbox"/> | N/A <input type="checkbox"/>            |
| <b>Agricultural Holdings Certificate as required by Article 7 of the Town and Country Planning (General Development Procedure) Order 1995</b>  | YES <input type="checkbox"/>            | N/A <input checked="" type="checkbox"/> |
| <b>Location Plan at a scale of 1:2500 or 1:1250 with your application site edged red and any other land in your ownership edged in blue.</b>   | YES <input checked="" type="checkbox"/> | N/A <input type="checkbox"/>            |
| <b>Existing and proposed site layout plans at a scale of 1:100, 1:200 or 1:500</b>   | YES <input type="checkbox"/>            | N/A <input checked="" type="checkbox"/> |
| <b>Existing and proposed elevations to a scale of 1:50 or 1:100</b>  | YES <input type="checkbox"/>            | N/A <input checked="" type="checkbox"/> |
| <b>Existing and proposed floor plans to a scale of 1:50 or 1:100</b>   | YES <input type="checkbox"/>            | N/A <input checked="" type="checkbox"/> |
| <b>Existing and proposed roof plans to a scale of 1:50 or 1:100 – if the proposal alters the existing roof</b>   | YES <input type="checkbox"/>            | N/A <input checked="" type="checkbox"/> |
| <b>Existing and proposed sections and finished floor levels at a scale of not less than 1:100</b>  | YES <input type="checkbox"/>            | N/A <input checked="" type="checkbox"/> |
| <b>Design and Access Statement unless material change of use, engineering or mining works</b>  | YES <input checked="" type="checkbox"/> | N/A <input type="checkbox"/>            |
| <b>Application fee</b><br>Please consult our enclosed Schedule of Fees.<br>Cheques are to be made payable to NYMNPA  | YES <input checked="" type="checkbox"/> | NO <input type="checkbox"/>             |
| <b>Manufacturers specification/leaflet, for proposals incorporating plant/machinery (swimming pools/wind turbines)</b><br>Please highlight the exact information within the leaflet that relates to the development proposal. Please also see the Authority's website for Planning Advice Note 3 – Renewable Energy<br><a href="http://www.moors.uk.net/uploads/publication/6245.pdf">http://www.moors.uk.net/uploads/publication/6245.pdf</a> | YES <input type="checkbox"/>            | NO <input checked="" type="checkbox"/>  |

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1:25,000 Printed Date:

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## **THE DALBY FOREST MAZE**

Mazes have an extraordinary presence, a maze once seen cannot be ignored, it draws you in like a magnet then proceeds to challenge, puzzle, infuriate and delight in turn, until its goal is reached. Mazes have been exerting this maddening fascination for thousands of years. The maze we hope to build in Dalby Forest, the first drystone wall maze, will do all this and more. Not only will the maze serve as an unusual and intriguing source of amusement for all ages, it will stand as a permanent and unique exhibition exemplifying the craft of the Dry Stone Waller. It will display and interpret the characteristic and practical application of the craft in our landscape.

Mazes are essentially a practical art with various hallmarks containing twists and turns definite angles and hairpin bends, although smooth progress in straight lines and steady curves is repeatedly disrupted by the design, a maze is fundamentally intended for movement. The furniture and special applications found within the field and garden walls across the North Yorkshire Moors and Dales will be incorporated within the walls of the maze, to conspire with it, misleading, hindering and assisting the visitors along their journey to the goal. The acid test for the design is that the visitors appreciate this experience totally.

The design will aim to strike the right balance of technical problems, too little puzzlement, too long a puzzle, too complicated; the hallowed design maxim "less is more" is most relevant to this design. Using the ancient craft of drystone walling as the method of construction, construction in its purest form, the artisan employs only hand and eye to bring the unformed idea into being. It seems therefore only natural that the design should be a reflection of this skilful and simplistic approach to building in the natural environment.

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13 OCT 2008

## **EXTRACTS FROM THE ART OF THE MAZE BY ADRIAN FISHER AND GEORGE GERSTER**

In our 'designer' age, there is an underlying truth that precision marketing, meticulous research, effective design and excellent quality are needed to make things happen. One cultural trend has been towards greater formality in all aspects of art and design. Increasing leisure has stimulated a reawakened appreciation of fine gardens and open spaces, and of mazes with their sculptural and almost architectural qualities.

The pace of maze innovation has never been greater with more innovative developments in maze design in the last decade than in the previous hundred.

Mazes have proved ideal for today's mass tourism, recreation and family leisure. In Japan, one of the world's most overcrowded countries, more than two hundred mazes were built within five years.

As an artefact on a human scale, a maze establishes an oasis of calm and an environment of beauty, which people of all ages can experience where they can mingle and play or just stay around and watch.

Increasing awareness of the world's fragile ecological balance is also stimulating a re-evaluation of the spiritual challenges that face mankind. Here again the ubiquitous maze flourishes, whether maintaining a link with the mysterious landscapes of the past or providing a continuous source of inspiration for the modern Christian church. New labyrinths are being created in traditional ways for active, processional and ritual use.

All these factors help explain why today's fascination with mazes has never been greater. But they still do not penetrate the deeper riddle of why the labyrinth has excited such strong interest down the ages for over four millennia.

The concentric rings of a labyrinth attract attention like a magnet. A maze motif on a page of print instantly draws the human eye...yet no mere pattern can command such vigorous pervasiveness. Unlike the natural beauty of ribbed sand on a beach or concentric tree-rings, mazes are man-made, designed for a purpose. That purpose is to be solved. Yet on its own the physical sensation of passing through a maze or labyrinth does not explain their longevity.

Mathematically, the maze is a paradox. Seemingly symmetrical, true symmetry is the one form it can never take, since it must contain an entrance and have an exit to its goal. Puzzle mazes can appear a tough mathematical challenge, yet can yield to intuitive perceptual skills. A maze must have a solution that can be demonstrated; an insoluble maze would be both invalid and not a maze.

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The answer seems to lie in the overwhelming human appeal of the maze. Myths and legends ooze from every pore. Stories and anecdotes latch themselves like muscle tissue to the skeletal bones of stone, turf and hedge, bringing this art form to life as a vibrant part of mankind's culture. The maze has proved a powerful prompt in sustaining an oral tradition on fundamental issues of life and love, security and prosperity, birth and death, earliest origins and life hereafter.

The physical structure of the maze offers a superb framework for a distinctive art form - part symbolic, part tortuous, part rewarding. By implanting deeper significance within this art form, mankind has ensured the greater endurance both of the ideas contained within and the physical labyrinth themselves.... Indeed, when a maze only aims to be a puzzle, the symbolic aspect and much of its fascination is lost.

The impact of a maze in the landscape is created as much by the choice of materials and visual texture as from its location and setting.... The design can include carefully chosen materials, to contribute to its setting and enhance the landscape.

---

*Adrian Fisher is internationally recognised as the world's foremost maze designer. He has created over 200 mazes world-wide in 17 countries across 5 continents, designed the world's first cornfield maze, has set 4 Guinness World Records and is the world's leading designer of mirror mazes.*

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## HISTORY

Examples of building with drystone can be found throughout the British Isles and soaks through the pages of our history books. The walling-in of the rocky uplands of Britain began well back in prehistory, during the period when nomadic pastoral and hunting life gradually gave way to settled farming. No precise date can be assigned to this early agricultural revolution, but it is documented that examples of drystone walling dating back to 600BC have been identified in Swaledale. Experts believe that the skill was perfected in Neolithic times and there is evidence that Britons were constructing drystone walls long before the Romans landed on British shores, which means some walls may be over 2,000 years old. Many of the ruin monasteries in North Yorkshire, some dating from Norman times, have also revealed evidence of drystone walls within their grounds and nearby countryside. So there is good reason for believing that many examples in Yorkshire are more than 1,000 years old.

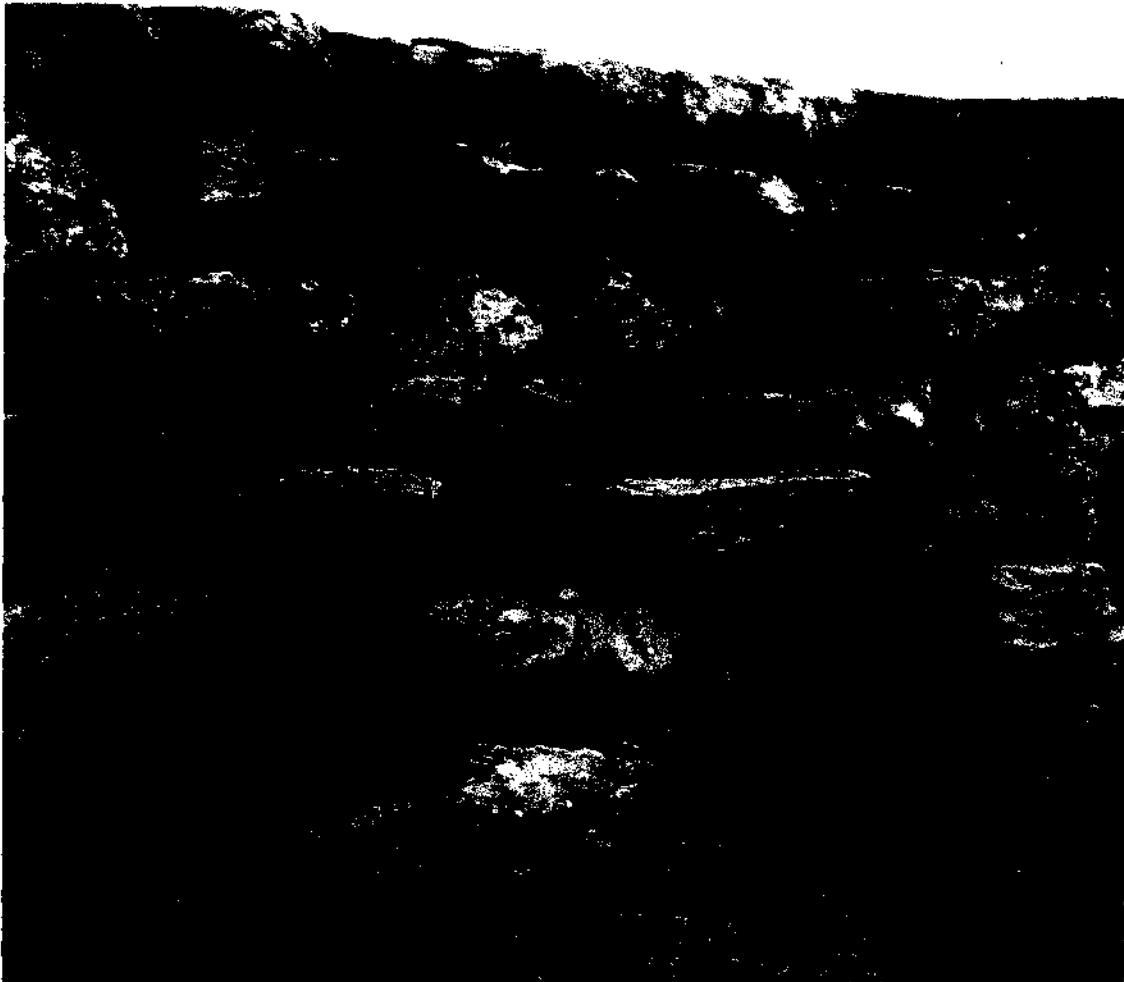
However, most of the walls that make up the maze of small enclosures seen today were built after 1750 as a result of the parliamentary enclosure acts, a time of increased building when enclosures were promoted by large landowners or one or two private individuals in each area for their own benefit. These people had the means and the influence to engineer private acts of parliament, which effectively stripped the smaller farmers of their rights to ancient common land and by 1820 most of the common fields had been subdivided into smaller straight walled rectangular plots. But with the passing of one or two centuries, the enclosure walls have come to be regarded as such an important part of the landscape heritage of the dales that they appear to be part of nature's handiwork. Fashioned from local stone, they look as though they have grown out of the land and have always been there. Unlike previous generations, forced to watch their old common land divided up by straight lines of stone, we cannot imagine the same countryside without them. We have lived alongside these walls, which have become as familiar to us as our own names and likewise travel as far back in time.

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**SOME OF THE FEATURES INCORPORATED WITHIN THE MAZE****TRADITIONAL STONE STEP STILES**

These are especially long through stones built into the walls so that they stick out at right angles and form a diagonal series of steps up one side of the wall and down the other. From the top of the wall visitors have an overview of the whole maze enabling them to consider possible alternative routes within the maze, immediately transporting themselves from one section to another, but not always moving forwards to the goal. The maze will contain dead ends and apparent dead ends, only on closer inspection can a stile be seen, when viewed from a distance they appear invisible. The stile offers a shortcut deeper into the maze.



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**SQUEEZER STILES**

Two large stones six feet high standing almost shoulder to shoulder built into the wall with the narrowest of gaps separating them, allowing people to pass but not sheep.



**SMOOTH HOLES**

A hole built into the wall large enough to let sheep through but too small for cattle, perfect for children to hide in and surprise their parents.

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**LARGE BOULDER STONES**

Set into the walls to act as marker stones.



**STONE CARVINGS**

Placed somewhere within the walls of the maze a Green Man face may be found. Also to be found in the walls which make up dead ends and false routes, stone carvings of gargoyles, strange looking creatures pulling faces, sticking out their tongues, others laughing. Visitors will only realise their significance once they discover they have taken a wrong turn and have to travel back on themselves.



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**BEE BOLES**

These were built in garden walls specifically to house the old fashioned type of straw bee skep. In these niches the hives survive the winter. The bee boles will make good seats for weary visitors, out of the wind and well protected especially if their tops are built not with ordinary flat lintels but with an arch

**LARGE FLAT STONES**

Set at the base of the last inner wall, which encircles the goal at the centre of the maze providing seating for the visitors.

**MOONGATE**

This is a large circular arch gateway in a wall.



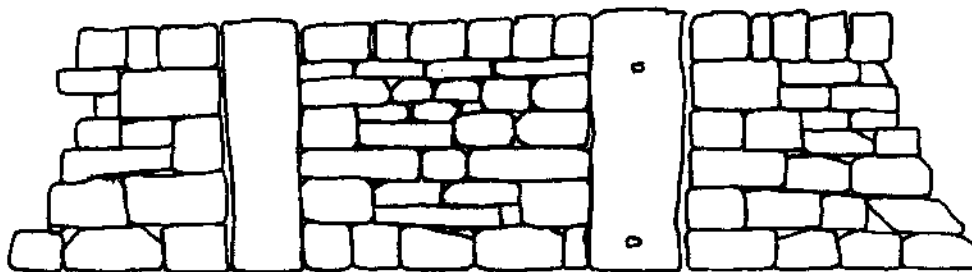
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### **THE PHANTOM GATE**

The walling up of gateways is a method adopted to prevent the wind blowing across exposed fields. Whenever cattle or sheep need to be moved through the gateway, the wall must be taken down and rebuilt. Elsewhere, the walling up of a gateway occurs when it is no longer used.

Unlike the hedge mazes with their fixed routes and pathways, which remain the same from one year to the next, the walls within the drystone wall maze can be dismantled, removed and relocated. A visitor on returning to the maze may find that the route they remembered taking on a previous visit, which took them forward to the goal, has now changed. An entrance which had been there before has now vanished. A path which led to a dead end is now a path leading to the goal and is passed by. The inclusion of phantom gates within the maze will ensure the maze remains challenging, compelling people to revisit the maze.



### **THE GOAL**

The maze having failed in its attempts to turn away visitors and withhold from them its goal, now surrenders it to them. Here at the centre of the maze the journey ends. The last circular wall in the maze helps create a natural peaceful space, a place where visitors come together. This experience of finding oneself "here", is essentially the reward of reaching the goal. Marking the most central point within the maze, where all activity subsides stands a tree (or a large standing stone) a focal point for the visitor to contemplate and reflect upon or simply to play around.

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**QUICK EXIT**

After the climax of reaching the goal visitors may spend as much time finding their way out, given the choice of leaving by a quick exit sustains the elation of having solved the maze.



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## **MAZE WALL CONSTRUCTION**

The walls must be built to a very high standard to ensure the maze has a long life span.

- The foundation stones must be set at least 6 inches below ground level.
- Setting foundation stones long edge into the wall.
- Placing the biggest stones at the bottom of the wall, except for through stones and top stones.
- Cross (break) the joints.
- Keep the middle fully built up rather than stones loosely thrown in.
- Taper wall to correct batter. Both sides of the wall to be faced.
- Any pinning of stones to be kept to a minimum.
- Wherever possible, place face stones with long edge into the wall.
- Stones must not be placed on the wall tilting downwards into the wall centre.
- Through stones must not protrude at either side.

### **Wall specifications**

- The wall will stand 6' high
- The trench for the foundation stones will measure 40" wide and 6" deep.
- The wall will be 36" at the base.
- Above the foundation stones, twenty-one through stones per rood (5.5m or 6 yards) set at two rows apart.

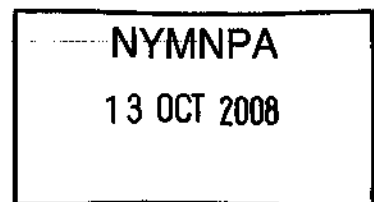
#### **First row**

Contains twelve through stones to a rood, at 0.6m (2') high - 525mm (1' 9") between centres.

#### **Second row**

Contains nine through stones to a rood, at 1.2m (4') high - 710mm (2' 4") between centres.

Top stones will be upright and measure 8" to 10" deep and 15" to 17" long.

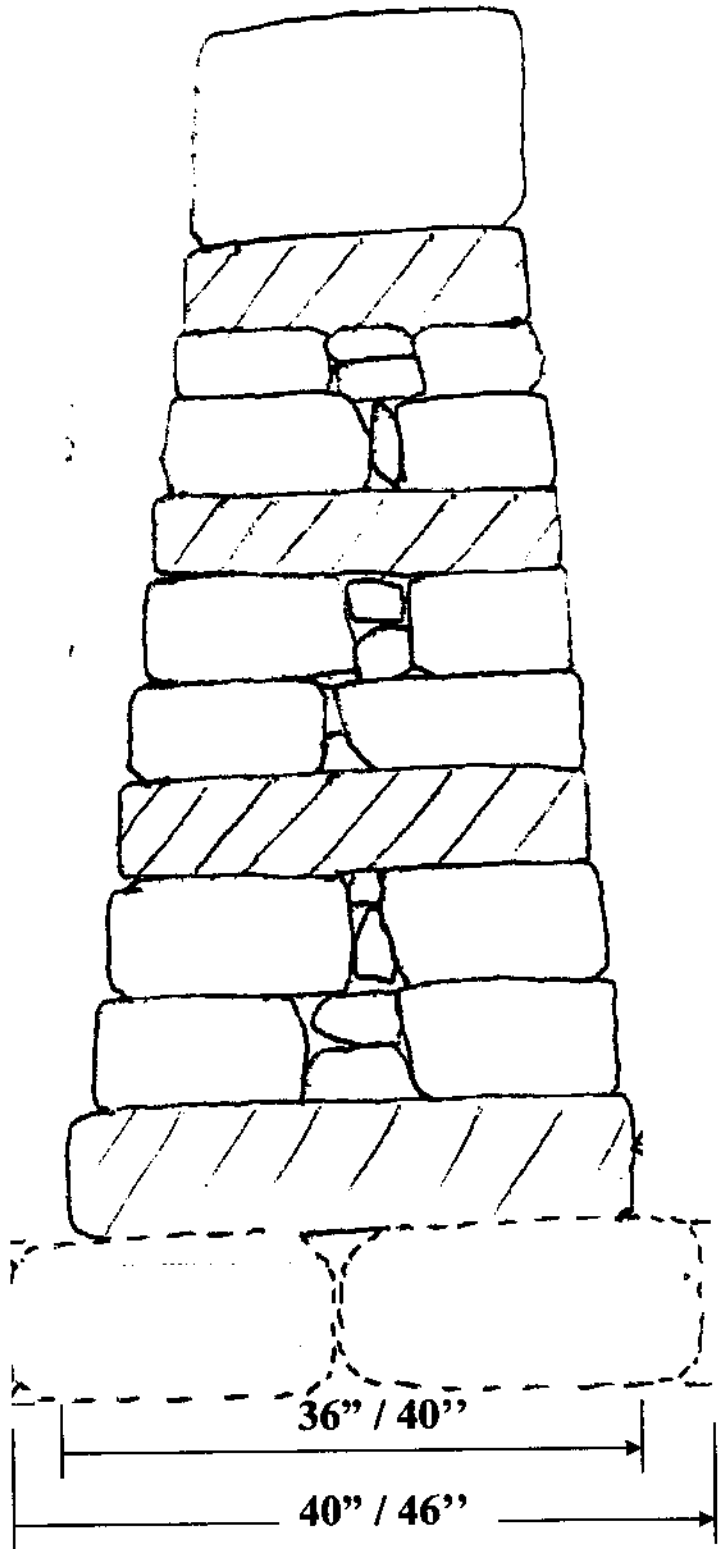
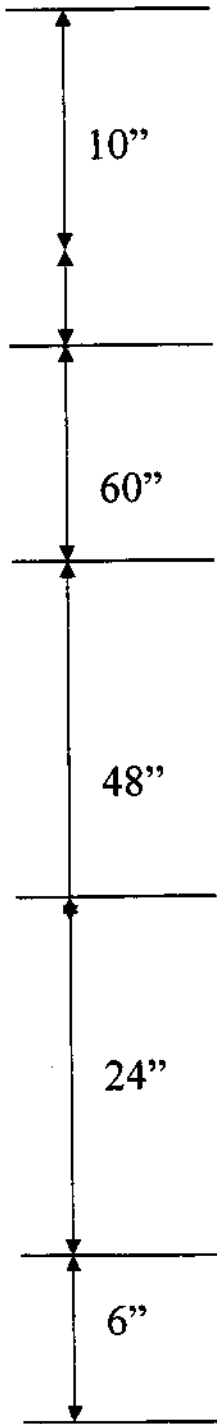


### SECTION THROUGH THE WALL

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72" TO TOP  
OF WALL

18" / 20"



TOP STONE

COVER BAND

THROUGH STONE

FILLING

THROUGH STONE

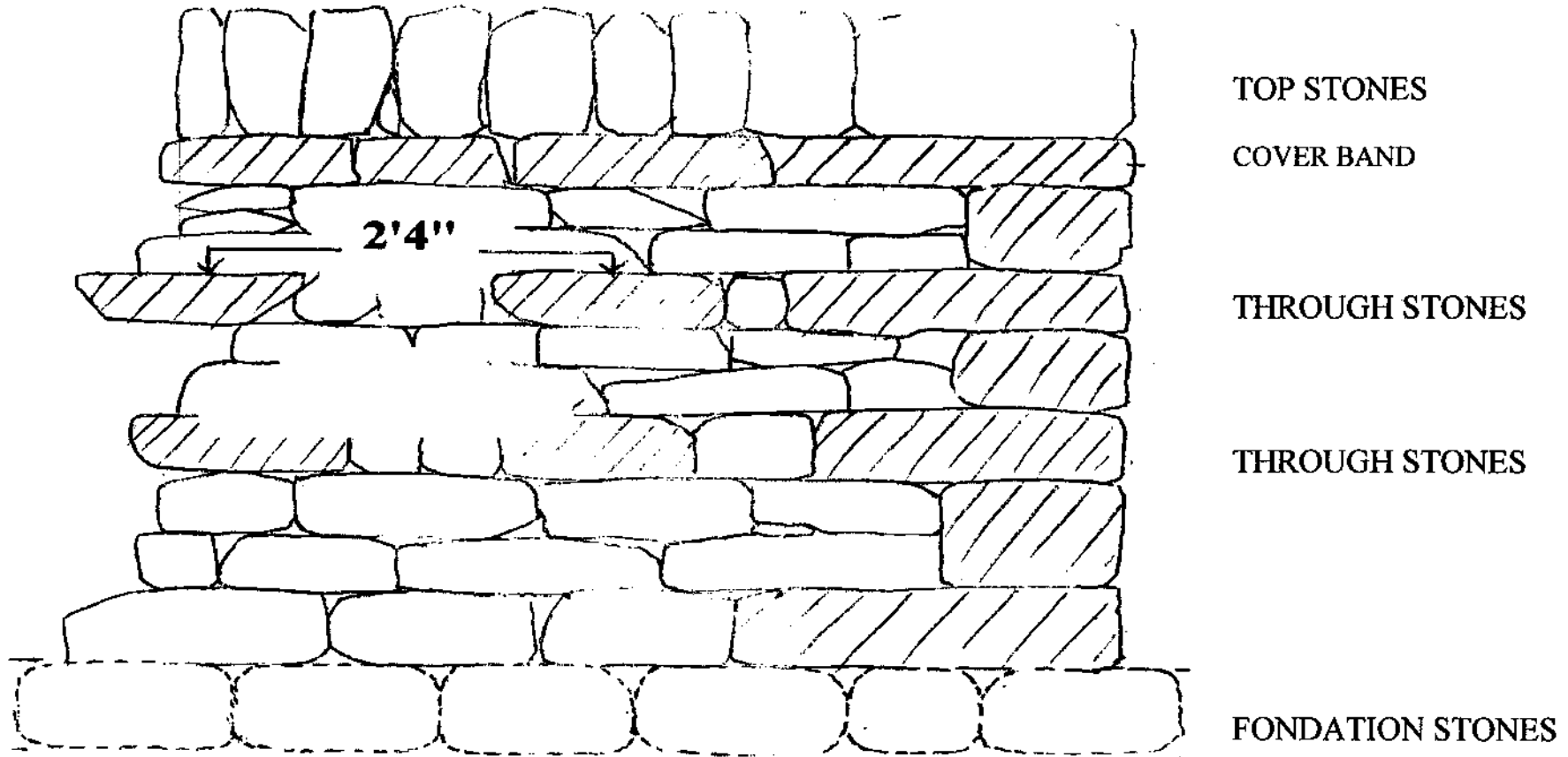
FIRST COURSE SET 3" IN  
ON FOUNDATION

FOUNDATION

36" / 40"

40" / 46"

SIDE VIEW COPING (UPRIGHT)



TWO ROWS OF THROUGH STONES. THE STONES WILL BE PLACED AS OFTEN AS POSSIBLE WITH THEIR LONG EDGE INTO THE WALL. THE MIDDLE TO BE FILLED DURING EACH COURSE. THE FOUNDATION STONES WILL NOT COME ABOVE GROUND LEVEL, AND WILL BE SET AT LEAST 6" BELOW GROUND LONG EDGE INTO THE WALL. A MINIMUM USE OF PINNING STONES ON FACE SIDE.

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**Mark Ellis**

After leaving Norton Secondary School, I spent two years at Scarborough Technical College studying Art and Graphic Design and a further three years studying Graphic Design and Advertising at York School of Art, where I gained a Higher National Diploma. I moved to London and there I worked for a large advertising agency as an art director. It didn't take long to realise I wasn't suited to advertising or city life. I returned to Yorkshire eventually finding a place to live in Farndale. I took the first job offered to me; milking goats on a goat farm. There I was introduced to drystone walling and have now been working as a drystone waller for twelve years.

For a while I have looked for a way to reconcile the past with the present. Inspired by artists such as Richard Long and Andy Goldsworthy, encouraged by the interest expressed in the craft by so many people and also wishing to keep alive this traditional method of building with stone, the idea to design and build a drystone wall maze emerged, and with this I found a reconciliation

**Mark Simpson**

I attended Lincoln College of Art for four years, where I gained a HND in Graphic Design. After leaving Lincoln I worked in the Nottingham area before moving to London in 1985. I first worked for a Chelsea-based design company and later as a freelance designer, which is when I met Mark Ellis.

I left the City 15 years ago and have lived in the North Yorkshire Moors for the last 12 years, in Farndale and Kirkbymoorside. The walling in this area has always amazed me and whilst working for a landscape gardener I first had the chance to build one. I decided to work full-time as a waller eight years ago and have been working with Mark since then.

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**REFEREES**

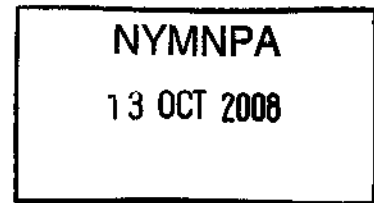
**Sir Lawrence Barratt**

The Estate Office  
Low Mill  
Farndale  
Kirkbymoorside  
North Yorks  
YO62 6UY

**Carter Jonas, (Land Agents for)**

**Lady Clarissa Collins**

The Estate Office  
Pockley  
North Yorks  
YO62 7TE



**William Blizzard, (Land Agent for)**

**Peter Wilkinson**

Old Penny Holme  
Fadmoor  
North Yorks  
YO62 7JG

**Roy Huggate**

Duffin Stone  
Farndale  
Kirkbymoorside  
North Yorks  
YO62 7LA

### Sources of Stone

| <i>Location</i>                                     | <i>Description</i>                 | <i>Landowner</i>   | <i>Map No</i> | <i>Grid Reference</i> | <i>Stone Type</i>   | <i>Sale</i>  |
|---|------------------------------------|--|---------------|-----------------------|---|--|
| <b>FARNDALE<br/>BLAKEY RIDGE<br/>(Railway line)</b> | Discarded stone                    | Sir Lawrence<br>Barratt<br>Farndale Estate                 | 1             | 6 8 3 9 8 8           | <b>JURRASIC STRATA<br/>RAVENSCAR GROUP</b><br>Sandstone, mudstone   | <b>YES</b>   |
|   | Disused Quarry                     |  |               |                       | 6 8 2 9 8 5   | <b>RAVENSCAR GROUP</b><br>Scarborough FM<br>Sandstone, mudstone  |
| <b>BRANSDALE<br/>Petergate Quarry</b>               | Disused Quarry                     | Nawton Towers<br>Estate<br>Carter Jonas /<br>Mr James Hare | 3             | 6 6 5 9 4 5           | <b>RAVENSCAR GROUP</b><br>Cloughton FM<br>Sandstone, mudstone with<br>some coal and limestone   |  |
|   | Discarded stone                    |  |               |                       |   | <b>RAVENSCAR GROUP</b><br>Ellerbeck FM<br>Mudstone and sandstone<br>with some ironstone and<br>limestone |
| <b>BRANSDALE<br/>(Rudland)</b>                      | New Quarry                         | Mr. Richard Watson   | 4             | 6 4 2 9 2 2           | <b>RAVENSCAR GROUP</b><br>Cloughton FM<br>Sandstone, mudstone<br>Scarborough FM<br>Moorgrit<br>Quartz sandstone   | <b>YES</b>   |
|   | Redundant stone<br>walls           |  |               | 5                     | 6 5 4 9 4 4   | <b>RAVENSCAR GROUP</b><br>Cloughton FM<br>Sandstone, mudstone  |
| <b>GROSMOUNT</b>                                    | Reopened Quarry<br>Discarded stone | Mr. Nick Ward  | 6             | 8 4 9 0 5 2           | <b>RAVENSCAR GROUP</b><br>Scarborough FM<br>Sandstone, mudstone, moor<br>grit, quartz sandstone   | <b>YES</b>   |
| <b>HARTOFT<br/>(Rosedale)</b>                       | Stone merchants                    | Mr. Jack Dring   |               |                       | Various sandstone<br>Ravenscar group<br>Lias group  | <b>YES</b>   |
| <b>BOTTON<br/>VILLAGE</b>                           | Stone surplus                      | Botton village   |               |                       | <b>LIAS GROUP</b><br>Whitby Mudstone FM<br>Mudstone, siltstone,<br>Cleveland Ironstone FM<br>Mudstone, siltstone,<br>Sandstone.<br>Staiths Sandstone FM<br>Sandy siltstone, sandstone | <b>YES</b>   |

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| <i>Location</i>   | <i>Description</i>      | <i>Landowner</i> | <i>Map No</i> | <i>Grid Reference</i>      | <i>Stone Type</i>                    | <i>Sale</i> |
|---|-------------------------|------------------|---------------|----------------------------|--------------------------------------|-------------|
| <b>FARNDALE<br/>OAK CRAGG</b>   | Large boulder<br>stones | Farndale Estate  | 7             | 6 7 9 9 6 0                | <b>LIAS GROUP</b><br>Sandstone       |             |
|   | Redundant stone         |                  | 8             | 6 7 9 9 5 9                | Sandstone                            |             |
|   | Redundant wall          |                  | 9             | 6 8 2 9 5 8                | Sandstone                            |             |
| <b>THUNDERHEADS/<br/>HILL</b>   | Redundant walls         | Farndale estate  | 10            | 6 8 4 9 3 4<br>6 8 5 9 3 2 | Sandstone                            |             |
| <b>LADY GREEN</b>   | Redundant wall          | K. Wilson        | 11            | 6 5 9 9 8 9                | Sandstone                            |             |
| <b>BRECKON BANK</b>   | Disused quarry          | Farndale Estate  | 12            | 6 8 6 9 4 8                |                                      |             |
| <b>KILDALE<br/>ESTATE</b>   | Redundant stone         | Kildale Estate   |               |                            |                                      |             |
| <b>WOODKIRK<br/>STONE SALES<br/>BRITANNIA<br/>QUARRIES,<br/>LEEDS</b> | Quarry                  |                  |               |                            | Carboniferous<br>sandstone           |             |
| <b>ARNERGATE<br/>QUARRY</b>   | Disused quarry          | Farndale Estate  | 13            | 6 8 6 9 5 8                | <b>RAVENS CAR GROUP</b><br>Sandstone |             |

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 13 OCT 2008

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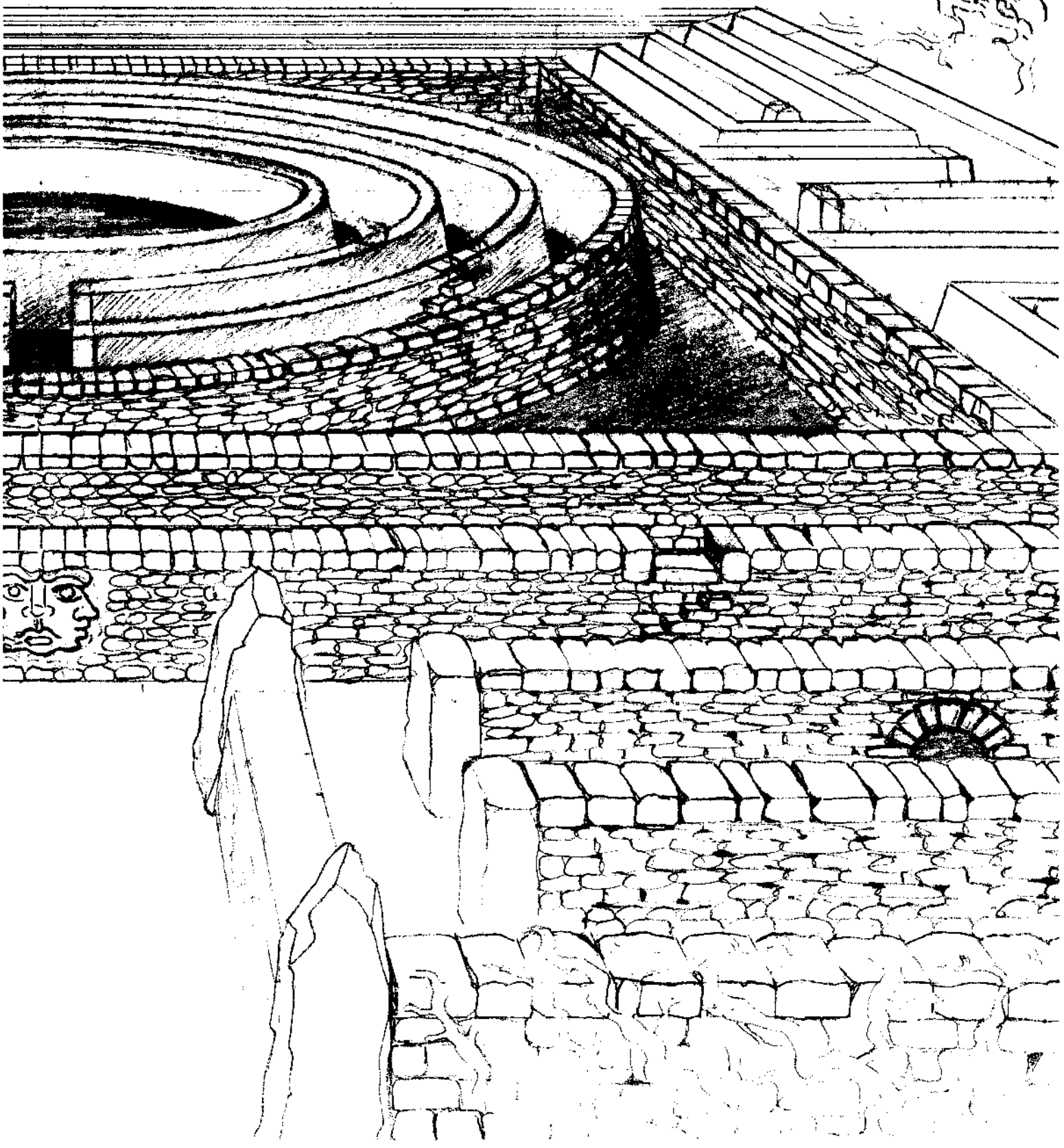
| <i>Location</i>   | <i>Description</i> | <i>Landowner</i>                                   | <i>Map No</i> | <i>Grid Reference</i> | <i>Stone Type</i>                                       | <i>Sale</i>       |
|---|--------------------|--|---------------|-----------------------|---|-------------------|
| WHITBY<br>SELLY HILL/<br>GUISBOROUGH<br>ROAD.                           | STONE<br>MERCHANTS | Eskdale Stone,<br>[REDACTED]                       |               |                       | RAVENSCAR GROUP<br>Sandstone<br>Mudstone                | YES               |
| HARROGATE<br>THE GOODS YARD<br>YORK ROAD,<br>KNARESBOROUGH.             | STONE<br>MERCHANTS | Flaxby Stone,<br>[REDACTED]                        |               |                       | Sandstone   |                   |
| LEEDS<br>BROTHERTON<br>QUARRY<br>YORK ROAD,<br>BURTON SALMON<br>LS255JW | STONE<br>MERCHANTS | Element Stone,<br>[REDACTED]<br>MO. [REDACTED]     |               |                       | Sandstone   |                   |
| NIDD VALLEY   | STONE<br>MERCHANTS | Nidd Valley Stone,<br>[REDACTED]<br>MO. [REDACTED] |               |                       | Sandstone   |                   |
| WETHERBY<br>THE OLD TIMBER<br>YARD<br>YORK ROAD.                        |                    | Stone Services,<br>[REDACTED]                      |               |                       | Sandstone<br>(reclaimed)                                |                   |
| ROBINS HOOD BAY<br>WIND HILL FARM,<br>WHITBY,<br>YO224QL                | STONE<br>MERCHANTS | Michael Fenby,<br>[REDACTED]                       |               |                       | RAVENSCAR GROUP<br>Sandstone<br>Mudstone<br>(Chop Gate) |                   |
| LAYBURN   | RECLAIMED<br>STONE | Adrian.  |               |                       | Sandstone   | YES<br>350 Tonnes |

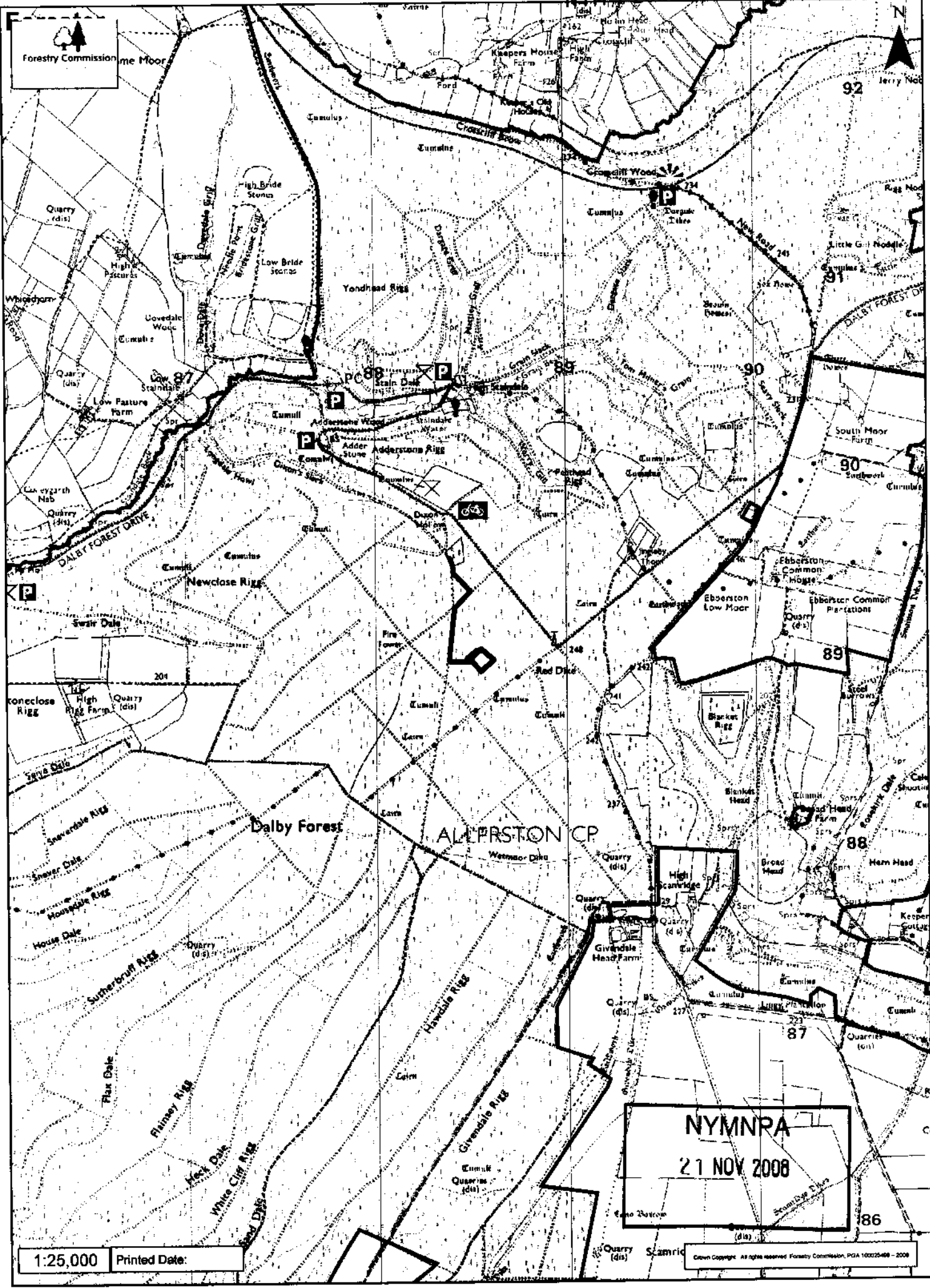
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13 OCT 2008

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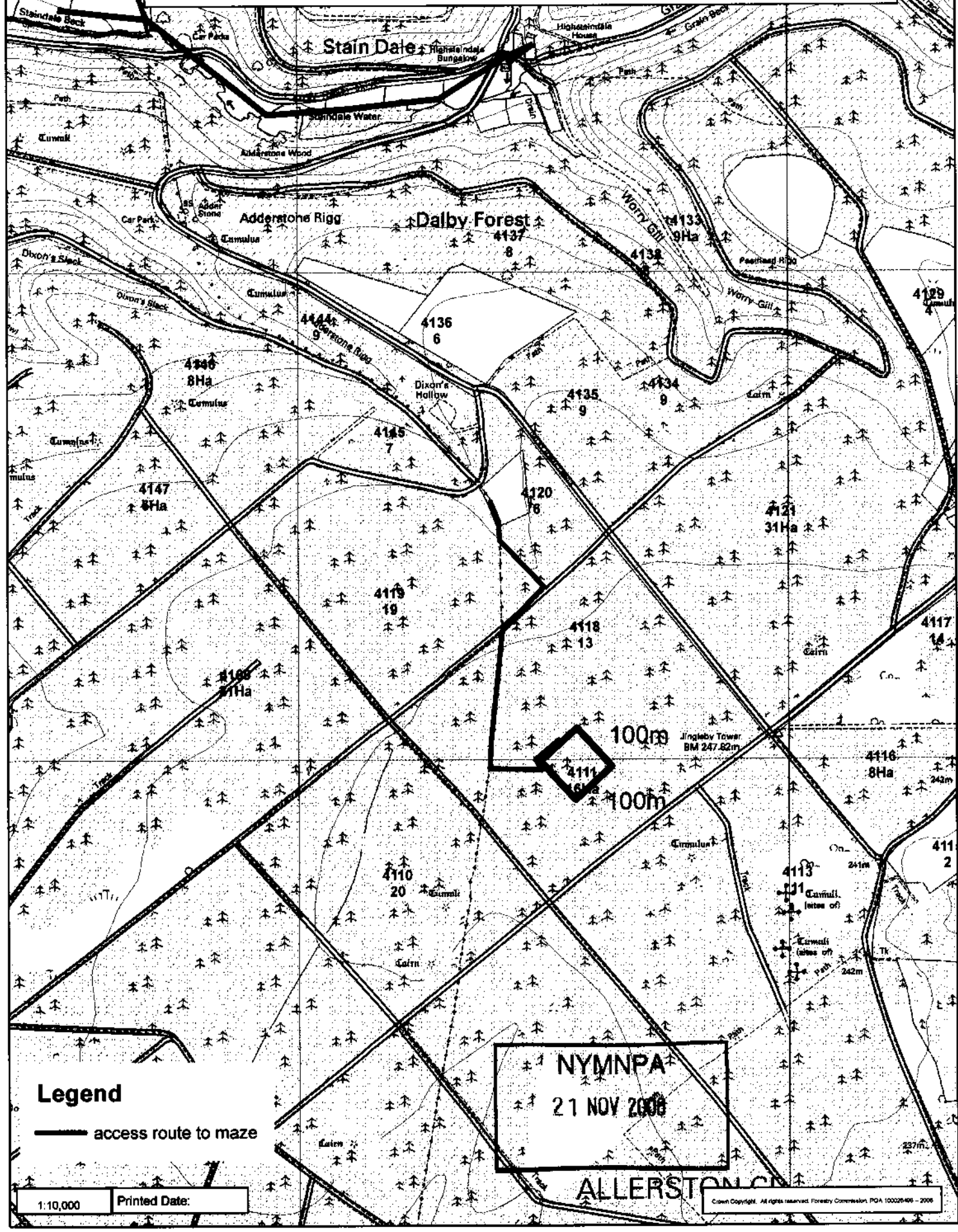


1:25,000 Printed Date:

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21 NOV 2008



# Location of maze and access route



## Legend

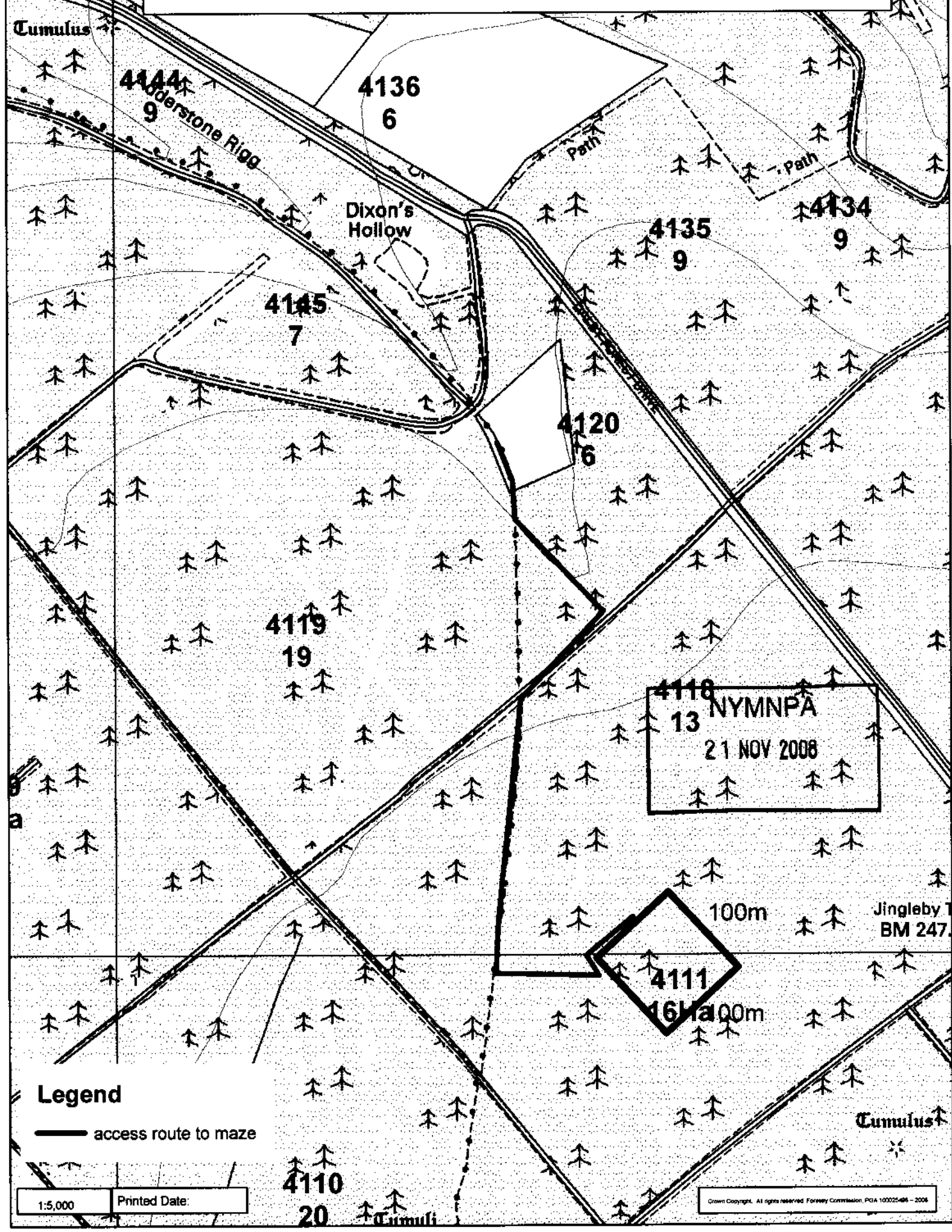
— access route to maze

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1:10,000    Printed Date:



# Location of maze and access route



## Legend

— access route to maze

1:5,000 Printed Date:

## THE DALBY FOREST MAZE

Mazes have an extraordinary presence, a maze once seen cannot be ignored, it draws you in like a magnet then proceeds to challenge, puzzle, infuriate and delight in turn, until its goal is reached. Mazes have been exerting this maddening fascination for thousands of years. The maze we hope to build in Dalby Forest, the first drystone wall maze, will do all this and more. Not only will the maze serve as an unusual and intriguing source of amusement for all ages, it will stand as a permanent and unique exhibition exemplifying the craft of the Dry Stone Waller. It will display and interpret the characteristic and practical application of the craft in our landscape.

Mazes are essentially a practical art with various hallmarks containing twists and turns definite angles and hairpin bends, although smooth progress in straight lines and steady curves is repeatedly disrupted by the design, a maze is fundamentally intended for movement. The furniture and special applications found within the field and garden walls across the North Yorkshire Moors and Dales will be incorporated within the walls of the maze, to conspire with it, misleading, hindering and assisting the visitors along their journey to the goal. The acid test for the design is that the visitors appreciate this experience totally.

The design will aim to strike the right balance of technical problems, too little puzzlement, too long a puzzle, too complicated; the hallowed design maxim "less is more" is most relevant to this design. Using the ancient craft of drystone walling as the method of construction, construction in its purest form, the artisan employs only hand and eye to bring the unformed idea into being. It seems therefore only natural that the design should be a reflection of this skilful and simplistic approach to building in the natural environment.

NYMNP  
21 NOV 2008

**EXTRACTS FROM THE ART OF THE MAZE BY  
ADRIAN FISHER AND GEORGE GERSTER**

In our 'designer' age, there is an underlying truth that precision marketing, meticulous research, effective design and excellent quality are needed to make things happen. One cultural trend has been towards greater formality in all aspects of art and design. Increasing leisure has stimulated a reawakened appreciation of fine gardens and open spaces, and of mazes with their sculptural and almost architectural qualities.

The pace of maze innovation has never been greater with more innovative developments in maze design in the last decade than in the previous hundred.

Mazes have proved ideal for today's mass tourism, recreation and family leisure. In Japan, one of the world's most overcrowded countries, more than two hundred mazes were built within five years.

As an artefact on a human scale, a maze establishes an oasis of calm and an environment of beauty, which people of all ages can experience where they can mingle and play or just stay around and watch.

Increasing awareness of the world's fragile ecological balance is also stimulating a re-evaluation of the spiritual challenges that face mankind. Here again the ubiquitous maze flourishes, whether maintaining a link with the mysterious landscapes of the past or providing a continuous source of inspiration for the modern Christian church. New labyrinths are being created in traditional ways for active, processional and ritual use.

All these factors help explain why today's fascination with mazes has never been greater. But they still do not penetrate the deeper riddle of why the labyrinth has excited such strong interest down the ages for over four millennia.

The concentric rings of a labyrinth attract attention like a magnet. A maze motif on a page of print instantly draws the human eye...yet no mere pattern can command such vigorous pervasiveness. Unlike the natural beauty of ribbed sand on a beach or concentric tree-rings, mazes are man-made, designed for a purpose. That purpose is to be solved. Yet on its own the physical sensation of passing through a maze or labyrinth does not explain their longevity.

Mathematically, the maze is a paradox. Seemingly symmetrical, true symmetry is the one form it can never take, since it must contain an entrance and have an exit to its goal. Puzzle mazes can appear a tough mathematical challenge, yet can yield to intuitive perceptual skills. A maze must have a solution that can be demonstrated; an insoluble maze would be both invalid and not a maze.

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The answer seems to lie in the overwhelming human appeal of the maze. Myths and legends ooze from every pore. Stories and anecdotes latch themselves like muscle tissue to the skeletal bones of stone, turf and hedge, bringing this art form to life as a vibrant part of mankind's culture. The maze has proved a powerful prompt in sustaining an oral tradition on fundamental issues of life and love, security and prosperity, birth and death, earliest origins and life hereafter.

The physical structure of the maze offers a superb framework for a distinctive art form - part symbolic, part tortuous, part rewarding. By implanting deeper significance within this art form, mankind has ensured the greater endurance both of the ideas contained within and the physical labyrinth themselves.... Indeed, when a maze only aims to be a puzzle, the symbolic aspect and much of its fascination is lost.

The impact of a maze in the landscape is created as much by the choice of materials and visual texture as from its location and setting.... The design can include carefully chosen materials, to contribute to its setting and enhance the landscape.

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*Adrian Fisher is internationally recognised as the world's foremost maze designer. He has created over 200 mazes world-wide in 17 countries across 5 continents, designed the world's first cornfield maze, has set 4 Guinness World Records and is the world's leading designer of mirror mazes.*

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27 NOV 2008

## HISTORY

Examples of building with drystone can be found throughout the British Isles and soaks through the pages of our history books. The walling-in of the rocky uplands of Britain began well back in prehistory, during the period when nomadic pastoral and hunting life gradually gave way to settled farming. No precise date can be assigned to this early agricultural revolution, but it is documented that examples of drystone walling dating back to 600BC have been identified in Swaledale. Experts believe that the skill was perfected in Neolithic times and there is evidence that Britons were constructing drystone walls long before the Romans landed on British shores, which means some walls may be over 2,000 years old. Many of the ruin monasteries in North Yorkshire, some dating from Norman times, have also revealed evidence of drystone walls within their grounds and nearby countryside. So there is good reason for believing that many examples in Yorkshire are more than 1,000 years old.

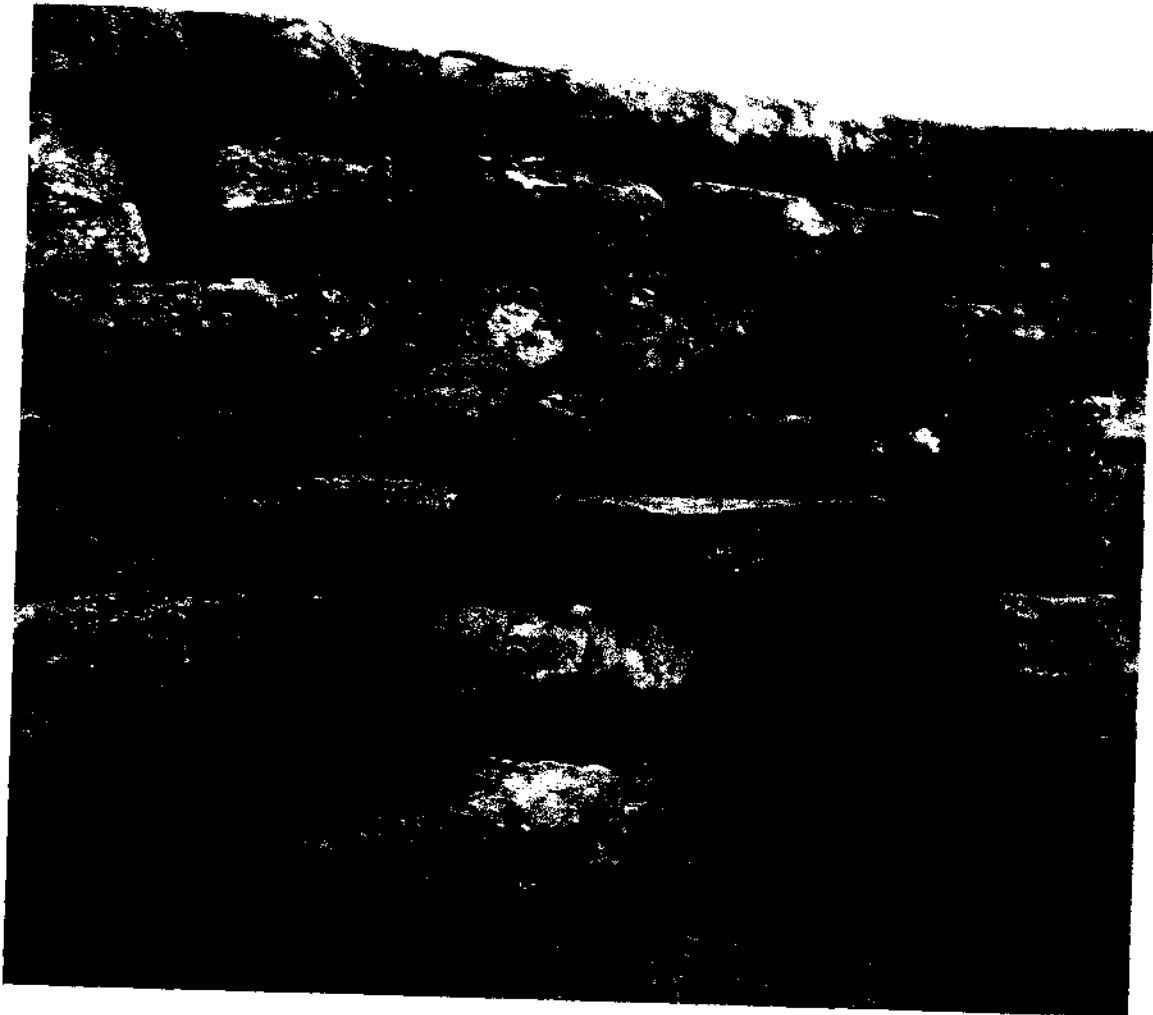
However, most of the walls that make up the maze of small enclosures seen today were built after 1750 as a result of the parliamentary enclosure acts, a time of increased building when enclosures were promoted by large landowners or one or two private individuals in each area for their own benefit. These people had the means and the influence to engineer private acts of parliament, which effectively stripped the smaller farmers of their rights to ancient common land and by 1820 most of the common fields had been subdivided into smaller straight walled rectangular plots. But with the passing of one or two centuries, the enclosure walls have come to be regarded as such an important part of the landscape heritage of the dales that they appear to be part of nature's handiwork. Fashioned from local stone, they look as though they have grown out of the land and have always been there. Unlike previous generations, forced to watch their old common land divided up by straight lines of stone, we cannot imagine the same countryside without them. We have lived alongside these walls, which have become as familiar to us as our own names and likewise travel as far back in time.

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21 NOV 2008

**SOME OF THE FEATURES INCORPORATED WITHIN THE MAZE**

**TRADITIONAL STONE STEP STILES**

These are especially long through stones built into the walls so that they stick out at right angles and form a diagonal series of steps up one side of the wall and down the other. From the top of the wall visitors have an overview of the whole maze enabling them to consider possible alternative routes within the maze, immediately transporting themselves from one section to another, but not always moving forwards to the goal. The maze will contain dead ends and apparent dead ends, only on closer inspection can a stile be seen, when viewed from a distance they appear invisible. The stile offers a shortcut deeper into the maze.



NYMNPA  
21 NOV 2008

**SQUEEZER STILES**

Two large stones six feet high standing almost shoulder to shoulder built into the wall with the narrowest of gaps separating them, allowing people to pass but not sheep.



**SMOOT HOLES**

A hole built into the wall large enough to let sheep through but too small for cattle, perfect for children to hide in and surprise their parents.



NYMNP

21 NOV 2008

**LARGE BOULDER STONES**

Set into the walls to act as marker stones.



**STONE CARVINGS**

Placed somewhere within the walls of the maze a Green Man face may be found. Also to be found in the walls which make up dead ends and false routes, stone carvings of gargoyles, strange looking creatures pulling faces, sticking out their tongues, others laughing. Visitors will only realise their significance once they discover they have taken a wrong turn and have to travel back on themselves.



NYMNP  
21 NOV 2008



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21 NOV 2008

**BEE BOLES**

These were built in garden walls specifically to house the old fashioned type of straw bee skep. In these niches the hives survive the winter. The bee boles will make good seats for weary visitors, out of the wind and well protected especially if their tops are built not with ordinary flat lintels but with an arch

**LARGE FLAT STONES**

Set at the base of the last inner wall, which encircles the goal at the centre of the maze providing seating for the visitors.

**MOONGATE**

This is a large circular arch gateway in a wall.

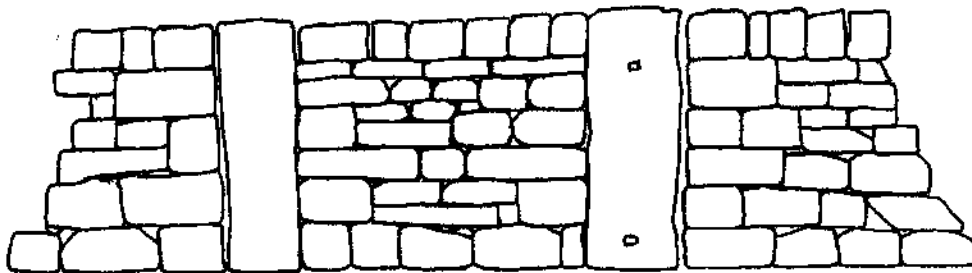


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27 NOV 2008

### THE PHANTOM GATE

The walling up of gateways is a method adopted to prevent the wind blowing across exposed fields. Whenever cattle or sheep need to be moved through the gateway, the wall must be taken down and rebuilt. Elsewhere, the walling up of a gateway occurs when it is no longer used.

Unlike the hedge mazes with their fixed routes and pathways, which remain the same from one year to the next, the walls within the drystone wall maze can be dismantled, removed and relocated. A visitor on returning to the maze may find that the route they remembered taking on a previous visit, which took them forward to the goal, has now changed. An entrance which had been there before has now vanished. A path which led to a dead end is now a path leading to the goal and is passed by. The inclusion of phantom gates within the maze will ensure the maze remains challenging, compelling people to revisit the maze.



### THE GOAL

The maze having failed in its attempts to turn away visitors and withhold from them its goal, now surrenders it to them. Here at the centre of the maze the journey ends. The last circular wall in the maze helps create a natural peaceful space, a place where visitors come together. This experience of finding oneself "here", is essentially the reward of reaching the goal. Marking the most central point within the maze, where all activity subsides stands a tree (or a large standing stone) a focal point for the visitor to contemplate and reflect upon or simply to play around.

NYMNPA  
21 NOV 2008



**QUICK EXIT**

After the climax of reaching the goal visitors may spend as much time finding their way out, given the choice of leaving by a quick exit sustains the elation of having solved the maze.



NYMNP  
21 NOV 2008

## MAZE WALL CONSTRUCTION

The walls must be built to a very high standard to ensure the maze has a long life span.

- The foundation stones must be set at least 15.2 cm below ground level.
- Setting foundation stones long edge into the wall.
- Placing the biggest stones at the bottom of the wall, except for through stones and top stones.
- Cross (break) the joints.
- Keep the middle fully built up rather than stones loosely thrown in.
- Taper wall to correct batter. Both sides of the wall to be faced.
- Any pinning of stones to be kept to a minimum.
- Wherever possible, place face stones with long edge into the wall.
- Stones must not be placed on the wall tilting downwards into the wall centre.
- Through stones must not protrude at either side.

### **Wall specifications**

- The wall will stand 1.83 m high
- The trench for the foundation stones will measure 1.02m wide and 15.2cm deep.
- The wall will be 91.5cm at the base.
- Above the foundation stones, twenty-one through stones per rood (5.5m) set at two rows apart.

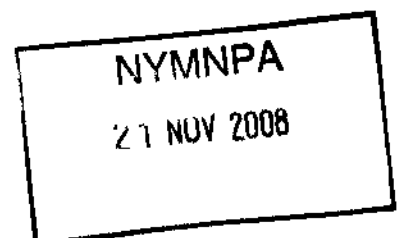
#### First row

Contains twelve through stones to a rood, at 0.6m high – 52.5cm between centres.

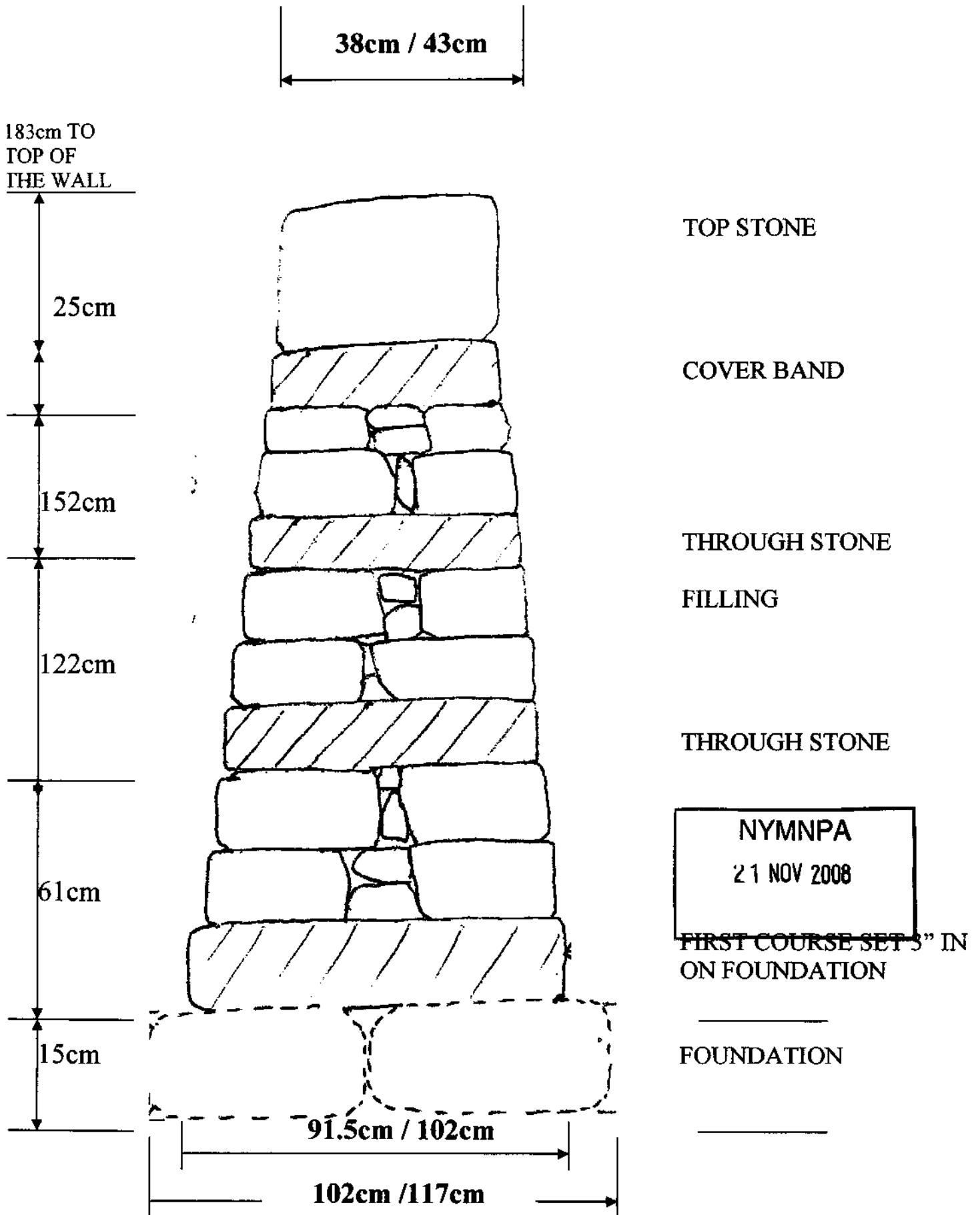
#### Second row

Contains nine through stones to a rood, at 1.2m high – 71cm between centres.

Top stones will be upright and measure 20cm to 25cm deep and 38cm to 43cm long.

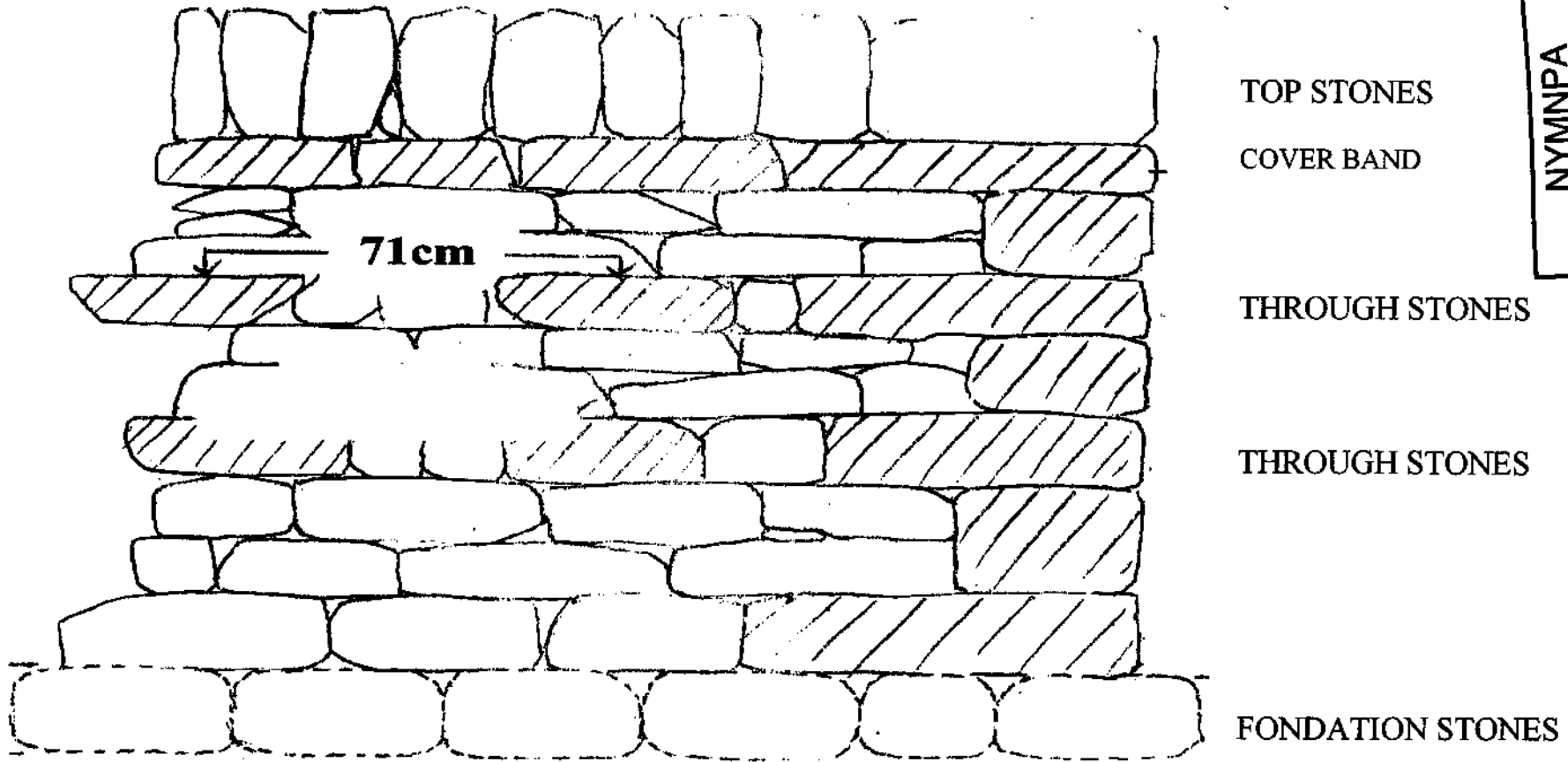


### SECTION THROUGH THE WALL



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SIDE VIEW COPING (UPRIGHT)



TWO ROWS OF THROUGH STONES. THE STONES WILL BE PLACED AS OFTEN AS POSSIBLE WITH THEIR LONG EDGE INTO THE WALL. THE MIDDLE TO BE FILLED DURING EACH COURSE. THE FOUNDATION STONES WILL NOT COME ABOVE GROUND LEVEL, AND WILL BE SET AT LEAST 15.2 cm BELOW GROUND LONG EDGE INTO THE WALL. A MINIMUM USE OF PINNING STONES ON FACE SIDE.

**Mark Ellis**

After leaving Norton Secondary School, I spent two years at Scarborough Technical College studying Art and Graphic Design and a further three years studying Graphic Design and Advertising at York School of Art, where I gained a Higher National Diploma. I moved to London and there I worked for a large advertising agency as an art director. It didn't take long to realise I wasn't suited to advertising or city life. I returned to Yorkshire eventually finding a place to live in Farndale. I took the first job offered to me; milking goats on a goat farm. There I was introduced to drystone walling and have now been working as a drystone waller for twelve years.

For a while I have looked for a way to reconcile the past with the present. Inspired by artists such as Richard Long and Andy Goldsworthy, encouraged by the interest expressed in the craft by so many people and also wishing to keep alive this traditional method of building with stone, the idea to design and build a drystone wall maze emerged, and with this I found a reconciliation

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**Mark Simpson**

I attended Lincoln College of Art for four years, where I gained a HND in Graphic Design. After leaving Lincoln I worked in the Nottingham area before moving to London in 1985. I first worked for a Chelsea-based design company and later as a freelance designer, which is when I met Mark Ellis.

I left the City 15 years ago and have lived in the North Yorkshire Moors for the last 12 years, in Farndale and Kirkbymoorside. The walling in this area has always amazed me and whilst working for a landscape gardener I first had the chance to build one. I decided to work full-time as a waller eight years ago and have been working with Mark since then.

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21 NOV 2008

**REFEREES**

**Sir Lawrence Barratt**

The Estate Office  
Low Mill  
Farndale  
Kirkbymoorside  
North Yorks  
YO62 6UY

**Carter Jonas, (Land Agents for)**

**Lady Clarissa Collins**

The Estate Office  
Pockley  
North Yorks  
YO62 7TE

**William Blizzard, (Land Agent for)**

**Peter Wilkinson**

Old Penny Holme  
Fadmoor  
North Yorks  
YO62 7JG

**Roy Huggate**

Duffin Stone  
Farndale  
Kirkbymoorside  
North Yorks  
YO62 7LA

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21 NOV 2008

## Sources of Stone

| <b>Location</b>                                      | <b>Description</b>                 | <b>Landowner</b>   | <b>Map No</b> | <b>Grid Reference</b> | <b>Stone Type</b>   | <b>Sale</b>   |
|--|------------------------------------|--|---------------|-----------------------|---|---|
| <b>FARNSDALE<br/>BLAKEY RIDGE<br/>(Railway line)</b> | Discarded stone                    | Sir Lawrence<br>Barratt<br>Farndale Estate                 | 1             | 6 8 3 9 8 8           | <b>JURASSIC STRATA<br/>RAVENSAR GROUP</b><br>Sandstone, mudstone  | <b>YES</b>  |
|  | Disused Quarry                     |  |               |                       | 6 8 2 9 8 5   | <b>RAVENSAR GROUP</b><br>Scarborough FM<br>Sandstone, mudstone  |
| <b>BRANSDALE<br/>Petergate Quarry</b>                | Disused Quarry                     | Nawton Towers<br>Estate<br>Carter Jonas /<br>Mr James Hare | 3             | 6 6 5 9 4 5           | <b>RAVENSAR GROUP</b><br>Cloughton FM<br>Sandstone, mudstone with<br>some coal and limestone  |   |
|  | Discarded stone                    |  |               |                       |   | <b>RAVENSAR GROUP</b><br>Ellerbeck FM<br>Mudstone and sandstone<br>with some ironstone and<br>limestone |
| <b>BRANSDALE<br/>(Rudland)</b>                       | New Quarry                         | Mr. Richard Watson   | 4             | 6 4 2 9 2 2           | <b>RAVENSAR GROUP</b><br>Cloughton FM<br>Sandstone, mudstone<br>Scarborough FM<br>Moorgrit<br>Quartz sandstone  | <b>YES</b>  |
|  | Redundant stone<br>walls           |  |               | 5                     | 6 5 4 9 4 4   | <b>RAVENSAR GROUP</b><br>Cloughton FM<br>Sandstone, mudstone  |
| <b>GROSMOUNT</b>                                     | Reopened Quarry<br>Discarded stone | Mr. Nick Ward  | 6             | 8 4 9 0 5 2           | <b>RAVENSAR GROUP</b><br>Scarborough FM<br>Sandstone, mudstone, moor<br>grit, quartz sandstone  | <b>YES</b>  |
| <b>HARTOFT<br/>(Rosedale)</b>                        | Stone merchants                    | Mr. Jack Dring   |               |                       | Various sandstone<br>Ravenscar group<br>Lias group  | <b>YES</b>  |
| <b>BOTTON<br/>VILLAGE</b>                            | Stone surplus                      | Botton village   |               |                       | <b>LIAS GROUP</b><br>Whitby Mudstone FM<br>Mudstone, siltstone,<br>Cleveland Ironstone FM<br>Mudstone, siltstone,<br>Sandstone.<br>Staiths Sandstone FM<br>Sandy siltstone, sandstone | <b>YES</b>  |

NYM/NPA  
 21 NOV 2008

NYM / 2008 / 0 7 5 8 / F L



| <i>Location</i>   | <i>Description</i>      | <i>Landowner</i> | <i>Map No</i> | <i>Grid Reference</i>      | <i>Stone Type</i>                    | <i>Sale</i> |
|---|-------------------------|------------------|---------------|----------------------------|--------------------------------------|-------------|
| <b>FARNDALE<br/>OAK CRAGG</b>   | Large boulder<br>stones | Farndale Estate  | 7             | 6 7 9 9 6 0                | <b>LIAS GROUP</b><br>Sandstone       |             |
|   | Redundant stone         |                  | 8             | 6 7 9 9 5 9                | Sandstone                            |             |
|   | Redundant wall          |                  | 9             | 6 8 2 9 5 8                | Sandstone                            |             |
| <b>THUNDERHEADS/<br/>HILL</b>   | Redundant walls         | Farndale estate  | 10            | 6 8 4 9 3 4<br>6 8 5 9 3 2 | Sandstone                            |             |
| <b>LADY GREEN</b>   | Redundant wall          | K. Wilson        | 11            | 6 5 9 9 8 9                | Sandstone                            |             |
| <b>BRECKON BANK</b>   | Disused quarry          | Farndale Estate  | 12            | 6 8 6 9 4 8                |                                      |             |
| <b>KILDALE<br/>ESTATE</b>   | Redundant stone         | Kildale Estate   |               |                            |                                      |             |
| <b>WOODKIRK<br/>STONE SALES<br/>BRITANNIA<br/>QUARRIES,<br/>LEEDS</b> | Quarry                  |                  |               |                            | Carboniferous<br>sandstone           |             |
| <b>ARNERGATE<br/>QUARRY</b>   | Disused quarry          | Farndale Estate  | 13            | 6 8 6 9 5 8                | <b>RAVENS CAR GROUP</b><br>Sandstone |             |

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21 NOV 2008

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| <i>Location</i>   | <i>Description</i> | <i>Landowner</i>                    | <i>Map No</i> | <i>Grid Reference</i> | <i>Stone Type</i>                                       | <i>Sale</i>       |
|---|--------------------|-------------------------------------|---------------|-----------------------|---|-------------------|
| WHITBY<br>SELLY HILL/<br>GUISBOROUGH<br>ROAD.                           | STONE<br>MERCHANTS | Eskdale Stone,<br>[REDACTED]        |               |                       | RAVENSCAR GROUP<br>Sandstone<br>Mudstone                | YES               |
| HARROGATE<br>THE GOODS YARD<br>YORK ROAD,<br>KNARESBOROUGH.             | STONE<br>MERCHANTS | Flaxby Stone,<br>[REDACTED]         |               |                       | Sandstone   |                   |
| LEEDS<br>BROTHERTON<br>QUARRY<br>YORK ROAD,<br>BURTON SALMON<br>LS255JW | STONE<br>MERCHANTS | Element Stone,<br>MO [REDACTED]     |               |                       | Sandstone   |                   |
| NIDD VALLEY   | STONE<br>MERCHANTS | Nidd Valley Stone,<br>MO [REDACTED] |               |                       | Sandstone   |                   |
| WETHERBY<br>THE OLD TIMBER<br>YARD<br>YORK ROAD.                        |                    | Stone Services,<br>[REDACTED]       |               |                       | Sandstone<br>(reclaimed)                                |                   |
| ROBINS HOOD BAY<br>WIND HILL FARM,<br>WHITBY,<br>YO224QL                | STONE<br>MERCHANTS | Michael Fenby,<br>[REDACTED]        |               |                       | RAVENSCAR GROUP<br>Sandstone<br>Mudstone<br>(Chop Gate) |                   |
| LAYBURN   | RECLAIMED<br>STONE | Adrian.                             |               |                       | Sandstone   | YES<br>350 Tonnes |

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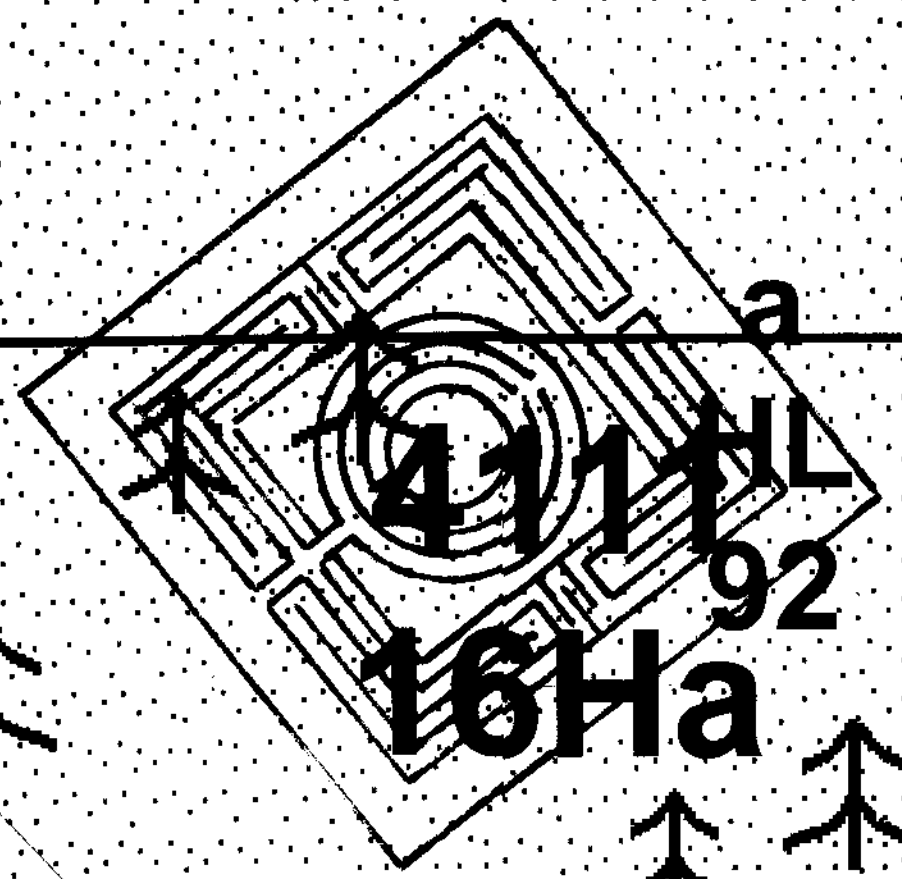


JL/SP  
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SP  
26

d  
HL/-  
99/-

Jingleby Tower  
BM 247.82m



b  
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SS  
81

Open

Track

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21 NOV 2008