

BISHOP BURTON

"An uncommonly attractive village."

Design Guidance & Pattern Book

Produced by TheUrbanGlow Design & Heritage Ltd
on behalf of Bishop Burton Parish Council as part
of the Bishop Burton Neighbourhood Plan 2023.





The characteristic cottages of Bishop Burton immediately define the place as an 'uncommonly attractive' estate village with its 'picturesque whitewashed cottages'.



BISHOP BURTON DESIGN GUIDE & PATTERN BOOK

Undertaken by TheUrbanGlow Design & Heritage Ltd with and on Behalf of Bishop Burton Parish Council in Order to Inform the Bishop Burton Neighbourhood Plan

TheUrbanGlow are HESPR Registered Service Providers for the Historic Environment and specialise in the fusion of Urban Design & Heritage, Masterplanning and Historic Area Assessments and Conservation Areas.

The following Design Guide was undertake by Director of TheUrbanGlow Mr Andrew Graham BA(hons) MAued IHBC and he was assisted by Miss Esther Bavington BA(hons) PGcert. Bishop Burton Parish Council members informed the document throughout

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BISHOP BURTON

Introduction



Typical enclosure road around the village with wide verges, straight lines and tree lined hedgerows, helping define the planned layout that replaced the old strip fields and common land.

BISHOP BURTON - Introduction

“And now, if I have tempted you to see this village, take a word of advice from me. Go to Bishop Burton in the twilight of a July evening, with the new moon setting behind the elms. That at any rate, is how I first saw the place, and I know it could not look more lovely at any time or season. And, if you stay while the twilight deepens, you may watch the white cottages take on a ghostly appearance against the darkness of their surroundings.” Rev A.C. Ruthven-Murray, Vicar of Bishop Burton, 1924-49.

Bishop Burton is one of those rare places where, despite relatively extensive change having happened over the last 100 years, much of the character of the village is still recognised as being unique within the region. This is largely due to the combination of landscape, water and the quaint appearance of cottage houses around the green. Even the great Pevsner recognised the village as being special and was impressed not only about the original rusticated cottages behind their distinctive black and white façades, but also the later Local Authority housing that not only responded to this overriding character architecturally, but also paid particular attention to the village character in terms of green spaces and landscape.

As a result, Bishop Burton not only provides us with beauty and delight in its appearance, but also gives us important lessons for other places in how to respond to a highly valued character in terms of Urban Design and Planning. In light of the UK Government’s recent emphasis within the Planning system upon beautiful places¹ the lessons from Bishop Burton are as important as ever in achieving good design, not only here but elsewhere.

Bishop Burton therefore teaches us that responding to the context of such a place can help embed new development without causing undue harm. Indeed, the village exhibits several examples of where new development has been sensitive enough to not only provide new

homes, but it also, perhaps most importantly, preserves the historic and architectural character and appearance of the village as a whole.

This Design Guide is therefore in two parts. Firstly it is concerned with a thorough urban design-led analysis of the village core as well as its wider context that has always defined and nurtured the development of the village. This identifies landscape and built features of importance and analyses some of the architectural and urban design patterns within the village including the character of streets and spaces.

The second element focusses upon the distinctive architectural details of the buildings, spaces and details of the village with the intention to provide a ‘pattern book’ of the village character to be used when deciding and determining the quality of new development of all scales. Each section illustrates particular features of the built environment that contribute to the special character. This then continues to provide particular design guidance in order to help nurture good design and provide advice on what would likely be more appropriate in terms of preserving the village character and its rich historic legacy.

This will not only look at guidance for minor changes or new infill-type development but will attempt to give some clarity and certainty to those residents who may wish to extend or modify their properties in the future, including those who take the challenge given to us by Climate Change as an impetus to make changes.

Hopefully this guide will represent a pragmatic and informative document whose lessons can be absorbed without too much difficulty and whose guidance people feel is relevant and proportionate enough to protect and manage change within Bishop Burton for the long-term future.



Bishop Burton is still an active agricultural community. This scene from harvest 2022 typifies the village as one of modern farming.





BISHOP BURTON

Historic Analysis



Pudding Gate here illustrating around 200 years of building evolution within the village, from the earlier 19th century cottages to Victorian houses and, finally 1950's Local Authority social housing.

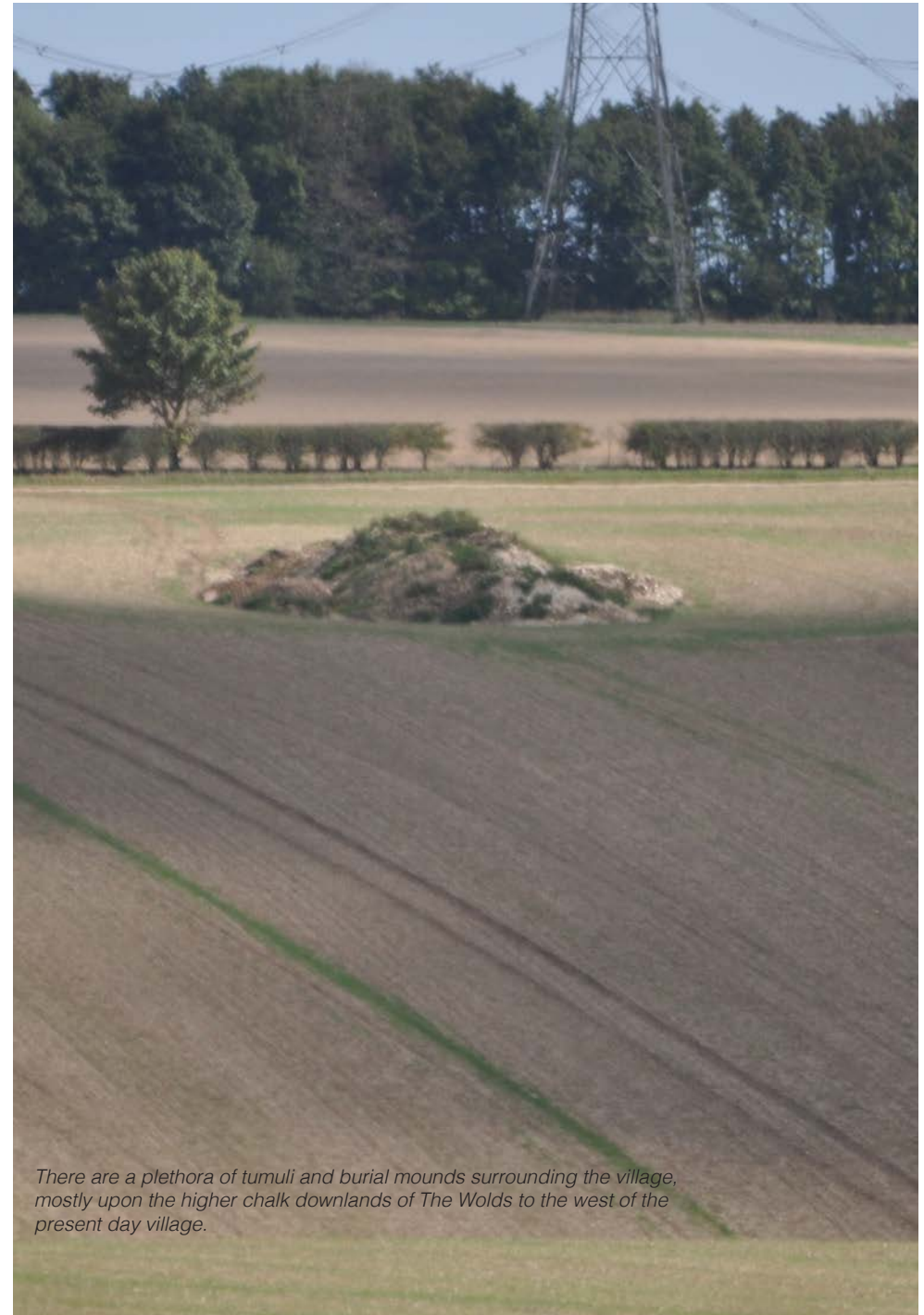
BISHOP BURTON - Historic Analysis

The landscape around Bishop Burton is of considerable antiquity. The high ground of the Wolds forms a division between the Vale of York to the west and the Alluvial plains of the River Hull to the east. The dry valleys and mix of landscape within this area would have made the area attractive to peoples in the ancient past just as it does today. The site of the Mere, to the edge of the Wolds was probably always a gathering point of some kind and there is evidence of Neolithic activity within the existing village where concentrations of flint have been found. A plethora of Neolithic and Bronze Age barrows and Tumuli populate the tops of the Wolds that run alongside the village to the west. These mark something of a transition from nomadic Hunter gatherers to those settling permanently within the area. Archaeological crop marks also show a much more extensive and complex settlement pattern in the surrounding landscape than is perceivable today which illustrates continuation of settlement from the Neolithic to the Romano British period and beyond.

The Medieval period sees a potential nucleation of the settlement around the Mere and the church. In 1086 Bishop Burton is recorded in the Domesday Survey as belonging to the Archbishop of York, under the management of the Canons of St John's in Beverley. The village at that time contained 38 householders, 15 smallholders and 3 men at arms. The village also contained 3 mills, two of which likely survived until relatively recently. There is no record of any waste although the value of the tenancy decreased between 1066 and 1086 which would be typical of such a settlement following the Norman conquest.

The church of All Saint's is recorded as being founded by Anglo Saxon inhabitants but the fabric of the site dates to the 12th century. It may be possible that this hilly site next to the Mere would have been of some historic significance to earlier settlers and it would follow other examples within the East Riding where such a place has a much longer religious importance.

The village appears to have gained some prominence as the site of the



There are a plethora of tumuli and burial mounds surrounding the village, mostly upon the higher chalk downlands of The Wolds to the west of the present day village.

BISHOP BURTON - Historic Analysis

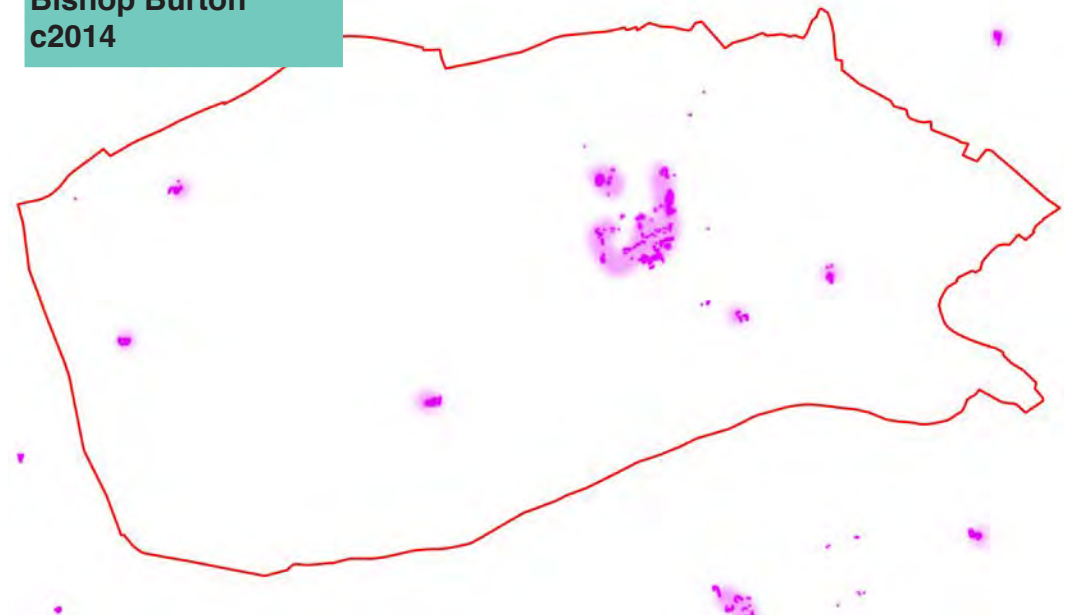
Bishop's Palace associated with the Canon's of Beverley and York. The site of the so called 'Bishop's Palace' is reputedly to the south east of the existing church and is a possible location of the Bishop's residence in the village. We know from around the fourteenth century the existing Park Pale around the site of Bishop Burton Hall was in existence when the park was broken into and a deer taken! This park likely formed the boundary of a formal Medieval deer park prior to the construction of the first hall here in 1605 by William Gee who was Secretary of the Council of the North.

In the middle ages and early modern period the village was largely agricultural with mills (one to the north and one to the south upon whose site a mill stump still exists) likely providing the grinding of corn or wheat for the inhabitants who lived and worked here. Nearby, the presence of Bishop Burton Grange and Killingwoldgraves give us evidence of other Medieval ecclesiastical communities, especially around Killingwoldgraves where the site of the Hospital of St Mary Magdalene was located. Around this time much of the higher ground was open common pasture and would have appeared much like the unenclosed land to the outskirts of Beverley, around West Wood. This all changed in 1772 when an Enclosure Act divided the land into planned, regular parcels and laid out the beginnings of many of the tree lined country lanes we see today with verges, hedges and regular widths of highway.

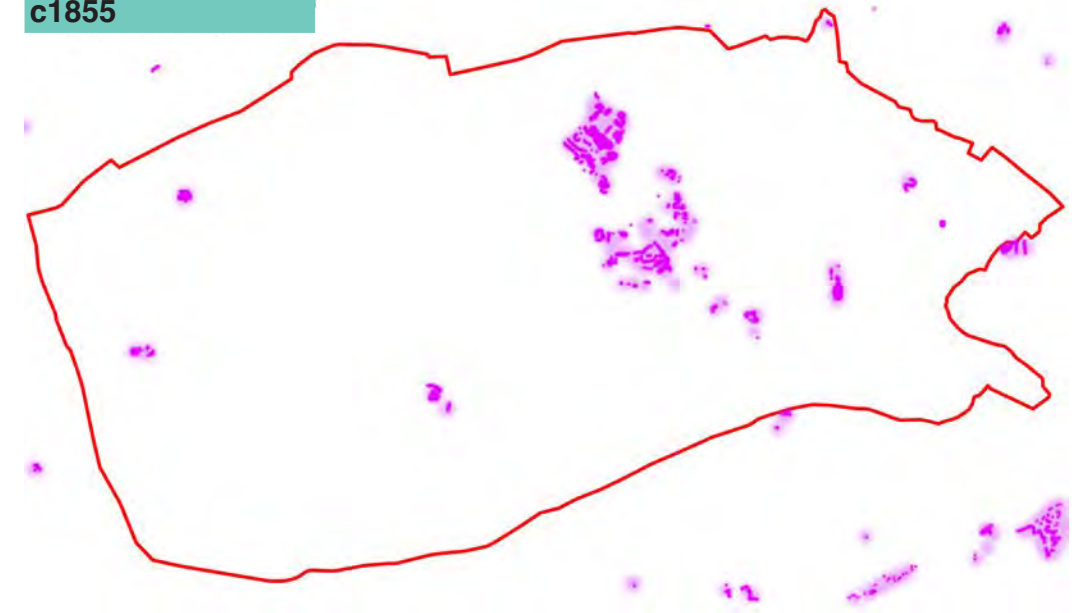
Around the time of enclosure many of the farms to the higher ground were built, some of them as model type 'enclosure' farms such as Cold Harbour Farm that echoed the increasing interest in agricultural improvement in the 18th and 19th centuries. Such farmsteads grew to be quite large with ranges extending and courtyards emerging as required.

In 1783 the estate of Bishop Burton was sold to a Richard Watt, a Merchant from Liverpool who had subsequently become the owner of Speke Hall to the south of that city. Following a fire in Bishop Burton

**Bishop Burton
c2014**



**Bishop Burton
c1855**



BISHOP BURTON - Historic Analysis

Hall in the 1870's Richard's son William undertook the building of a new 'High Hall' by Architect George Devey. Unfortunately William was not to see the completed hall and it was left to his heir E.R.B Hall-Watt to finish it through the employment of W.H Fletcher of London. This new hall also enjoyed a new landscape setting drawn up by William Brodrick Thomas who was also the designer for the grounds of Sandringham shortly after the estate had been purchased for the then Prince of Wales by Queen Victoria in 1862.

It was E.R.B Hall-Watt also who seemingly began the most lasting legacy upon Bishop Burton itself. From the late 1880's onwards, he began altering some of the estate properties to create what became a kind of hybrid estate village. What began as rusticated porches and other changes being made to the old cottage housing stock, culminated in more flamboyant architectural extravagances such as the Mock Tudor gables and projecting dormers of the early Edwardian period. The resultant whitewash and orange pantiles thereby began to unify the village and became the template used up until the present day for new housing. Several cottages show evidence of these changes which seemingly included extensive alterations. Cherry Tree Cottage for instance shows evidence that originally it would have been a fairly simple, single storey 'baffle entry' cottage, possibly with a thatched roof. The alterations carried out by Hall-Watt included the raising of the eaves by several courses which then raised the internal ceiling level. It is unclear whether he also inserted new dormers into the roof (as these were later altered themselves) but other such cottages nearby did contain new dormer windows or projecting bays and gables supported on brackets.

This change to the old cottages was seemingly undertaken around the same time as the rebuilding of the High Hall and it is interesting to speculate as to why exactly the Hall-Watt's wished to create their model village. Was it to improve the lives of the villagers, to spend surplus monies or merely to improve the approach to their new house harking after the nostalgia of Speke Hall? Probably a bit of all three.

Historic photos opposite show High Hall and the area around Church Side. Note the row of cottages on the left hand side have since been demolished but were seemingly never rusticated in the same way as those opposite. Was this perhaps why they were seen as more expendable? (Source Historic England Photo Archive Permissions Pending. Image Refs: 2257-127 and 2257.129)



BISHOP BURTON - Historic Analysis

Unfortunately the Hall-Watt connection to the village eventually ended and the estate was ultimately sold to Owen Stocks Hellyer in 1930. In the 1950's many old cottages, as well as the High Hall itself, were demolished by the local authority. This must have resulted in a dramatic change in the appearance of the village as around 30% of the building stock was wiped away within around 60 years.

Despite this, for whatever reason, in Bishop Burton the overriding character of whitewashed Mock Tudor cottages initially devised by Hall-Watt continued and this has, quite remarkably, resulted in the preservation of what has become the defining architectural character of the village.

Further to this, this character has been imitated in nearly every new building since. Some have admittedly been more successful than others (Pevsner rebuked 'the two buildings on the entry to the village') but recent examples, including those on Bryan Mere and even

the Local Authority housing of the 1950's have all managed to reflect and enhance the style of the village. These white washed cottages, looking rather alien within their East Riding context, together with the rich landscape of mature trees, greens, water and farmland, all give Bishop Burton its highly attractive appearance and justified its inclusion as a Conservation Area by East Riding Council in recent years.

Photograph, possible from the late 1940's showing the old cottages on School Green. Whitewashed even then suggesting that these were subject to the changes made by Hall-Watt. The houses to the far left are Cherry Tree Cottage and South Burton House but the ones to the right were seemingly demolished for a widening of Joby Lane. The old Police House and Council cottages now occupy these sites.

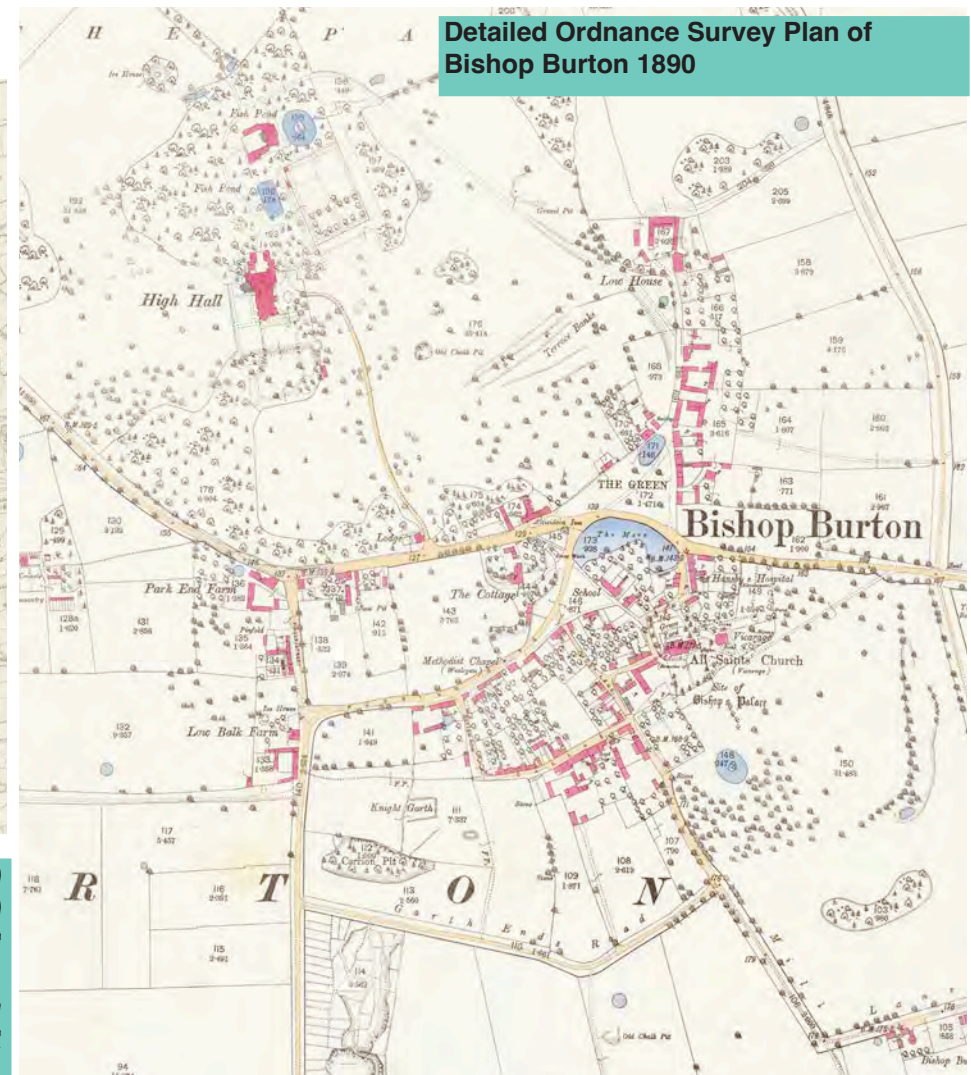


HISTORIC DEVELOPMENT - Historic Mapping



The historic maps of Bishop Burton show a village that is largely intact in terms of its overall form and land take, the village has barely expanded since the time of this mapping around the turn of the 20th century. The streets are largely the same and the sinuous curves of roads and buildings open out towards both the Mere and the seat of the Hall-Watt family. What is notable from the more detailed plan is the amount of farms that are located within the village core itself, especially to the north of the village. Most of these buildings still exist and contrast with the 'rusticated' white wash cottages of the late 19th and early 20th century.

Further afield, Bishop Burton Grange and Killingwoldgraves, both of which are likely medieval sites, are clearly visible. These reflect the ecclesiastical history of the area and Killingwoldgraves itself was reputed to be the site of the hospital of St Mary Magdalene. Also notable is the presence of two, likely medieval, mill sites, one of which certainly still survives but is outside the Conservation Area. What are also noticeable are the straight field boundaries so typical of 18th and 19th century enclosures, although there are signs of some earlier, perhaps **toft and croft** boundaries (especially around Walkington which exhibits signs of medieval planning).

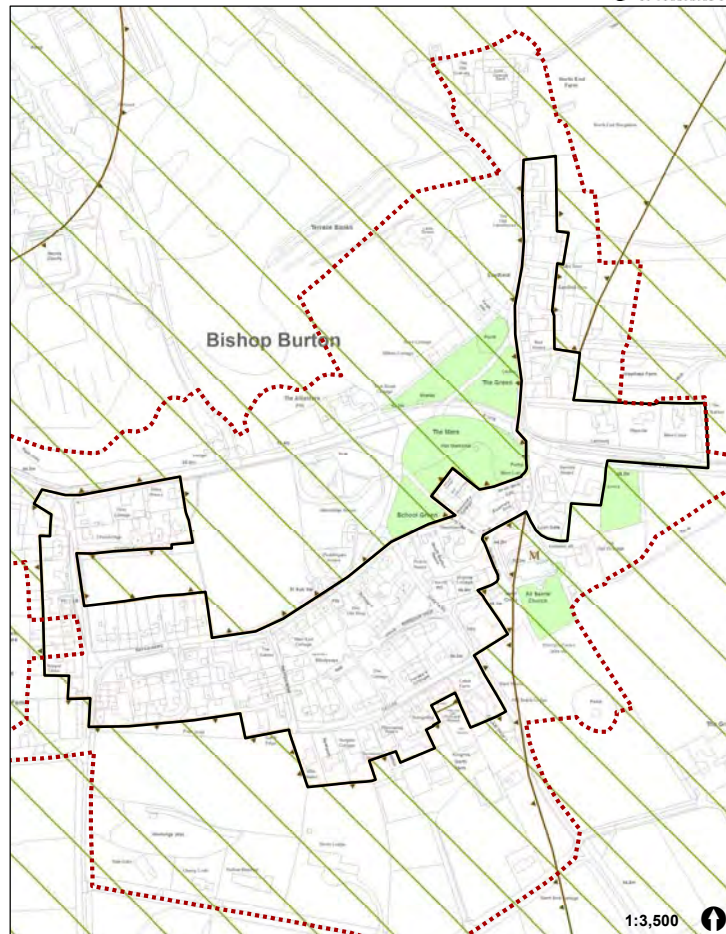


HISTORIC DEVELOPMENT - Historic Analysis

Map of the designated Conservation Area.

This plan illustrates the approximate ages of the buildings within the Conservation Area and highlights the relatively large amount of new build since the 1950's. The map below (inset map 68) shows the development limits of village as identified within the East Riding Local Plan.

EAST RIDING
OF YORKSHIRE COUNCIL



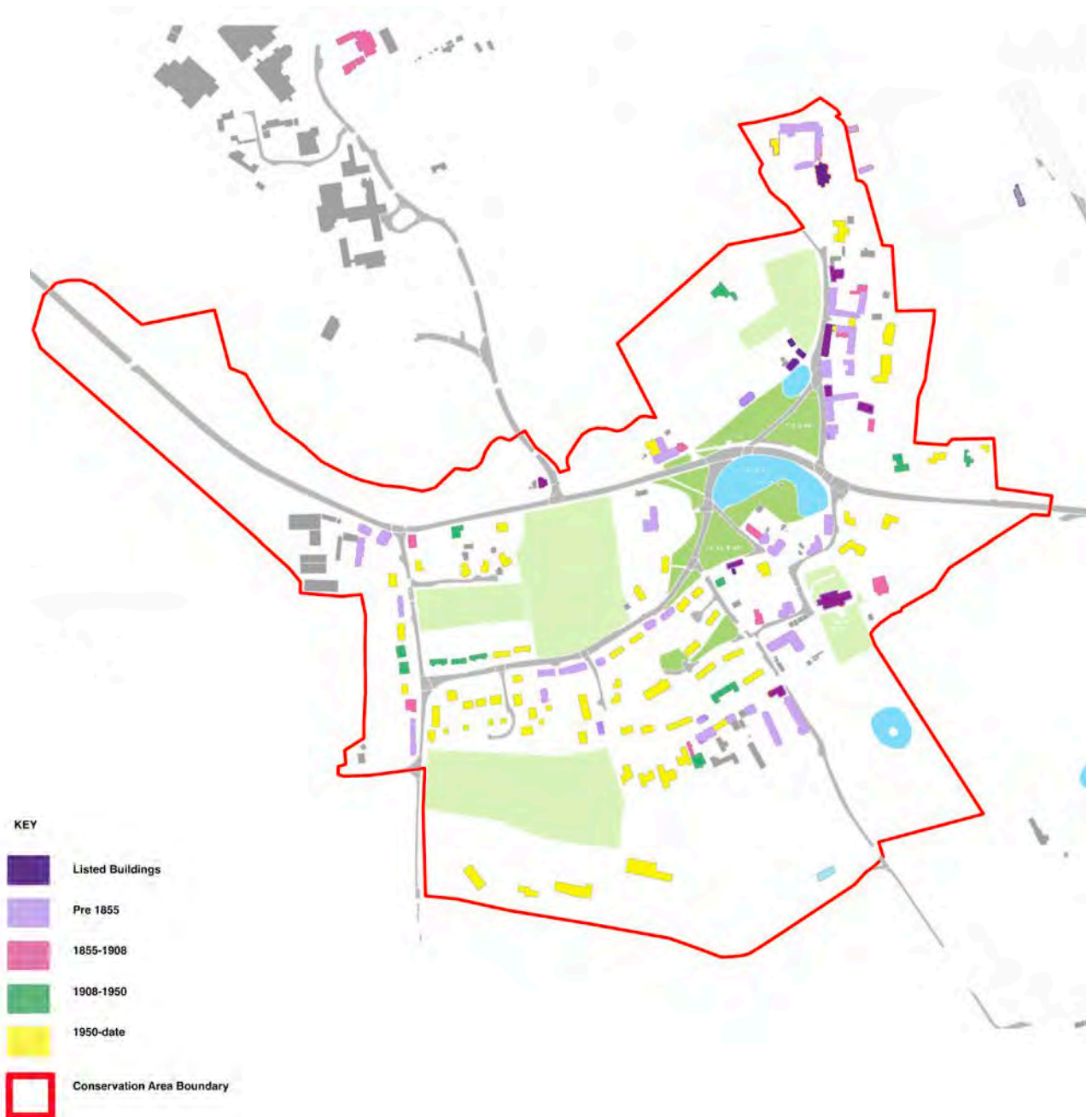
Policies Map - July 2016

Bishop Burton

East Riding Local Plan (2012-2029)

Inset 68

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HISTORIC DEVELOPMENT - Historic Analysis

Plan showing the historic form of the village around 1890. Visible is High Hall to the top left and the distinctive courtyard farms around The Green. This **'figure ground plan'** shows clearly the density and layout of the village at this time and the clusters of buildings and their locations can give us important clues not only in understanding historic routes and the focus of activity and development of the village, but also the relative use of space.

What also becomes clear are the clusters of farms as opposed to the main focus of the village itself, still around Pudding Gate and Callas. The two greens (The Green and School Green) provide a very clear focus for development and houses actively front onto the space. Was this because it was simply an attractive area or because it was, at one time, an area of communal grazing where overlooking of livestock was important?

The red buildings are structures that have since been demolished and, when compared to the map overleaf, the dramatic changes that the village has seen over the last 100 years become apparent. Most of these demolitions also occurred from the 1950's onwards and as such reflect the trauma Bishop Burton saw and illustrate the rather remarkable survival of the village's character considering such a change.

Some of the cottages demolished in the 1950's. (Permissions Pending)



1890 Plan showing since demolished buildings in red

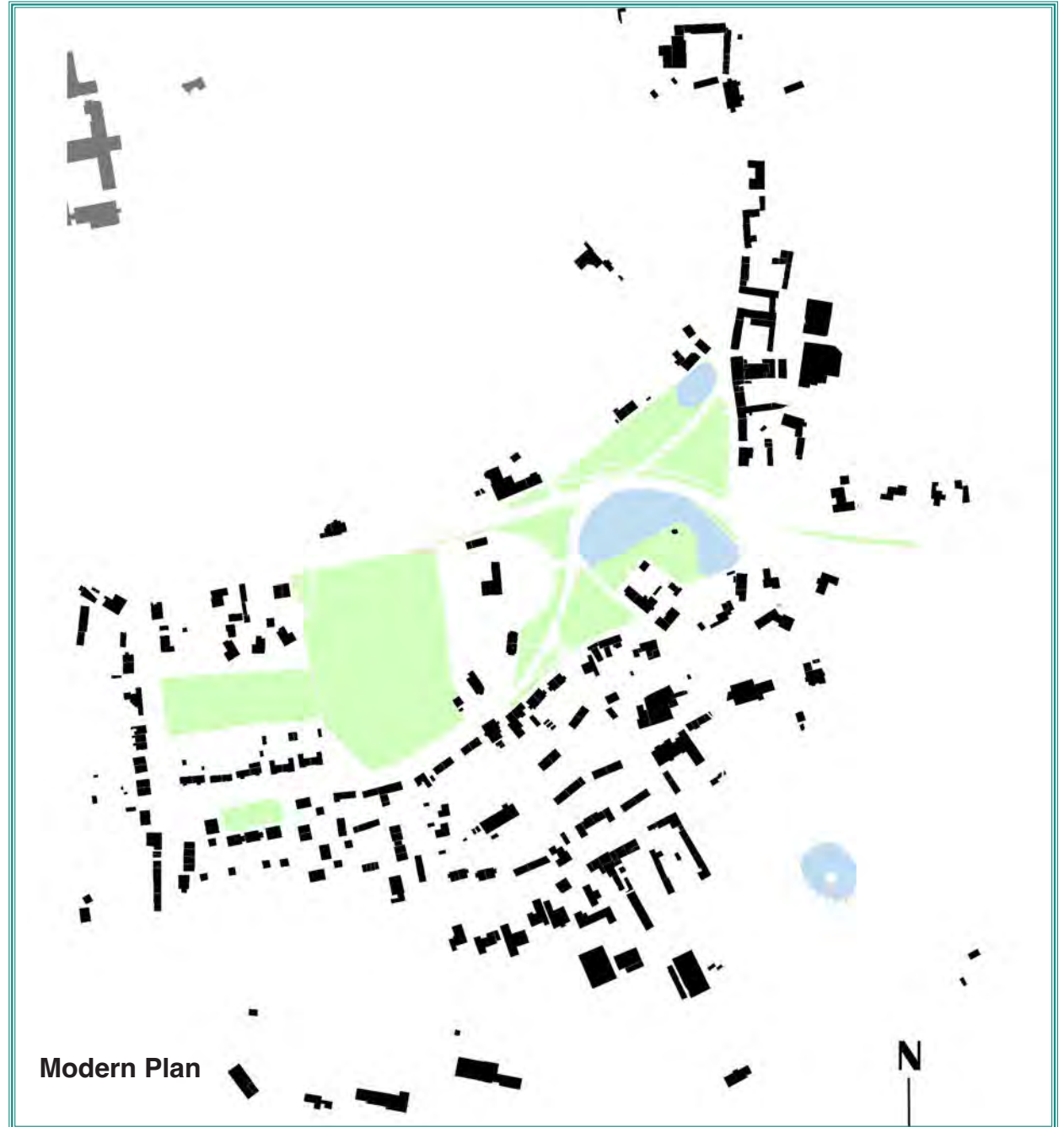
HISTORIC DEVELOPMENT - Historic Analysis

The modern plan from around 2014. From the plan it is clear that the overall curving form of the village has survived, but, the density of the buildings is much greater and again illustrates very the amount of development that occurred in the village from the 1950's onwards.

There has for instance been a lot of infill development, especially to areas that were once gardens and backland areas associated with School Green and Callas. The 1950's Local Authority housing built upon this sloping land created Cold Harbour View which had the pleasing side effect of creating what is perhaps the most attractive view of the church from this 'new' road.

What is also notable is the fortunate survival of both School Green and The Green along with other spaces within the village that all help retain the highly distinctive character and layout of Bishop Burton.

One of the most pleasing outcomes of 20th century infill has been the creation of this vista towards the church from Cold Harbour View.





BISHOP BURTON

Urban Design Analysis

The Green and one of the older cottages of the village

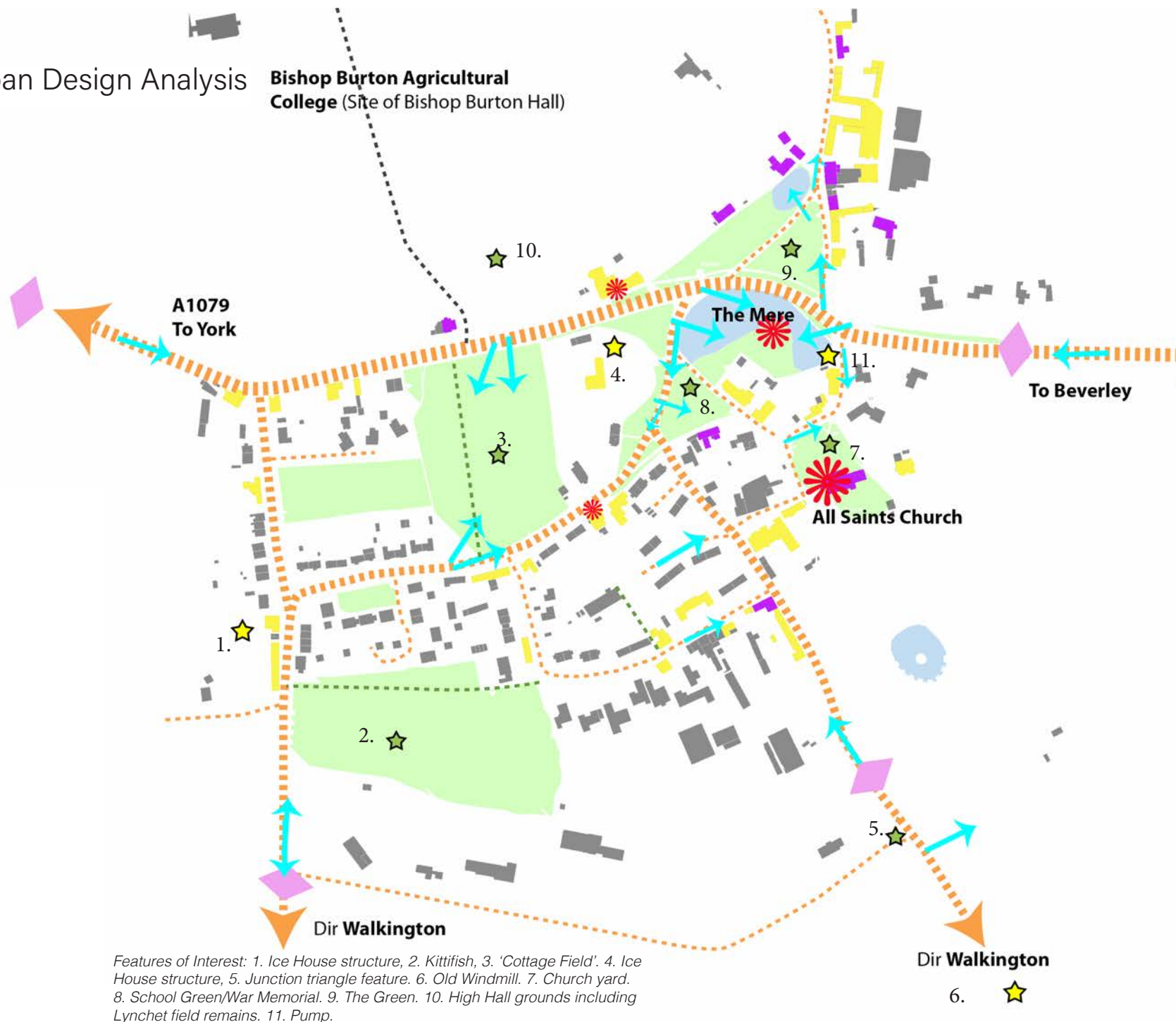
BISHOP BURTON - Urban Design Analysis

The following two maps provide an Urban Design Analysis of both the village and the wider Parish boundary.

Such analysis is essential in understanding the key characteristics of an area including any positive features, historic features or any detracting elements or areas of improvement.

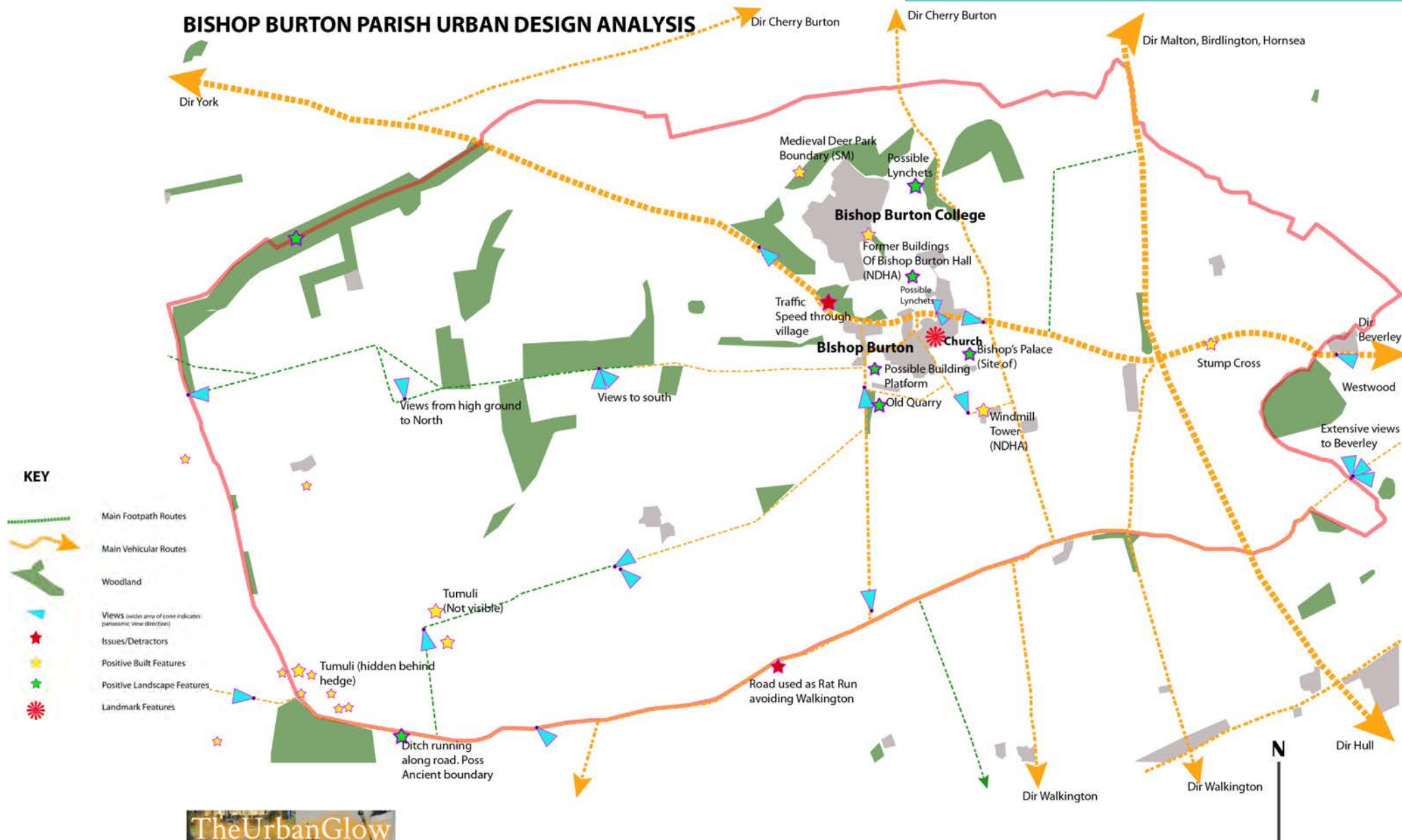
KEY

-  Landmark Building or Feature
-  Important Landscape Feature
-  Important Built Feature
-  Listed Building
-  Positive Buildings Within the Area
-  Gateway into Village
-  Footpaths
-  Minor Routes
-  Major Routes
-  Key Views



BISHOP BURTON - Urban Design Analysis

Urban Design Analysis of the whole Parish Boundary highlighting landscape features of note, views and routes as well as heritage assets.



Undertaken by TheUrbanmGlow Design & Heritage Ltd 2023

BISHOP BURTON

Street Analysis



Church Side from Church Lane

CHARACTER ANALYSIS - Street Makeup

This part of the analysis of the village examines the widths and layout of streets, including the perceived **building lines** of the village. It enables us to understand some of the elements that make the village and the surrounding area so attractive and legible.

The areas chosen for examination vary from the smallest footpath to the largest green, and, in respect of the streets chosen give a greater understanding about heights, distances and features that exist.

Such information can be used to manage change within these streets (and others) and enable the key qualities of these spaces to be recognised, preserved or enhanced.



Modern Plan Showing the Locations of Street Analysis

CHARACTER ANALYSIS - Building Lines

Building lines represent the layout of buildings in relation to the street. This is often one of the most important determinants of character and place. In Bishop Burton the buildings lines are generally regular and uniform with most houses reflecting the orientation and siting of its neighbour.

In some areas, such as The Green, the building line is very strong with buildings presenting a hard edge to the street. This subtly curves thereby creating a strong vista that is not only attractive, but also significant in terms of the form and historic development of the village.

Bryan Mere through to Pudding Gate also provides a strong building line that leads the eye along its length towards School Green. The only interruption in this is the former Wesleyan Chapel that protrudes into the street scene marking its presence as a landmark building.

Building lines are important and should be responded to in new development and extensions.

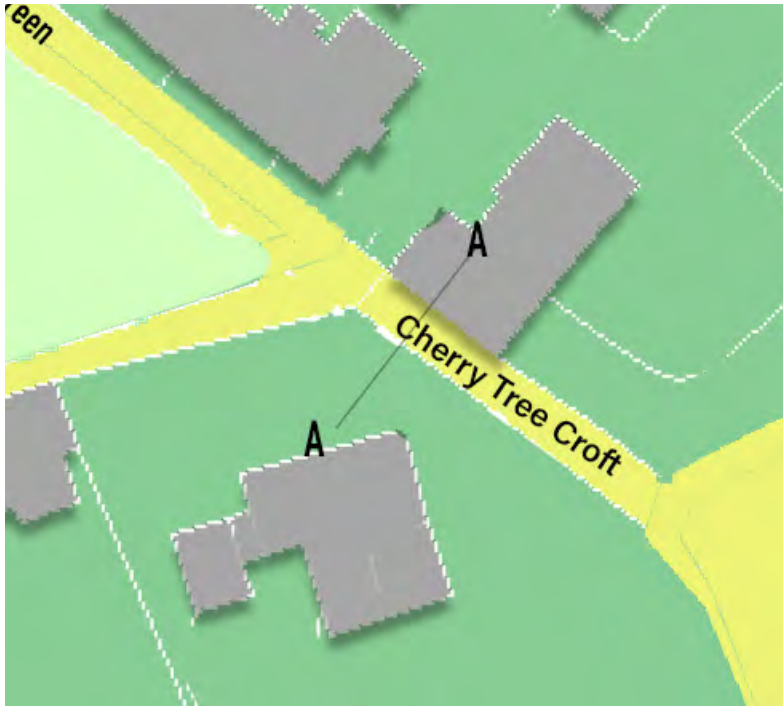
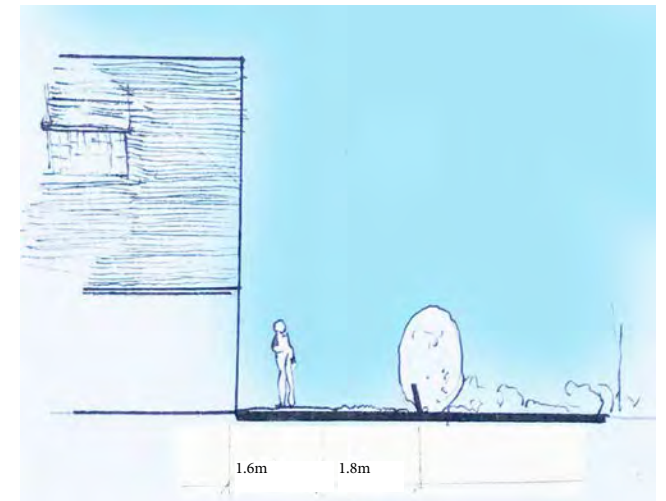


Modern Plan Showing the Strong Building Lines Within the Village

SECTION ANALYSIS - 1. Cherry Tree Croft



Cherry Tree Croft is an important, if modest, footway linking the main area of School Green to the area of the Church. It is a tightly enclosed space for much of its length between Cherry Tree Cottage and a high Beech hedge belonging to the adjacent property. Within this hedge there are some original estate railings although these are largely obscured now by foliage. Despite being narrow the path does contain a small area of grass verge which visually links it to the Church and School Green, and keeps it in character with the rest of the village.

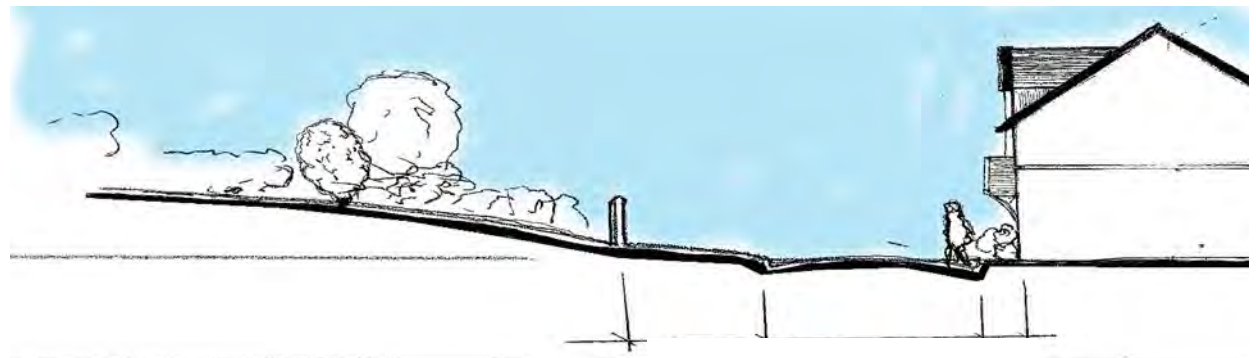
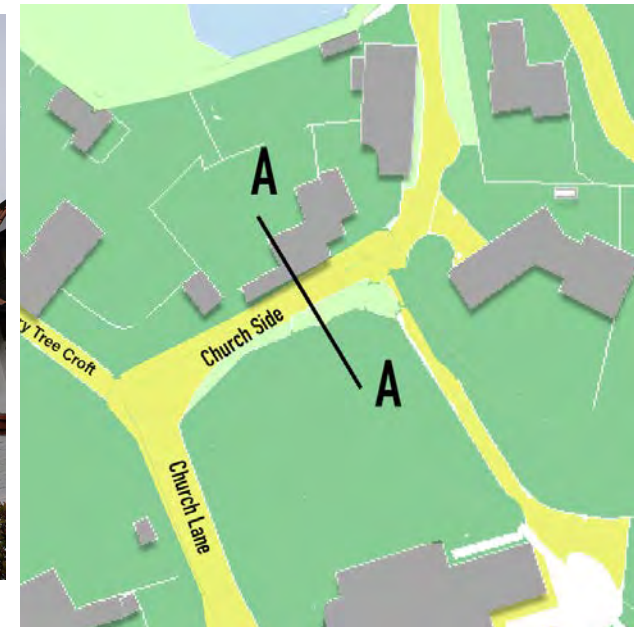


SECTION ANALYSIS - 2. Church Side

Church Side skirts around the northern churchyard running to the bottom of the hill upon which All Saint's Church stands. The ecclesiastical land is bounded by a low red brick retaining wall with stone copings and alongside this is a verge of around 2.3m. Within the churchyard several evergreen and other shrubs are present. The metallised surface of the road is around 3.3m wide along its length and serves properties as well as giving access onto Church Lane beyond. Overlooking the lane are cottages that were restored and 'gothicised' in the early 20th century and they exhibit the characteristic white paint, black barge-boards with Mock Tudor details and red pantiles. Protruding dormer windows encroach over a small area of French drain that demarks the front curtilage of the property and is laid in fine gravel with some ornamental topiary.

The quality of the street is determined

not only through its architectural quality and the modest scale of flanking houses, contrasting with the dominance of the Church, but also through the narrowness of the highway and retention of grass verges and simple, contrasting red brick boundary treatments.



SECTION ANALYSIS - 3. Callas

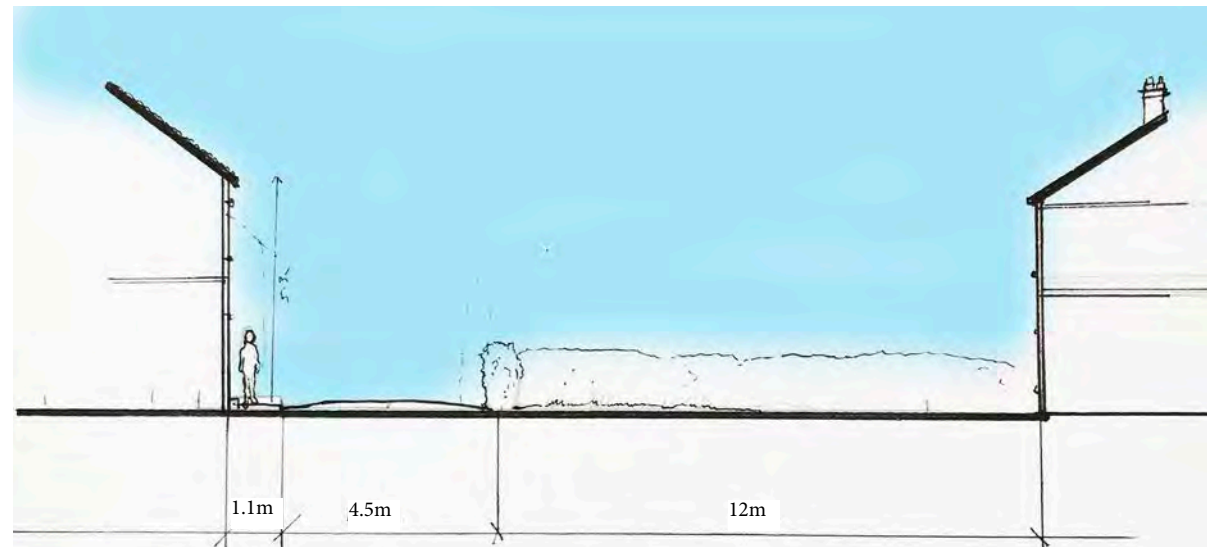
Callas is one of the older streets within the village and forms a more tight-knit street where cottages and houses more tightly enclose what is quite a narrow road.

Modern development has enabled the perception of the street to widen out but older houses, especially where they are located on both sides of the road, retain the sense of enclosure that would once have been more common.

Calais Farm is the most dominant building in this respect and still has a strong presence on the corner

of Callas and Joby Lane, standing high and resolutely refusing to be whitewashed like the majority of the village.

Further down the footpath raises up to serve the front doors of houses with a small verge dropping down to the carriageway. Hedges to more recent development, including the Almshouses, soften the lane although paved over gardens have resulted in something of a hardening of this historic route.



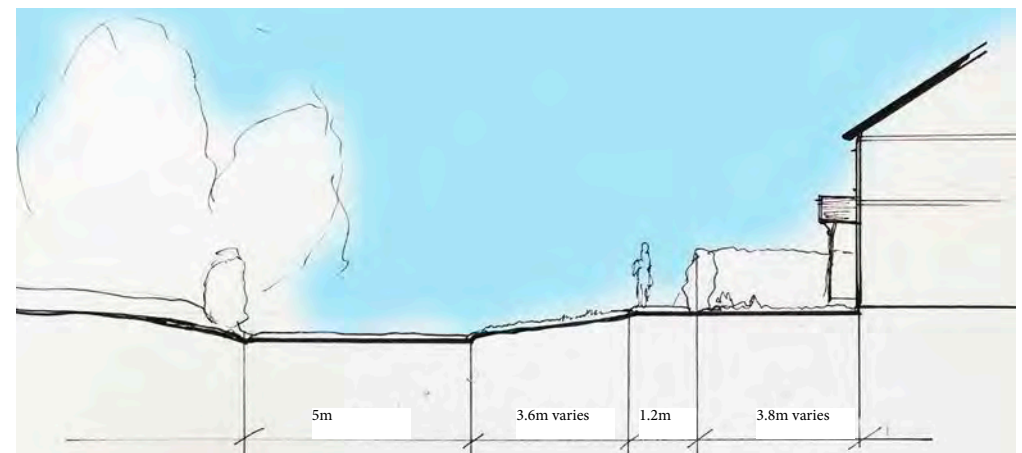
SECTION ANALYSIS - 4. Pudding Gate

Pudding Gate is on the principal route through Bishop Burton village, notwithstanding the main road that is. It is a gently curvaceous lane with houses primarily located on its south side and leading to School Green at one end and Bryan Mere on the other. Houses are typically set behind verges but have a robust building line that give a generous and semi-rural feel to the streetscene. Such an aesthetic is likely traditional but it could also have been an intentional device undertaken by Hall-Watt to create his vision of a rural idyll.

To the north side, green space

stretches out towards the lodge house of Bishop Burton Hall and enhances the rural setting of Pudding Gate.

In terms of vistas along Pudding Gate, the eye is immediately drawn along its curving length with houses of several differing styles and ages contributing to the whole. Despite this, all buildings largely conform to the overall village character of pitched roofs, simple brick or whitewashed walls and well-proportioned fenestration.



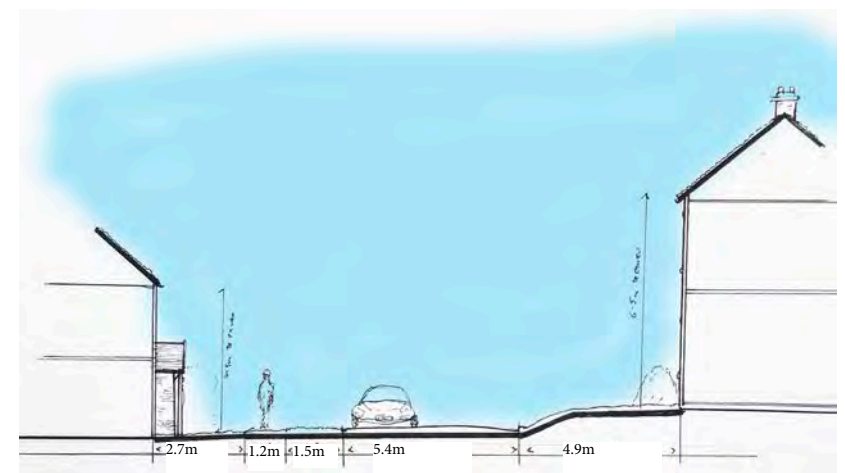
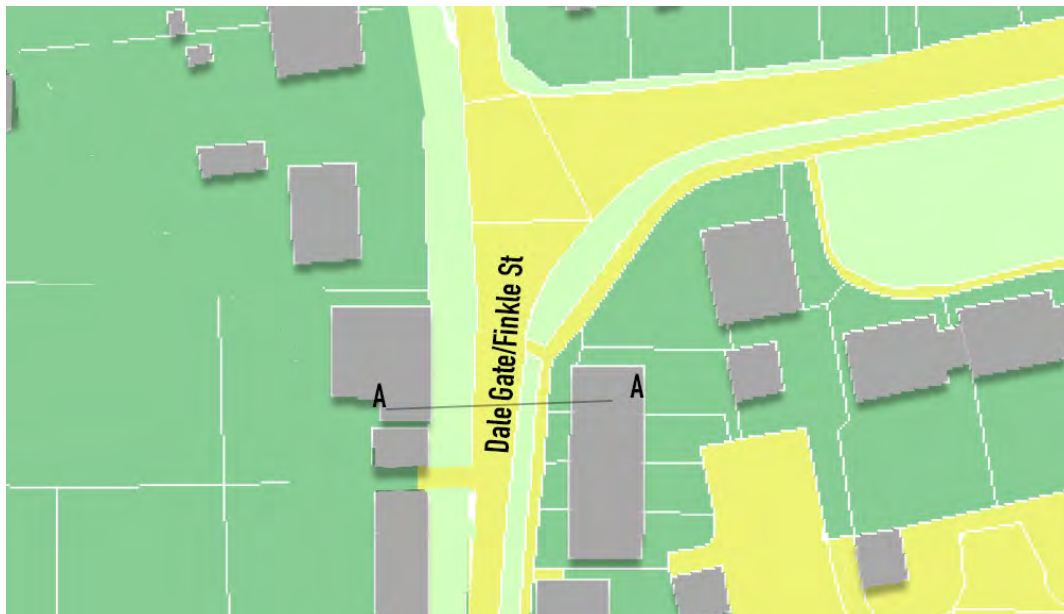
The word 'varies' illustrates a varying distance along the street for a certain landscape element.

SECTION ANALYSIS - 5. Low Balk Farm Dale Gate/Finkle St

Finkle Street extends southwards from York Road becoming Dale Gate at the junction of Bryan Mere. Dale Gate then continues out of the village to the junction with Walkington Heads Road and roughly demarks the western extent of the present village. Although Dale Gate and Finkle Street are likely lanes of some antiquity, which may be recognised through the 'sunken lane' appearance in part, most buildings are recent and were replaced sometime in the mid 20th century. However, Low Balk Farm is a typical 'enclosure' type farm dating from the mid-19th century and exhibits neo classical symmetrical proportions within its double-fronted principal elevation of Flemish Bond. Although parts of Low Balk may be older, the principal farmhouse is a

very large building and this creates a dominant effect within the streetscene here. The slight drop in level from Finkle Street enhances the dominance of Low Balk Farm. Throughout Dale Gate/Finkle Street grass verges and hedges soften the streetscene and the lack of road markings help preserve the informal character of this fairly typical country lane.

Dale Gate/Finkle Street appear not to have seen the facelift of other parts of the village by Hall-Watt (unless it was these buildings that were demolished) and the character is one of red brick interspersed with white rendered buildings (most of which are modern).



SECTION ANALYSIS - 6. Cold Harbour View

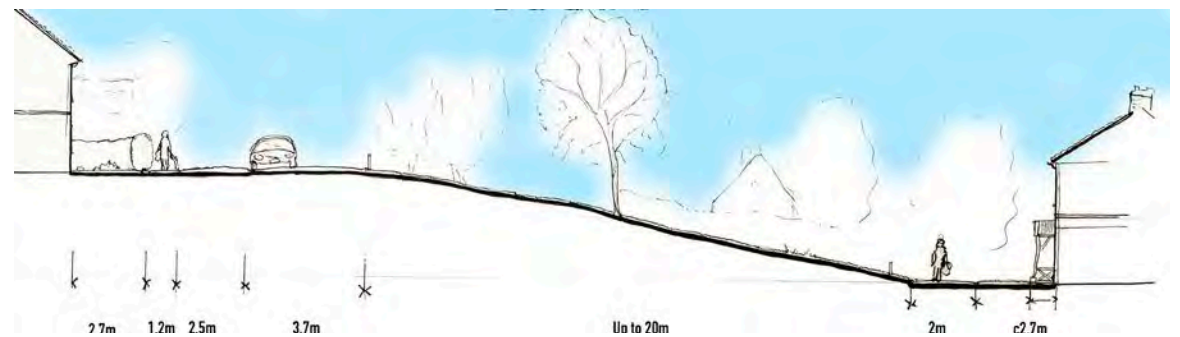
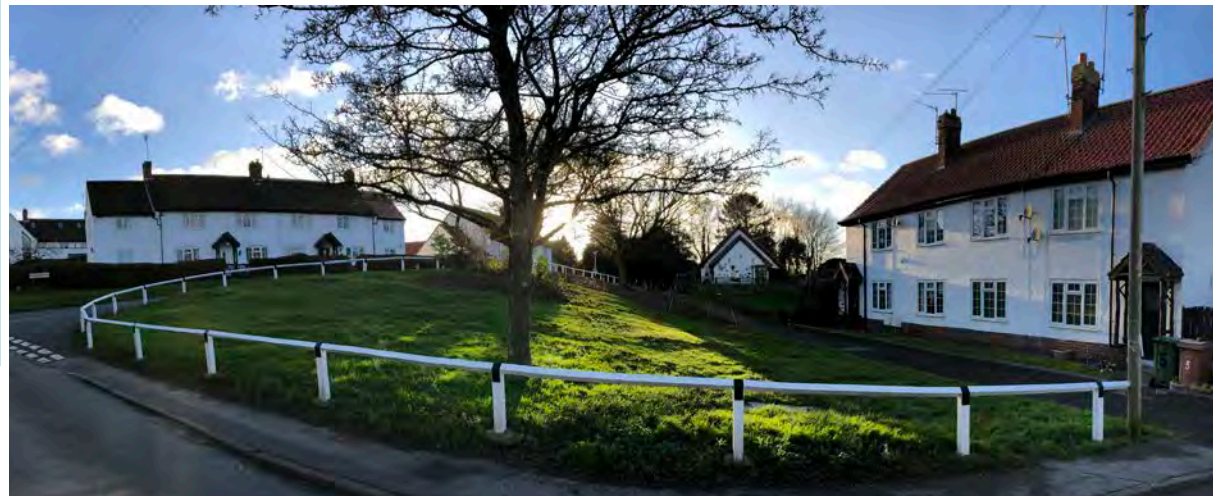
Cold Harbour View is a modern street that replaced the rear gardens of properties along Callas and Pudding Gate. The house types are relatively generic and reflect the Local Authority housing developments in the 1950's. Despite this, they integrate well through their white-washed appearance and contextual details such as the Bishop Burton style porches.

The spatial standards integrated into this relatively recent addition to the village reflect the rural attributes of Bishop Burton very well. The houses sit around an informal green with the single lane road

being bounded by a generous verge before gardens are separated by beech hedging. The green then follows the contours of the site before another row of houses front onto the lower edge of the space.

Car parking is largely tucked away although several houses have now had to accommodate more vehicles to the street frontage. The lower row of cottages keeps parking to the rear which allows the frontage to front onto the space without interruption.

The quality of the street is determined mainly through this informality and its response to the wider context of the village.



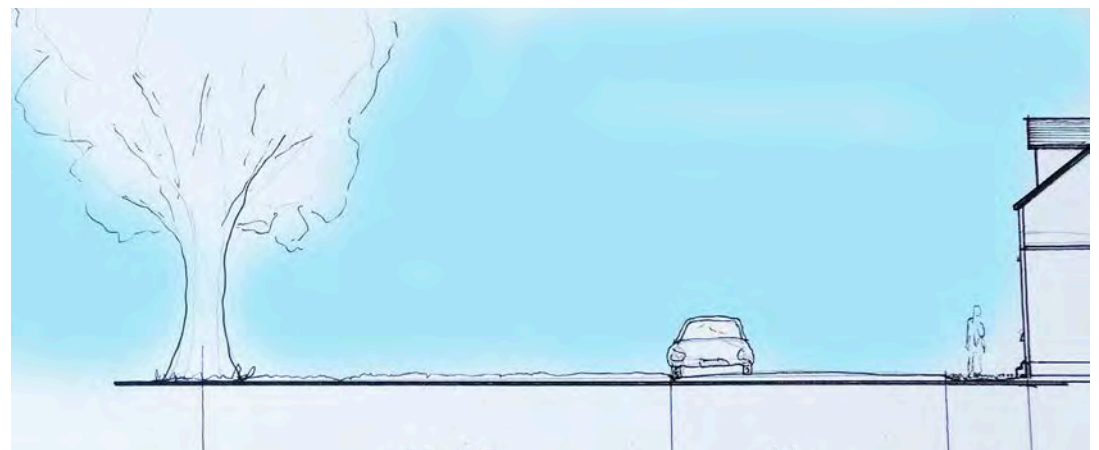
SECTION ANALYSIS - 7. The Green

The Green is located to the north of York Road and is separate from School Green to the south, although the two visually contribute to each other's setting through providing a backdrop for each area.

The Green has an older feel primarily due to the age of buildings fronting the area and the mature trees that provide very important elements of visual amenity and, increasingly, shade in summer.

The principal lane entering The Green is relatively wide

by Bishop Burton standards and this is enhanced through the rather attractive gravel surfacing which demarks the property curtilages of several houses. This element therefore not only provides a softening but also a useful French Drain-type feature that stops any damp ingress caused by back splash from a more solid surface.



10.7m to tree

6.5m

1.7m

SECTION ANALYSIS - 8. School Green

The principal green within the village is the largest public open space and provides a focal point for Bishop Burton. Generally School Green is clearly defined on all sides with either buildings or walls and whilst School Green is accessible with numerous paths the area is largely self contained.

School Green is also the primary entry into the village and the principal view for those passing along the main York Road. South Burton House and the former School are the defining buildings that front directly onto School Green and lead the eye towards other buildings along Pudding Gate.

Generally paths are generous

although there is currently no change in material to the very front of South Burton House thereby creating the sense that the public realm extends up to the front wall, which it presumably doesn't.

Street furniture is simple and restrained with the only pieces being benches and traditional lamp posts, along with some generic litter bins. Issues mainly consist of parked cars encroaching onto the verge of School Green which has eroded the soft edge. Vehicles use the area to park due to it being a convenient area for both visitors and residents as it is one of the few wide streets within the village.

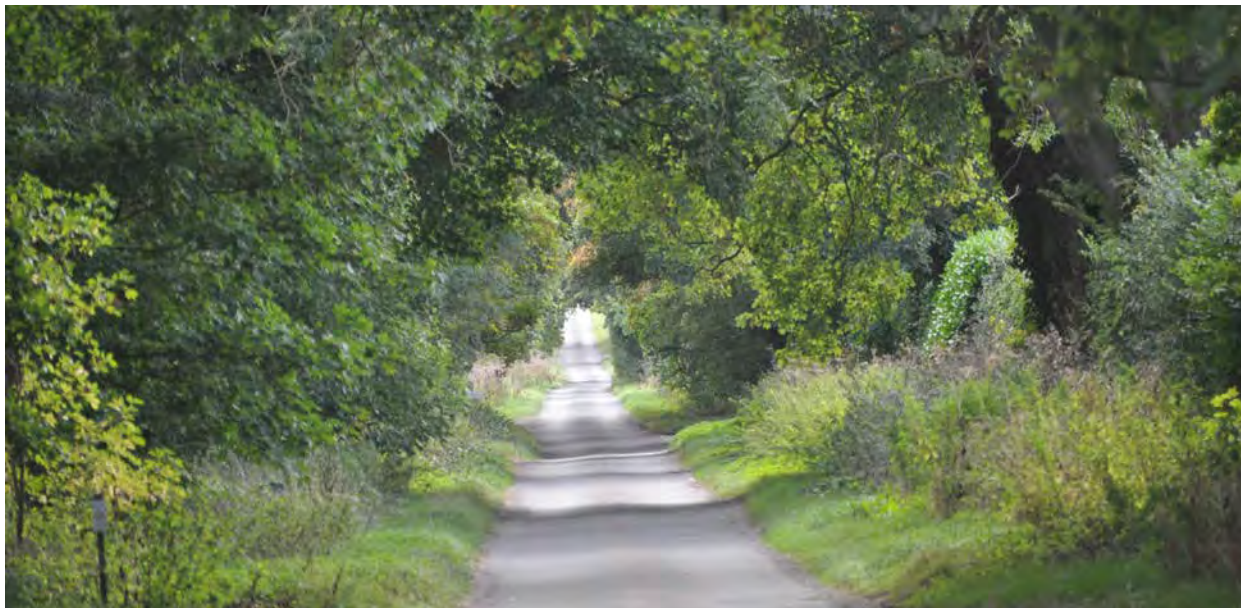


SECTION ANALYSIS - Rural Lanes

The village is largely defined on its outskirts by country lanes that are the product of early 19th century enclosure. Such lanes are largely defined by regular dimensions and several straight lengths. Often desire lines (informal paths made by people walking in a direct line as opposed to following a defined path) or historic paths were modified or straightened to create such routes and they contribute to the very

regular layout in the surrounding fields. Typically the lanes consist of hedges, sometimes a ditch and a wide verge. Often the verge is the same at both sides with the carriageway generally being kept at a modest width.

Sometimes trees form part of the hedge line and help create a 'tunnel' effect of trees lining the route.



BISHOP BURTON

Design Elements and Guidance



School Green towards Cherry Tree Cottage

BISHOP BURTON - Design Elements and Guidance

The following section of the Design Guide attempts to explain the defining characteristics that help create the village of Bishop Burton. Often such elements evolved through several centuries or were influenced by architectural styles from Europe or beyond. Vernacular details and features for instance provide the backdrop to this character and local materials and sensible architectural devices, such as simple pitched roofs, provide the template upon which most other things are built.

Later Neo-Classical styles also heavily influenced certain features such as doors and window proportions and Bishop Burton is no different to other such places where classical architraves or door surrounds give a sense of grandeur that would not have been present before the late 18th century. The opposite was true with the changes undertaken by the Hall-Watt family where there was a deliberate attempt to revisit the vernacular past and create an ideal vision of a place, defined by what the designers felt was an accurate pastiche of English medieval vernacular.

The following guidance therefore is to be seen as something of a 'Pattern Book' whereby elements of Bishop Burton are shown visually and there is an attempt to explain their use and important elements of each feature. The features typically start from the smallest elements within the village and result in more complex design elements such as guidance on new infill development. Each element below is supported by a section of design guidelines intended to illustrate how such features should be managed in the future.



Pudding Gate from School Green

BUILT FORM - *Building Types*



BUILT FORM - *Building Types*



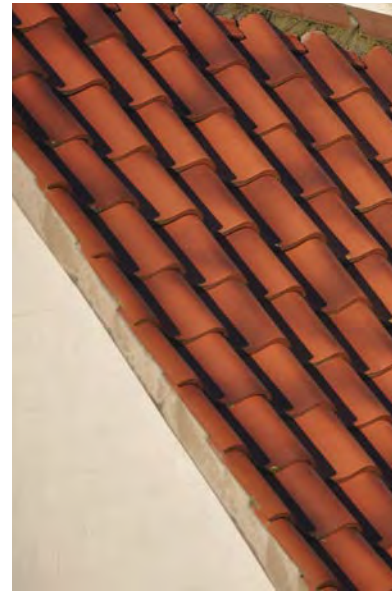
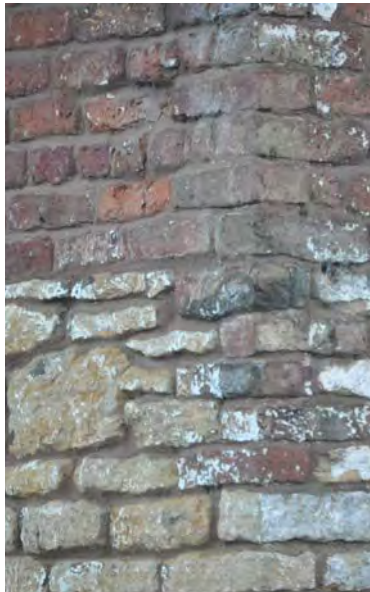
Building Types

The built form within Bishop Burton does, perhaps as expected, exhibit a mix of different typologies, architectural styles and ages. These range from the older single-storey cottages that were modified in the early 20th century, to the grand Victorian farmhouses. It also contains 1950's Council homes, converted farms and civic or community buildings such as the churches (or former churches) old school and village hall.

The vast majority of buildings have strong elements of consistency within their design and materials. Most exhibit pitched gable roofs made of red pantiles, and, walling materials are generally either red/orange brick or painted white. Windows are often well spaced and reflect typically standard 'bays' defined by the rooms within and historic methods of construction.

Most structures are rectangular and two storey although the early cottages are single storey with rooms within the roof. These tend to illustrate the alterations made by the Hall-Watt family to improve what were likely older cottages within the village. This 'Estate village' feel is of high significance and has left a considerable legacy ever since, with more recent developments reflecting the white painted walls and rusticated porches of the early 20th century alterations.

BUILT FORM - *Materials*



The most obvious material is the white painted walls of the 'estate' buildings. However, prior to this the older materials of the village are dominated by natural limestone and hand-made red/orange brick. Stone structures would generally be the earliest extant features in the village although brick probably began to be used around the Medieval period following its introduction from the Low Countries through Hull.

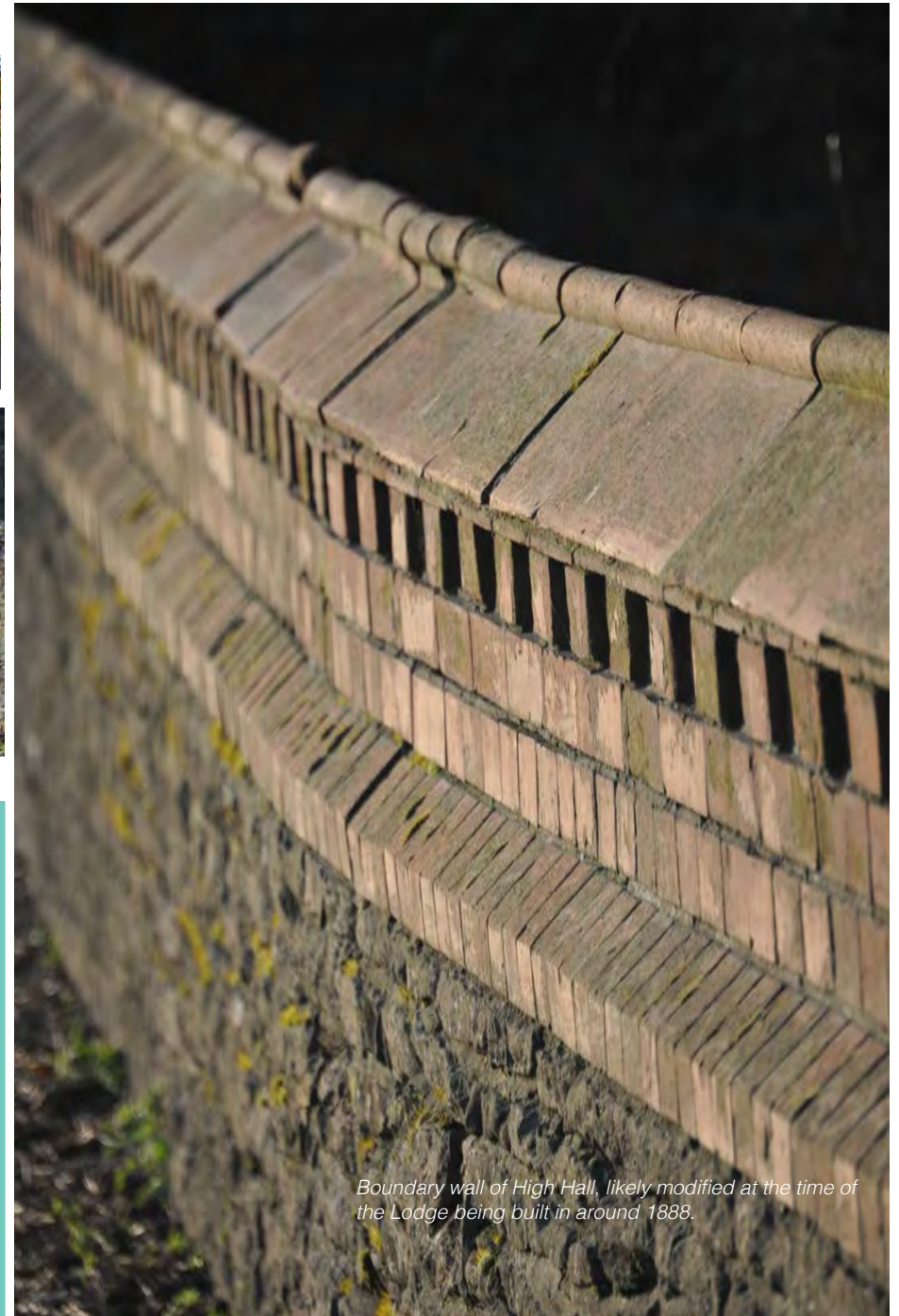
Pantiles are by far the most commonly used roofing material, although rosemary tiles and slate are sometimes used.

BOUNDARIES - Walls



Boundary walls within Bishop Burton range in style and age. Perhaps the most prominent wall is that around the former grounds of Bishop Burton Hall (High Hall). This wall is largely stone and may be of some antiquity. Fragments of related walling can also be found in various other parts of the Green. This wall was 'gentrified' with brick dressing and posts in the 1880's and this modified wall can be seen adjacent to the college lodge house that was built around the same time.

Other walls are brick or stone and brick mix. **Copings** are often simple, sometimes using roof tiles (see image right where Edwardian roof tiles have been used to top the wall near the lodge building). Sometimes walls are lower or accommodate a change in level between garden and road (such as at Cherry Tree Cottage). The vast majority of boundaries to more modern houses are rails or hedges.



Boundary wall of High Hall, likely modified at the time of the Lodge being built in around 1888.

BOUNDARIES - Hedging



Although there is no single dominant boundary treatment within Bishop Burton the softness provided by the verges and hedges create a soft, naturalistic environment that enhances the village and the Conservation Area. Many of these hedges are however relatively late and although historic hedging remains, not least as a legacy of the enclosed country lanes, many hedges that we see

today are the product of later suburban housing. These houses have their origins in the Arts and Crafts Movement, that itself harked after a rural idyll, and originated in the garden villages of the early 20th century. Hedging should be retained wherever possible and new development should consider hedges as part of any new boundary planting.

BOUNDARIES - *Fences and Railings*



Although walls and hedges tend to dominate the boundaries of properties there are elements of railings or fences. Although consistency and palette is varied the overall aesthetic is one of rural character. Such boundaries echo formal estate rails to picket fences and agricultural fences. The estate railing is generally seen in front of some of the 1950's Council houses that face onto Pudding Gate.



BOUNDARIES - Verges



Grass or planted verges form an important element of the village streetscene and allow **defensible space** to be accommodated to the front of people's houses. Sometimes such verges are gravel and provide an element of soak-away for drips from the eaves, preventing back splash of water on the lower walls and thereby reducing damp.

The verges reflect the lower density of such a rural village and echo its agricultural origins as well as providing visual relief and an important element of setting to houses.

Such space to the fronts of properties not only reflect the spatial elements that define the village, but they also serve a very practical purpose in terms of security and drainage.



BOUNDARIES - *Design Guidance*

Design Considerations

Walls

- Retain and repair original walls as they are important for the character of the village.
- Ensure new or modified openings through walls create an attractive end to the wall such as a post or pier which is in keeping with the area.
- Keep visibility splays to an absolute minimum and avoid unnecessarily widening openings for the car where there are no specific highway safety issues present.
- Ensure historic stone walls are pointed in lime mortar and avoid cement pointing at all costs.
- Strive to achieve good quality walls ensuring good quality new or reclaimed materials that strongly echoes the character of the village.

Fences and Railings

- Restore and repair historic railings where they are present.
- When considering new railings or fences don't install them at the expense of removing walls or hedges.
- Avoid unsightly metal palisade fencing and high screen fencing where it can be seen from the public realm.

Hedges and Verges

- Retain well established hedges where they contribute to the character of the area.
- Maintain hedges to avoid overhanging the footpath or highway.
- Gravel 'French drain' features or shrub planting are distinctive features and can be utilised to provide soak-aways and defensible space for dwellings with windows onto the highway.
- Maintain verges and hedges and avoid unnecessary removal due to the requirement for visibility splays etc.

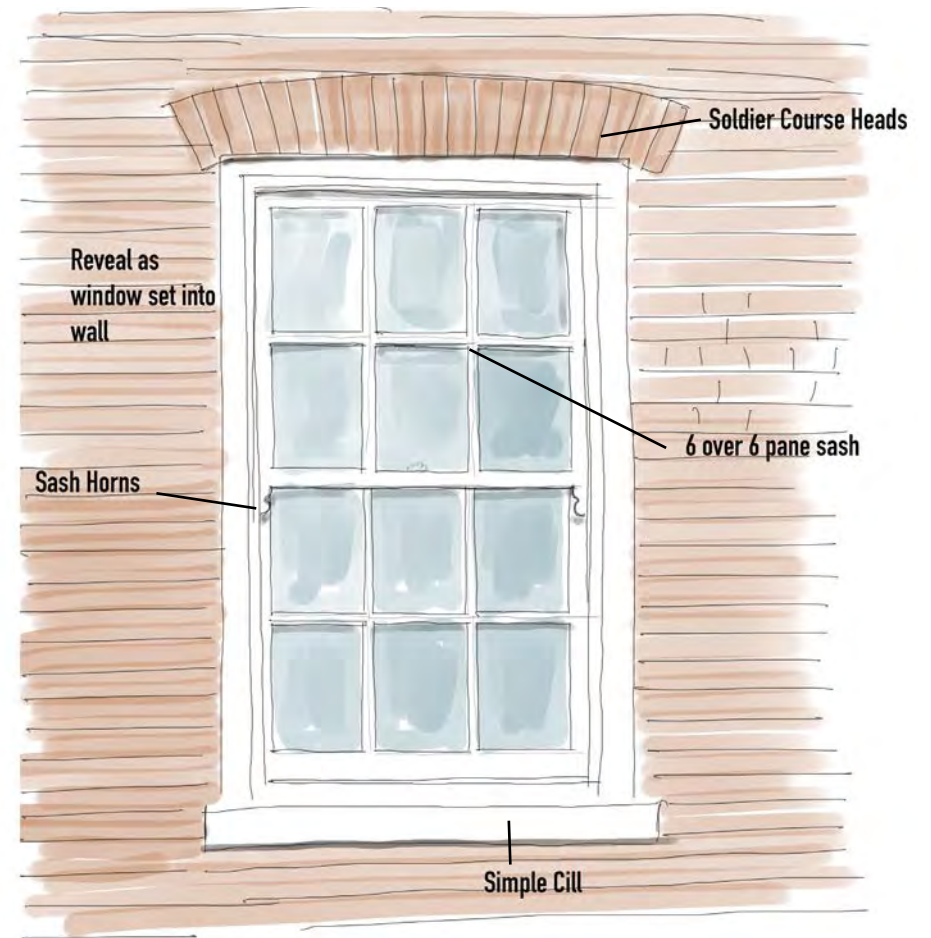
FENESTRATION - *Forms and Proportion*



Windows give definition and character to a house but subtle details of proportion and layout also affect how a building looks and feels. Traditionally, as well as windows responding to an approximate 'golden section' and being proportioned well, there were also differences in layout and size within the building. Secondary windows were often smaller or located to secondary elevations (like the small gable windows as shown above) but there were also differences between ground and first floor windows. Although often subtle the first floor windows were often slightly smaller than those on the ground floor. This has the effect of making a building appear more 'grounded' as well as emphasising the relative importance of rooms within. This is a good rule of thumb to follow on any new building.



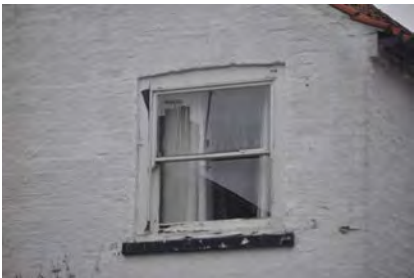
FENESTRATION



A sound proportion, **heads** and **cills** are almost universal within the village, but there are several details that contribute to the overall aesthetic. These include the classical **architrave** of some of the **Rusticated** buildings (see below left) to the brick **drip mould** feature (top left). Shutters (top right) are fairly common and seem to date from the **gentrification** of the village by Hall Watt.

Later details such as the **chamfered head** (lower right) are more 'off the shelf' but still illustrate the Victorian sense of refinement in details. As mentioned above **soldier course heads**, thin window cills, **sash horns** and **panes** are almost universal.

FENESTRATION - Secondary/Small Scale



Secondary windows form an important aesthetic within historic places and, as well as adding interest, they help provide nice living spaces within and added **natural surveillance** without. Secondary windows are often found in gable ends, sometimes flanking chimneys but can also be found on upper levels, their modest size and proportions highlighting their lessened importance within the building as a whole.

Notable features of secondary windows, which are often located on upper floors or secondary elevations, include: *Simple details echoing the principal windows within the building but lessened in scale, retaining **heads** and **cills**, often located high up on gable ends. Often these windows retain older glazing where the rest of the windows have been altered and this is something to value.*

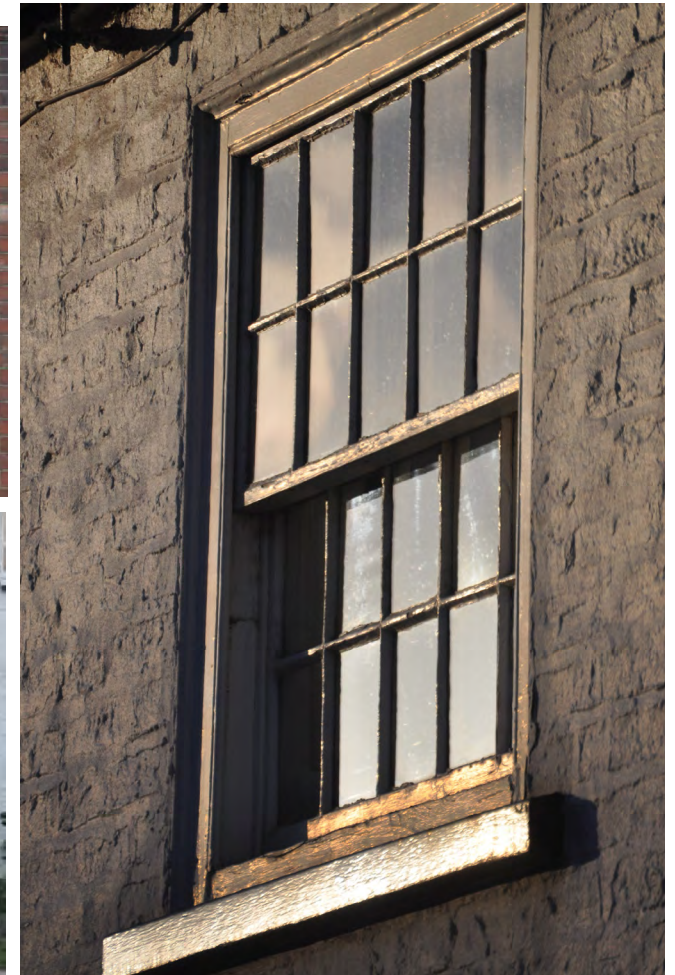
FENESTRATION - Horizontal/Principal



Horizontal or elongated windows do occur in the historic village but are often divided by **mullions** or **transoms**. This reflects the historic expense of glass and the inability to glaze such large areas securely with smaller panes. Often therefore such windows occur in later properties or where the property dates from around the late 19th century.

Notable features include: *Simple details but abiding by the general principles of **heads, cills, reveals** etc. Often such windows, (unless divided by **mullions** or occupying very high status buildings) date from the late 19th century or early 20th century.*

FENESTRATION - *Principal/Vertical*



The dominant traditional window form within Bishop Burton reflects the local vernacular tradition for vertical windows divided by small square panes. As can be seen here, most often such windows are vertical **sliding sash** windows with eight over eight panes (eight panes to each sash top and bottom). Sometimes (see image above) there can be as many as five panes on each row (10 over 10). In the Victorian period the glass and box sashes improved and it was possible to have far fewer panes. Normally such windows contain a simple **architrave** (often due to the **sash box** or frame itself) and simple **heads** or **cills**. The **heads** of the windows are often a simple **lintel** or **soldier course** made up of bricks on end. The '**rusticated**' buildings often sport more ornate details and there is even an example of a **drip mould** head inspired by much older buildings (see image lower left).

Notable features include: *Simple details, heads and cills with visible frame acting as an architrave feature. Often small panes, although these became larger in the 19th century. Proportions are generally vertical and of **Golden Section** and often provide a **reveal** (set back) from the front wall elevation which gives considerable interest to the building and street scene.*

FENESTRATION - *Design Guidance*

Design Considerations

- Retain original windows where possible - These will generally be made of superior quality materials than new timber windows. (Repair is often more sustainable and cheaper than wholesale replacement.)
- Ensure new windows respect those on the original property in terms of proportion, design and scale.
- Ensure new build elements reflect the specific features of windows within the parent property. For instance, if soldier course heads are used, then these should also be used.
- Ensure all new windows maintain an appropriate depth of reveal.
- Avoid UPVC within the Conservation Area. Typically such windows would be unable to replicate the smaller pane designs and would not last as long, despite being recyclable.
- Windows can be painted but try to reflect the colours of the village. Generally black or white.
- Modern designs can still maintain traditional aesthetic values through being well proportioned and retaining a reveal whilst still creating a modern look and feel.
- Ensure windows diminish in scale as they rise up the building.
- Consider secondary, smaller windows where practical in gable ends etc.

Environmental Considerations

Windows often bear the brunt of criticism when talking about energy efficiency. This puts pressure to replace windows which causes more waste and loses the quality and character that make the village special. However, often very simple methods can be employed to substantially improve efficiency as follows:

- Repair rather than replace
- Energy efficiency can be radically improved through draught sealing, shutters or even thick curtains.
- Secondary glazing should be considered in Listed properties or those with historic glass.
- It is often possible to replace glass with double glazed sealed units and rebalance the sash with new weights and cords.
- A replacement sash should only need to replace the sliding window elements and not need to remove the whole box structure within the wall.

DOORWAYS - *Forms and Proportion*



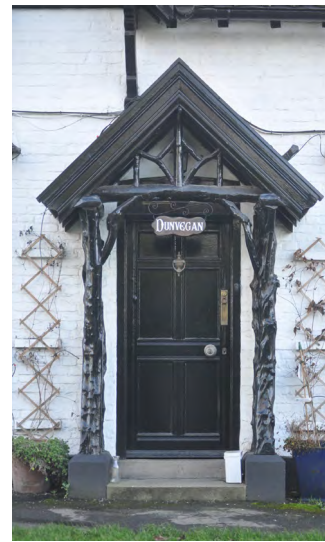
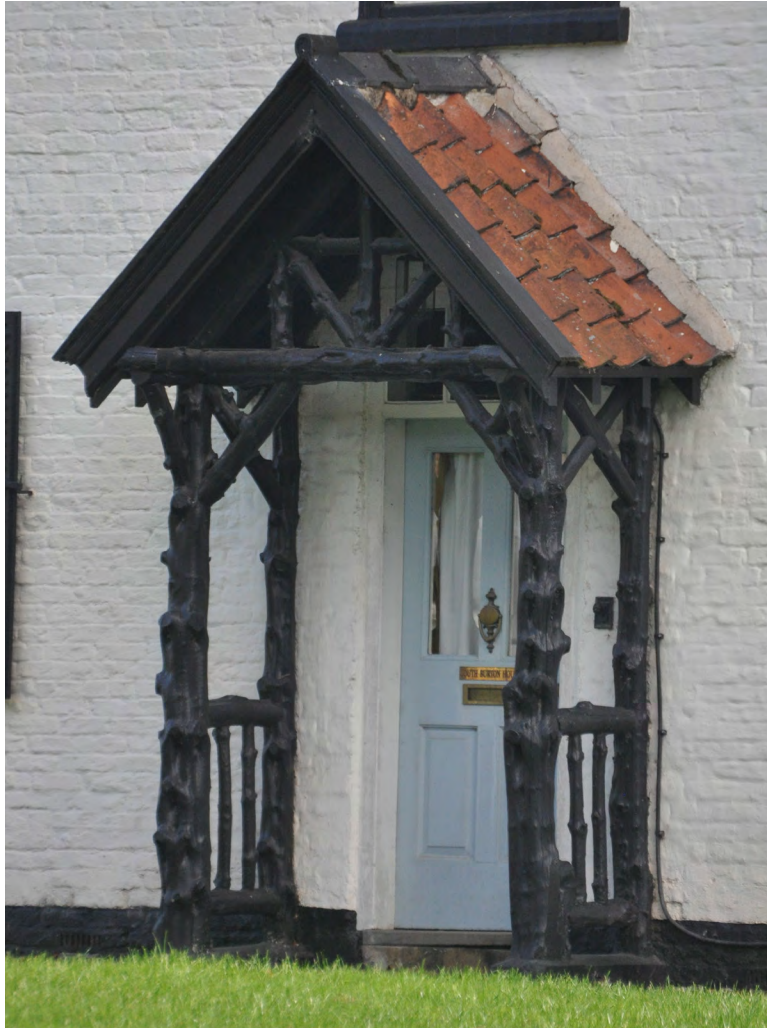
Historic doorways within the village typically reflect classical proportions and features.

Often doorways include a **fanlight** above the door which enables the entrance to appear more grand as well as giving valuable daylight into the hallway. This illusion is also enhanced by the doorway being slightly raised by steps. Although this can have implications for accessibility a small slope from the footway may have a similar effect.

Doors are usually six panel doors with two smaller panels to the very top. Again proportion is key here and the subtle details and definition created by the moulding is important.

Many 19th century doorways also exhibit more obvious classical details such as **pilasters** and sometimes neo classical **pediments**. These exhibit the fashions of the day and although contrasting with the vernacular rural details, they do integrate very well.

DOORWAYS - Bishop Burton Porch



One of the key characteristics of Bishop Burton is the 'rusticated' porches that appear to date from the estate village modifications carried out from the 1880's. There is little evidence as to how or why these porches came about but they certainly caught on and have become something of a symbol of the village being also undertaken in newer developments to enable them to integrate.

In their simplest form the porches consist of roughly hewn

tree trunks supporting a lean-to roof. Alternatively a gable truss of branches acts as a kind of tracery. They are generally painted black and this, together with other painted joinery, contrasts sharply with the early 20th century white painted cottages.

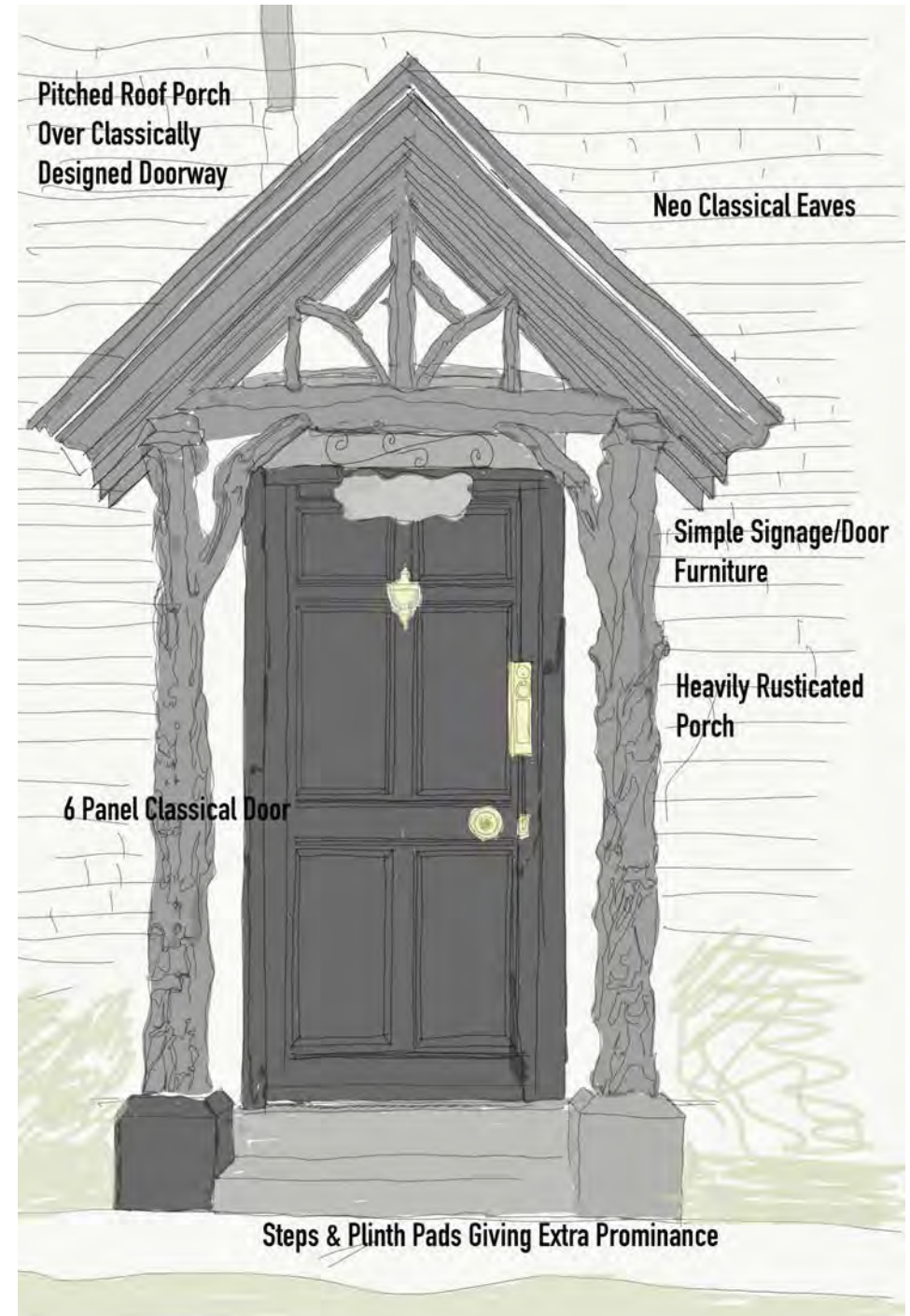
Key features include: Black painted, roughly hewn timbers. Triangular pediment with timbers forming a truss type feature. Pantiles to roof.

DOORWAYS - Details



One of the main principles when creating doorways in the 'Bishop Burton style' is to ensure firstly, that a well proportioned door provides the base. This is fundamental in terms of ensuring a sound proportion from which to build.

Modern porches that echo the traditional form are simple affairs utilising sawn straight timber. Whilst this may be acceptable in some cases, there is a quality and interest in using unhewn timber complete with knots and natural variation.



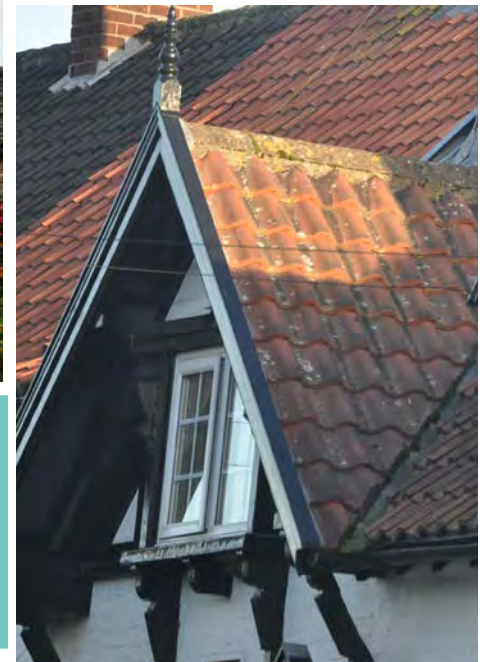
DOORWAYS - *Design Guidance*

Design Considerations

- Retain original doors where possible.
- Ensure new or replacement doors respect those on the original property in terms of proportion, design and scale.
- Ensure new buildings echo the traditional nature and proportions of historic doors where possible.
- Ensure new doors don't harm historic joinery or architectural elements that contribute in a positive manner to the village.
- Avoid UPVC or composite doors within the Conservation Area. A typical modern or historic hardwood door would be sufficient to meet security standards as long as effective locks are provided.
- Doors can be painted but try to reflect the colours of the village. Generally black and white.
- Where historic porches exist these should be maintained and kept in sound repair.
- Modern dwellings could consider copies, or modern interpretations of the historic black timber porches but attempt to reflect the rustic appearance of the unhewn timber where possible.
- Try to retain the subtle heightening in level between the door and footway as this enhances the sense of arrival to the house.

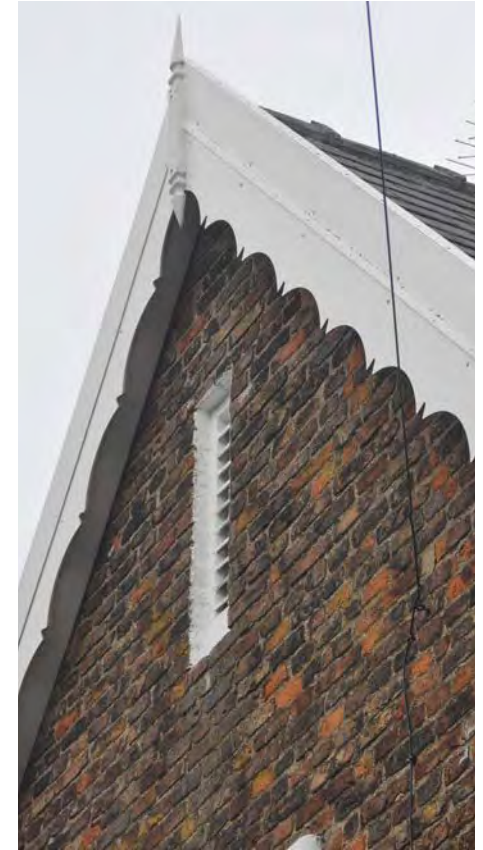
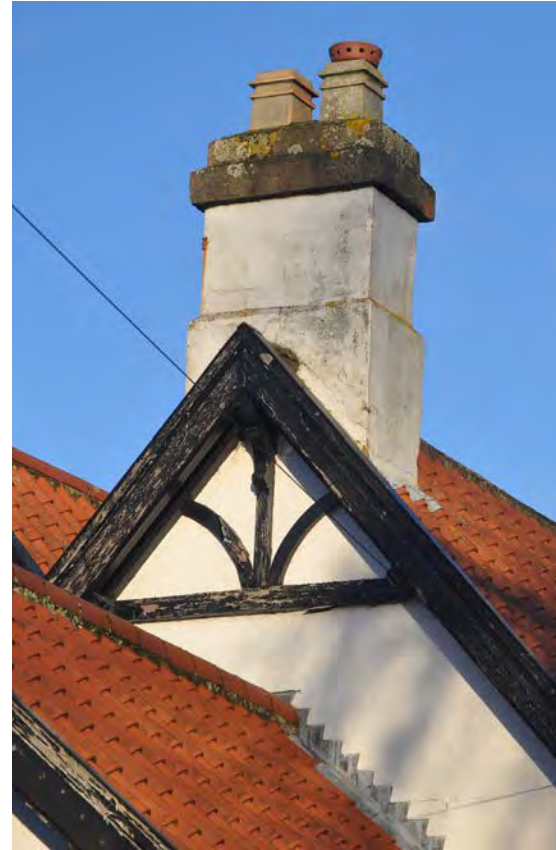


ROOFS - *Roof Shapes and Forms*



Roof forms within the village are almost exclusively of a simple, pitched roof form. This typically includes a fairly steep pitch of roof, (usually clad in pantiles) or smaller lean to type buildings. Although there are examples of hipped roofs, these are generally departures from the rule or reflect later standard house types where the context was rarely responded to.

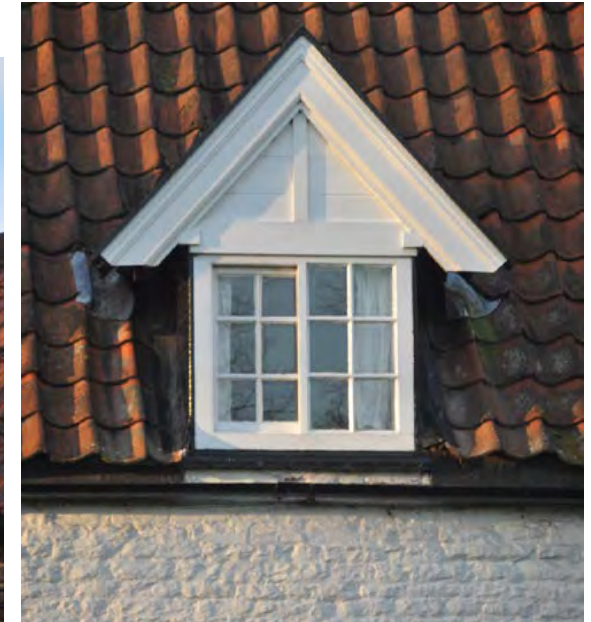
ROOFS - *Roof Features*



Roofs and the upper levels of houses are full of interesting features and historic elements that often get forgotten or never touched due to them being so out of the way. However, often such features tell their own story and add considerably to the aesthetic values of a place. Some examples here include **tumbled gables**, (a traditional means of constructing a gable end and very distinctive to the local area) a lead **cupola** weather vane, ornately carved barge boards, Mock Tudor details and a unique iron tie within the gable of a property lending an aesthetic value to a very practical device.

Such features add considerably to the area and should be retained and protected.

ROOFS - Dormer Windows



Traditional dormers are pitched roof faced with bargeboards and a simple, modest window. They were usually used for secondary rooms or to give light to attic spaces. Technically a **full dormer window** is a roof window set within the roof with rows of tiles or slates to all sides, including the lower edge. In Bishop Burton, several such dormers run close to the front wall edge of a building, thereby being supported by the front wall (see image top right), as opposed to being supported within the roof on a **purlin**, and these are primarily placed upon lower roofed buildings and cottages, where head height was restricted. Pitched roof dormers almost always reflect the pitch of the main roof. There are some departures from this style (see image left) where the dormers are protruding from the roof although they still maintain a pitch running from the ridge to the top of the window.

Fenestration usually echoes the windows of the main house, using sliding sash and reflecting the pane details. UPVC has somewhat eroded this character and struggles to replicate the fine details of a traditional dormer window (see image centre top).

Key features include: modest, pitched roof windows. sliding sash windows echoing main house. Simple decorated bargeboards

ROOFS - *Partial Dormer Windows*



Within the village there are some very attractive, what we term, ***partial dormer windows***. Such windows form a continuation of the front elevation wall and extend it into the roof. These are often located upon the older cottages, where head height would have been a limiting factor in accommodation upstairs. Although there are traditional partial dormers within the village, it is highly likely that these changes were imposed upon the older cottages by Hall-Watt in the early 20th century.

Most features therefore exhibit ***Mock Tudor*** detailing including protruding roof overhangs or even bay type first floor windows supported by very nice carved ***brackets***. These are supplemented by ornate barge boards and even Mock Tudor stud walling details infilled with brick in a Medieval fashion. These details are a direct imitation of earlier English vernacular architectural styles and reflect the Arts and Crafts fashion of the time.

Such features are very important to the village and reflect the tastes and desires to alter what would likely have been a fairly typical group of East Riding vernacular cottages into something far more picturesque, in the eyes of the Hall-Watt family at least.

Key features include: Mock Tudor details, carved brackets. Dormers either from front of the wall or created as full gable with bracketed eaves.

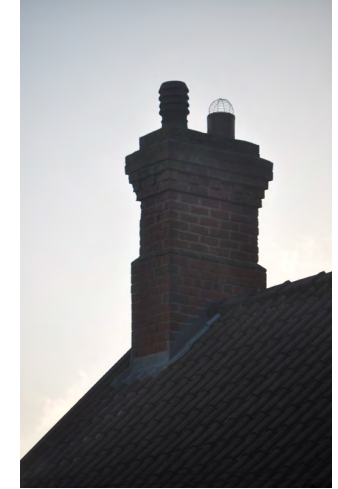
DORMER WINDOWS - *Design Guidance*

Design Considerations

- Retain and repair original dormers, joinery and architectural features (such as brackets and Mock Tudor details) so as to maintain the unique sense of place and history associated with the village.
- Ensure new dormers within the roof are of a modest scale (similar to others in the village) and utilise a pitched roof.
- Make sure windows reflect the original windows within the property in terms of their design.
- Try to repair original windows as opposed to replace and avoid the use of UPVC within the Conservation Area.
- Retain original barge boards especially when they reflect the ornate character of the cottages.
- Where there are opportunities for new 'partial dormer' windows, ensure the scale, proportions and details of the original examples are followed and used to inspire a new design.
- Ensure the roof pitch of dormers reflects that of the main house.



ROOFS - Chimneys



Chimneys are important in the appearance of a traditional village and still often have a function serving space heating or ventilation to older properties. Chimneys traditionally must protrude high over a roof so as to avoid any chance of fire risk to neighbouring buildings. This is something that is often forgotten in new pastiche developments where chimneys have lost their function and appear squat and disingenuous as a result. Within Bishop Burton there is a relative consistency in chimney form with all stacks being brick (occasionally rendered) and often sporting a typical **dentilled** course near the top of the stack. This appears to have been intentional and probably first occurred in the late 19th century. Some chimneys are more ornate with one notable example being the gate lodge to Bishop Burton College (see image second from the right, top row) who's 'fluted' design may echo the designs originally used on the old hall itself. Chimney pots are also simple, usually round. Key features include: Brick stacks of generous proportion and height, dentilled at the tops, simple chimney pots.

ROOFS - *Design Guidance*



Sketch showing a typical chimney upon the centre of a pantile roof. Chimneys are typically central to a roof or upon the gable end. The dentilled features provide a drip mould as well as a decorative feature. This example also has a second protruding course a third of the way down the chimney breast.

ROOFS - *Environmental Issues*

Environmental improvements must form a core part of any management within the historic environment if such places are to survive and thrive into the future. One of the most obvious interventions is through the use of Solar Panels (or Solar PV) to the roofs of buildings. Such changes make lots of sense and have the potential to generate fully renewable energy without the need for fossil fuels.

Solar panels can however have a detrimental impact upon the built environment and, as such, the siting of such intervention should be carefully thought through. For instance, panels to the fronts of properties, or to areas of roofs which are highly prominent, would likely result in harm to the Conservation Area and damage its aesthetic value as well as causing potential harm to historic roof coverings that would need replacing as a result.

It is important therefore for solar panels to be assessed in terms of their impact. From where could they be seen? Is that a cost worth paying and are there alternatives? Some alternatives could include siting panels on the rear, or upon valley roofs where they would be largely hidden. Other alternatives could include mounting panels upon outbuildings, as long as trees or other buildings don't cause too much overshadowing.

It is also important to consider new technologies, such as new solar pantiles (see image top right of similar solar slates being used upon a Grade II Listed Building in York) and appreciate how these could be used instead of more harmful rack mounted panels.

Other important things to consider with regards roofing are the drainage goods. Due to more frequent (and often torrential) rains drainage goods could be upgraded to ensure adequate off flow of water. It is also imperative that gutters and drains are kept clear of rubble, soil and other obstructions that would cause overflow and, ultimately, damage to the building.



ROOFS - *Design Guidance*

Design Considerations

- Roof forms are almost exclusively pitched and gable forms with hipped roofs being out of context.
- Simple lean to roofs do occur usually to outbuildings or extensions.
- Chimneys stand proud and high upon a roof and create interest and articulation to the skyline.
- New development should aim to reflect gable forms with high chimneys (where proposed).
- New development could use a chimney inspired form as a vent stack where required.
- Roof materials are usually clay pantiles.
- Rooflight windows should be 'conservation style' if visible from the Conservation Area.
- Roof features such as tumbled gables should be retained and, where possible, reflected in new development.
- Solar Panels should preferably be integrated within a roof subject to current technology. Where this is not possible consider outbuildings or less obvious roof areas (such as the inner side of a dual pitched roof).

Environmental Considerations

Roofs are important in terms of energy efficiency due to the amount of heat lost through the structure and through the opportunity they present for micro energy generation. Some guidance on energy considerations is given below:

- Reuse existing roofing materials rather than replace.
- Insulate using natural (breathable) materials and avoid (non breathable) products.
- Clean out gutters and consider increasing the size of downpipes to cope better with extreme rainfall conditions.
- When considering solar panels, try to obtain a product that would integrate with the roof as technologies and aesthetics are improving all the time.
- Consider siting solar panels on less obvious locations such as outbuildings or less prominent areas of a roof.
- Don't chop trees down in order to gain extra sunlight to a solar roof. Such trees will likely be legally protected (if in the Conservation Area) and will help enormously with overheating in hot summers and as storm breaks in violent winters.

DEVELOPMENT - *House Extensions*



Extensions to buildings are a common means of providing more space within a dwelling, or improving what currently exists. Buildings have always evolved and extensions, or secondary ancillary buildings, can be found throughout the village. Historic extensions such as these were typically constructed of the same materials, using similar forms and vernacular techniques. Nowadays there are many other ways to extend a property and sometimes such extensions fail to respond to a place's special character, preferring instead to be 'off the peg' solutions.

In Bishop Burton it is important therefore for extensions to maintain the aesthetic relationship to the traditional buildings of the village. Whilst there is scope for modern interpretations, as a general rule the materials, forms, scale and proportion of an extension should be responsive and take its inspiration from the local context.

More often than not extensions should offer some concession to the principal building and show a level of subservience to the original property. This can be done in a number of ways (the general rule is to set the ridge of an extension lower and ensure a set back to the front elevation) but the intention should be to ensure the evolution of a site can be understood and to enable the principal house to remain dominant.

DEVELOPMENT - *House Extensions*



This side extension is both subservient to the main house and responsive to the village context. Although modest in scale it still manages to accommodate a room within the roof space and a modest, pitched roof dormer window very similar to those traditionally used within the village. The red brick **plinth** course, pantile roof and contrasting white painted brickwork all enable this extension to integrate well into the Conservation Area.



This side extension may even be original to the house and converted later. The fact that this is difficult to tell is somewhat testament to the quality of the building. What is certain however is that this range is clearly subservient but integrates well with the setting of the house and allows generous space within the garden to be maintained.



This rear extension is hardly obvious but it was constructed in the 1970's to the rear of one of the older properties within the village. Although the white painted brickwork disguises the extent of the extension, the **cat slide** roof to the rear reflects a typical traditional roof and as such the extension works well.



This porch extension is later to the original house. Although some details differ from the main property, the overall scale, footprint and proportion of the porch reflects a traditional front extension that is modest and responsive to its context.



This two storey rear extension is a good example of a contextual Modern extension. It is clearly of its time but reflects not only the materials of the existing house, but also the roof pitch and **corbel** details at the eaves. The windows are large but respond to the proportions of the area as well as reflecting the pitch of the roof itself, thereby presenting a visually linked and integrated extension that is suitable to the historic context of the area.



This garage is likely a later extension and shows the ways that the black and white 'Bishop Burton look' can be achieved even in ancillary buildings such as this. The garage is also well set back from the front of the house and offers a certain amount of variation into the built environment.

HOUSE EXTENSIONS - *Design Guidance*

Design Considerations

- New extensions should be responsive to their context and the principal building to which they are related.
- Respond to the proportions, materials and general form of the original property and the area.
- Ensure a level of subservience is achieved whereby the extension is legible from the original house.
- As a general rule, extension to houses with white painted walls should be white.
- Those related to red brick building should match the brick colour of the original house.
- Window and door proportions should be responsive in terms of proportion and depth of reveal.
- Modern inspired extensions should be based upon the proportions and materials of the original house and its context but can still be modern in design.
- Spaces around houses should be respected and extensions should not dominate the plot or the streetscene, neither should they change the character of the street; i.e avoid creating a terrace effect within an area of detached or semi-detached houses.



DEVELOPMENT - *Infil Development*



Infill development is concerned with the development of plots of land within an existing built up area. There are very few opportunities for such infill development within Bishop Burton although, where opportunities do occur in the future, it will be important for any new development to respond to the guidance contained within this guide.

In terms of the village itself, there are also some very good examples of late 20th century infill development that has responded very effectively to this context. Schemes such as the 1990's development off Bryan Mere and even the 1950's Local Authority housing has all responded very well to the urban design of the village. Not only have these developments been successful visually, in their overall form, colour scheme and proportions etc, but they have also succeeded in terms of allowing space around dwellings, the use of landscape, verges, boundary treatments and an overall sensitive response to the village context.

Bryan Mere development responds very well to the criteria of the village through the development of simple, responsive designs that front onto a green and contain parking areas to the rear, thereby considerably reducing the impact of the car. Although more or less standard housetypes, the use of contextual materials and this response to context has enabled this development to integrate well. Although chimneys are rather squat, and windows are not set in a reveal the overall impact is much better than most other such developments nearby.



DEVELOPMENT - *Infil Development*



Many of the new buildings of the 1950's also exhibit a sound Urban Design response to their context. Again this is not only through materials and form, but also through the spatial relationship that is consistent with the overriding village character.

The properties along Cold Harbour View, for instance, are located within an area that was once the gardens of properties fronting Callas and Pudding Gate. In a deliberate attempt to provide more housing these sites were seemingly released and a deliberate attempt to reflect the generous verges and the presence of a village green type character was created. This generous landscape, together with the soft boundaries and orientation of buildings fronting the green all contribute to a strong sense of place that is quintessentially of Bishop Burton.



DEVELOPMENT - *Agricultural Conversions*



Most of the farms within the village centre date from the early to mid 18th century (top right) whereas those on the higher ground were located there following enclosure of the fields in 1773. Some farms such as the rebuilt Cold Harbour Farm reflect model standards of the day. Cold Harbour was redesigned in this way by William Hawe in 1883-4 and its pyramid roof with cupola clock tower is something of a local landmark. The building (top left) is suggestive of a mill building possibly associated with one of the nearby windmills present on the historic Ordnance Survey map.



Bishop Burton is an agricultural village that is fortunate in still retaining a strong agricultural feel and active farming community. There are a range of farmsteads or agricultural buildings and associated structures, from the surviving windmill and its associated buildings, to the largely planned 19th century enclosure farms that sit high upon the chalk hills to the west of the village.

Often diversification needs to be accommodated so as to enable farming communities to evolve, develop and diversify their income streams. Conversion of existing buildings should be the first port of call when considering such expansions or changes. Existing, traditional farm buildings are not only generally solidly built, but they also exhibit a unique sense of place and character. Therefore their conversion should be a priority.

Where new buildings are to be considered there is already a strong precedent for farmsteads whose form and footprint have 'evolved' over time. New building ranges for new technologies or even migrant, seasonal workers were often created in courtyard ranges that were of the same materials, general forms and simple aesthetic of the original farmstead. Often such conversions still occur in Bishop Burton and subject to other planning considerations, such places could continue to evolve in a similar manner.

DEVELOPMENT - *Design Guidance*

Design Considerations

- New development should be responsive to context not just through materials and form but through its response to place.
- Respect established views and vistas and protect them.
- Use a refined palette of materials that is responsive to the village character.
- Ensure the form of buildings reflect the simplicity of form and proportion to be found locally.
- Leave generous green space around dwellings such as verges and greens so as to continue the tradition of the village for informal, green spaces.
- Protect existing trees and landscape features and ensure new development is set an appropriate distance from trees so as to avoid future pressure for unnecessary felling.
- Avoid standard road design in new developments (turning heads and visibility splays etc) and ensure the pedestrian experience comes first in any highway design.
- Design appropriate bin storage that has capacity for recycling but is subtle and is easy to put bins away.
- Ensure adequate overlooking distances are maintained. As a general rule a two storey house should have a 10m rear garden as a minimum. This may be reduced subject to specific context.
- All new development should be based upon a thorough and robust analysis of the local area. 'Could be anywhere' standard housetypes with little concession to the local context should be avoided.
- Ensure new development presents an active frontage to public rights of way and allows overlooking from windows onto the street so as to enable natural surveillance to be the norm.
- Avoid '***gated communities***' or overly privatised developments.
- New development should strive to be carbon neutral and minimise resource use in terms of both materials and energy.
- Ensure opportunities for agricultural diversification respond to the farm typology already present. This can allow new buildings that fit well within their context as well as allowing more space to be provided.
- Ensure new agricultural buildings are contained to the curtilage of the original farmstead.
- Ensure new modern designs are based upon an appreciation of context and avoid contrasting styles just because they are different. Such design must be justified.
- All new development should conform to other local residential design guidance as published by the Local Planning Authority supplementary to this guide.

STREETSCAPE - *Street Furniture*



Street furniture within the village is actually relatively limited to elements such as seats, lamp posts and litter bins. For the most part the palette of materials and general design is consistent and, in some cases, unique.

Several of the lighting columns are historic (with some reportedly having been moved from the city of Hull to Bishop Burton some years ago). There are some nice bespoke timber benches around the Green and finger signs are also traditional and reflect the simple black and white colour scheme of the village as a whole.

Key features include: Refined palette of types and materials. Traditional or rustic feel. Generally black and white signs, bins and lamps reflect the black and white colours of the estate cottages.

STREETSCAPE - Views and Vistas



The Conservation Area Appraisal identifies several key views and vistas that are important to both the historic understanding of Bishop Burton as well as its aesthetic and architectural quality. The vast majority of such views are focussed around the Mere and the large dispersed green and give the village its 'picture postcard' feel. There are however other important views, or glimpses within the area including those revealed through the construction of Cold Harbour View with its axis upon the church tower.

These views are sensitive to change, both through new development and through cumulative alteration to properties, in terms of windows, materials or the removal of features such as chimneys and boundary treatments. Longer distance views can also be affected by changes to the roofs of properties (such as the installation of solar panels) or upon the landscape around the village (such as utility pylons or turbines). New development should therefore respond to views and vistas and assess their impact upon them.

Key features include: Revealing vistas along relatively strong building lines. Focal points of the two greens and the Meres help orientate. The topography of the village allows longer distance views and the backdrop of trees and fields offer strong visual benefits.



STREETSCAPE - *Building Lines*



As mentioned above the **building lines** of the village are important for both the legibility of the village and in understanding its historic evolution. Generally building lines are strong and align against the lanes and roads well. Perhaps the one exception to this is the main York Road where houses are, perhaps understandably, set back and the building line is more fragmented.

However, streets such as The Green, Pudding Gate and Callas all have strong building lines where either houses or gardens are aligned generally uniformly. The one exception to this is the old Welseyan Chapel that appears to intentionally protrude into the streetscene, perhaps intended to make its presence felt.

Proposals should respect the building line and key features include the following: Clearly aligned buildings relating to the street and other houses nearby. Gardens and verges also in general alignment. Extensions (except porches) do not encroach over the building line. Subtle curves along streets are a symptom of past owners gradually attempting to nudge closer to the street frontage or infill gaps that once existed.



STREETSCAPE - *Highway Issues & Opportunities*



There is something of a polarised highway hierarchy within Bishop Burton. This is generally divided between the main, formal York Road, which bisects the village, and the rest of the more informal, sinuous lanes that make up the rural village character. Certain features such as the triangle of grass at the junction of Mill Lane and Garth Ends Road are of high significance to the rural character of the village. The more sinuous, quintessential country lane around the far end of Walkington Heads also marks the Parish Boundary and is likely a very old lane whose character is highly attractive.

The majority of lanes also have no road markings which is of great benefit to the village and the general frugality of signage also helps to protect the feel of the village much as it did around the early 20th century. New development at Bryan Mere has also used block paving to create a much more simplified streetscene that enables pedestrians and vehicles to use the street more equitably.

There are risks however, and the dominance of the main road and the speed of traffic along it is one such risk. Opportunities could be taken to more naturally tame traffic along this route (perhaps through reducing the white lines which would naturally slow vehicles) and the continued management of signage and road markings will be important to protect the historic character of the village.

LANDSCAPE



The landscape surrounding Bishop Burton is not only very attractive but it is also a functional landscape and in use by the agricultural industry as well as leisure and tourism. Despite this, robust management is necessary in order to secure this often finite resource. Bishop Burton is fortunate to have maintained areas of woodland that date back well into the early 19th century and although the vast majority of hedgerows are a product of mass enclosure, such features, along with adjacent trees, provide a valuable habitat for biodiversity.

Within the village Conservation Area itself, all trees over a certain size are legally protected and consent is needed to fell or manage them. Where poor quality trees exist or where felling is unavoidable (such as for Ash Dieback) replacement trees should be provided, ideally on a 3 to 1 basis. Gardens are also of importance to the softening of the village and proposals to pave over front gardens should be resisted.

Extra effort could also be made within the landscape to enhance biodiversity through sound woodland management and halting any future hedgerow removal.

LANDSCAPE - War Memorial & The Meres



The area of The Mere is principally associated with the body of water around School Green. This natural water feature is likely very old and is a true focal point for the village. It was likely for this reason that the War Memorial was erected here after the First World War by public subscription. The small peninsula of land on the south side of the Mere enabled the simple cross on its heavy plinth to be seen from the main York Road. The memorial was designed by eminent local Architect Temple Moore and unveiled in 1922 by the Archbishop of York.

The memorial is a Grade II Listed structure and is important due to its prominent, yet perceived isolated location on what appears to be something of an island surrounded by nature. These qualities are important for the appreciation and significance of the memorial. The area of land to the rear provides much of the natural background and the mature trees and relative isolation are important.

The other main body of water is Johnsons Pond which is likely a man made pond associated with the nearby smithy or farms. The water is a little more formal but serves a very important aesthetic and amenity purpose not least through its reflections of the surrounding buildings. Both areas of water benefit from not being wholly fenced off and this helps the informality and rural feel of the village and the two areas of green space accordingly.

Key features include: Informal landscape with meres as focal points. Mature trees providing a backdrop to the War Memorial. Informal edging without the use of extensive barriers.



STREETSCAPE - *Design Guidance*

Design Considerations

- New development, including cumulative changes, should consider their impact upon views within the village and avoid causing harm through poorly designed new development or through the removal of distinctive features.
- Respect established views and vistas and protect them.
- Respect existing building lines and do not encroach beyond them.
- Resist the installation of new road markings or further directional signage.
- Consider taming traffic naturally through consideration of the removal of white lining or other means to naturally slow traffic.¹
- Maintain the existing quality and restrained template of street furniture, seats, bins and signs.
- Maintain highway verges and grass triangle at Garth Ends Road as important contributors to the village's rural character.
- Avoid double yellow lines where possible. Where unavoidable, use primrose yellow and extra thin lines as allowable in historic areas.
- Consider reducing the speed limit through the centre of the village to 20mph.
- Manage healthy landscapes through sound management of woodland and the maintenance of trees, landscapes and gardens.
- Avoid paving over gardens.
- Plant 3 to 1 for any tree needing to be removed.



HISTORIC ENVIRONMENT - *Listed Buildings*



There are 11 buildings listed on the National Heritage List for England within Bishop Burton. Such buildings are legally protected because of their heritage significance, whether this is architectural, aesthetic, evidential or through association with people or events.

These buildings make up just 1% of the nation's building stock and are a finite resource offering tangible and intangible evidence and experience for visitors and occupants. Often living in such a building can be a compromise on modern living and it also presents something of a restriction upon the potential desires of owners or occupants to change or alter such a building.

It is important to remember that everything within such a building that is part of its physical fabric is legally covered by the Listing. This is whether it is mentioned within the official List description or not. For instance, if a building's List description gives specific mention to a particular fireplace, but fails to mention the staircase, this does not mean that the stair is unimportant or not protected. Similarly walls and fixtures will also be protected in the same way and Listed Building Consent will be needed should there be any proposals to alter such elements.

Despite this, there are often ways to make such buildings suitable for the 21st century and change can occur, it simply needs to be agreed beforehand. Often such changes are allowable but it is essential that the significance of an element is fully understood prior to its alteration or removal. A heritage statement would be the first port of call to fully understand and explain its importance in order to ensure that harm to the building is avoided.

Also important to understand is the performance of fabric in older buildings, both listed and non listed. Modern cement should be avoided at all costs within an historic building as it will compromise the performance of the building to breath. Similarly modern 'damp proofing' often removes historic fabric and replaces it with non breathable materials that can actually trap moisture and cause more damp problems. The best materials to use are those that were traditional to the building in the first place. These include lime, which is not only a carbon neutral and traditional material but also helps the building 'breathe' thereby removing and often curing damp issues.

In summary it is important to understand that everything within a Listed Building is protected and that the traditional methods of repair are still the best and most sustainable options available.

HISTORIC ENVIRONMENT - *Non Designated Heritage Assets*



In recognising non designated heritage assets the Neighbourhood Plan can help protect those elements that are often overlooked or fail to gain any protection in other ways. Although much of the village is covered by Conservation Area protection there are some buildings and features that do not benefit from such protection. Some are identified here:

The old windmill and associated cottages on Mill Lane.

The last such windmill in the village and seemingly a good example of modest 18th century mill complex just outside the village. The windmill tower is still extant and appears to have been converted into a house.

Mounting steps near Cold Harbour Farmhouse

These mounting steps are an important reminder of the village's history and the one time dominance of the horse as transport. An increasingly rare sight.

Cold Harbour Farm principal buildings (such as the cupola tower).

Cold Harbour Farm is a model farm of the later 19th century. Its courtyard forms representing the ideal in farming practice at the time. Added to this the attractive tower and cupola feature are a landmark and add considerably to the aesthetic heritage significance of the buildings here.

Several lamp-posts

Several lamp-posts within and around the village are not protected although it is an aspiration to retain and preserve them.

Mature hedgerows and ditch running along the Parish Boundary along Walkington Heads.

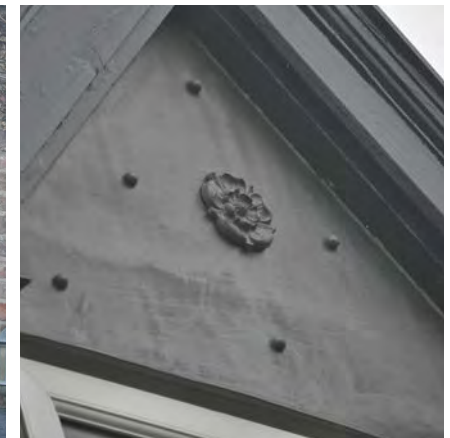
The western end of Walkington Heads becomes more curvilinear as one approaches the edge of the Parish. Here the Parish boundary runs along a mature hedgerow and a small ditch feature and is likely a very old landscape feature that should be preserved.

This list is not exhaustive and further assessment would be needed to research particular elements of significance. A formal 'Local List' could then be produced as part of the Neighbourhood Plan.

HISTORIC ENVIRONMENT - *Historic Details*

The historic environment is made up of more than just the physical buildings. We obtain joy and delight from the subtle, often small scale, elements that contribute to our places. These manifest themselves perhaps as plaques, signs, blocked in doorways or, as in some of the examples opposite, a simple boot scraper or painted on window. Often in Bishop Burton the plaques marking the restoration of historic cottages by the Hall-Watt family are of particular significance and interest, as are the date stones of the pub and other places such as Hansbys Almshouses.

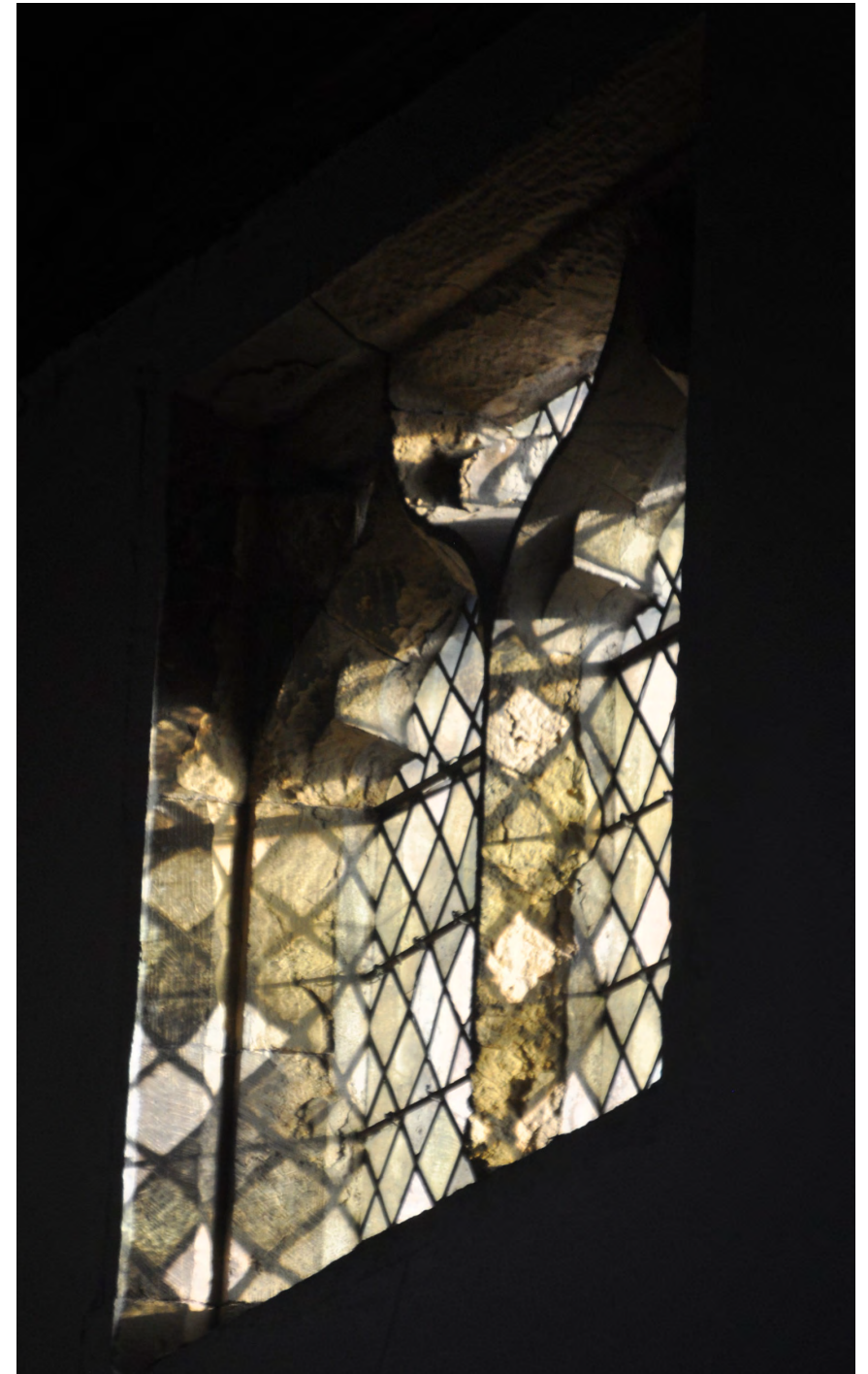
Such features are important reminders of the village's past and are easily lost without care.



HISTORIC ENVIRONMENT - Design Guidance

Design Considerations

- Value heritage assets as the finite resource and contributor to the unique identity of Bishop Burton that they are
- Ensure the cumulative change within the historic environment is thought about and managed so as not to destroy or harm the small features that we often take for granted but contribute to a strong sense of place.
- Recognise that heritage assets are not just important physical reminders of the area's past but also social reminders - through their contribution to memory and the sense of place and history that they engender.
- Ensure landscape features that enhance the sense of history or identity are protected for both us and the natural world.
- Preserve those buildings or features that are not formally protected and easily lost to small scale modifications.
- Use appropriate traditional materials to refurbish historic buildings and structures whether listed or not.
- Formally identify Non Designated Heritage Assets whether these are buildings, structures or natural features.
- Recognise that good management of the historic environment is the most sustainable way to manage change within the village.



BISHOP BURTON

Summary, Glossary & Bibliography



The Mere and war memorial.

BISHOP BURTON - *Summary*

In summary, it is hoped that the design guidance given above and the visual 'Pattern Book' to what makes Bishop Burton unique will be useful for those contemplating change to this 'uncommonly attractive village'.

This project has examined the whole Parish area and has, it is hoped, communicated the special architectural, historic and natural qualities that Bishop Burton possesses in both the beauty of its buildings and landscapes.

We hope the guidance is useful, pragmatic and inspiring and will lead to a continuation of contextual, sustainable and beautiful alterations and new development within the village.



One of the lovely lanes around Bishop Burton.

DESIGN GUIDANCE - Summary

Walls

- Retain and repair original walls as they are important for the character of the village.
- Ensure new or modified openings through walls create an attractive end to the wall such as a post or pier which is in keeping with the area.
- Keep visibility splays to an absolute minimum and avoid unnecessarily widening openings for the car where there are no specific highway safety issues present.
- Ensure historic stone walls are pointed in lime mortar and avoid cement pointing at all costs.
- Strive to achieve good quality walls ensuring good quality new or reclaimed materials that strongly echoes the character of the village.

Fences and Railings

- Restore and repair historic railings where they are present.
- When considering new railings or fences don't install them at the expense of removing walls or hedges.
- Avoid unsightly metal palisade fencing and high screen fencing where it can be seen from the public realm.

Hedges and Verges

- Retain well established hedges where they contribute to the character of the area.
- Maintain hedges to avoid overhanging the footpath or highway.
- Gravel 'French drain' features or shrub planting are distinctive features and can be utilised to provide soak-aways and defensible space for dwellings with windows onto the highway.
- Maintain verges and hedges and avoid unnecessary removal due to the requirement for visibility splays etc.

Windows

- Retain original windows where possible -

These will generally be made of superior quality materials than new timber windows. (Repair is often more sustainable and cheaper than wholesale replacement.)

- Ensure new windows respect those on the original property in terms of proportion, design and scale.
- Ensure new build elements reflect the specific features of windows within the parent property. For instance, if soldier course heads are used, then these should also be used.
- Ensure all new windows maintain an appropriate depth of reveal.
- Avoid UPVC within the Conservation Area. Typically such windows would be unable to replicate the smaller pane designs and would not last as long, despite being recyclable.
- Windows can be painted but try to reflect the colours of the village. Generally black or white.
- Modern designs can still maintain traditional aesthetic values through being well proportioned and retaining a reveal whilst still creating a modern look and feel.
- Ensure windows diminish in scale as they rise up the building.
- Consider secondary, smaller windows where practical in gable ends etc.
- Repair rather than replace
- Energy efficiency can be radically improved through draught sealing, shutters or even thick curtains.
- Secondary glazing should be considered in Listed properties or those with historic glass.
- It is often possible to replace glass with double glazed sealed units and rebalance the sash with new weights and cords.
- A replacement sash should only need to replace the sliding window elements and not

need to remove the whole box structure within the wall.

Doorways

- Retain original doors where possible.
- Ensure new or replacement doors respect those on the original property in terms of proportion, design and scale.
- Ensure new buildings echo the traditional nature and proportions of historic doors where possible.
- Ensure new doors don't harm historic joinery or architectural elements that contribute in a positive manner to the village.
- Avoid UPVC or composite doors within the Conservation Area. A typical modern or historic hardwood door would be sufficient to meet security standards as long as effective locks are provided.
- Doors can be painted but try to reflect the colours of the village. Generally black and white.
- Where historic porches exist these should be maintained and kept in sound repair.
- Modern dwellings could consider copies, or modern interpretations of the historic black timber porches but attempt to reflect the rustic appearance of the unhewn timber where possible.
- Try to retain the subtle heightening in level between the door and footway as this enhances the sense of arrival to the house.
- Retain and repair original dormers, joinery and architectural features (such as brackets and Mock Tudor details) so as to maintain the unique sense of place and history associated with the village.
- Ensure new dormers within the roof are of a modest scale (similar to others in the village) and utilise a pitched roof.
- Make sure windows reflect the original windows within the property in terms of their

design.

- Try to repair original windows as opposed to replace and avoid the use of UPVC within the Conservation Area.
- Retain original barge boards especially when they reflect the ornate character of the cottages.
- Where there are opportunities for new 'partial dormer' windows, ensure the scale, proportions and details of the original examples are followed and used to inspire a new design.
- Ensure the roof pitch of dormers reflects that of the main house.

Roofs

- Roof forms are almost exclusively pitched and gable forms with hipped roofs being out of context.
- Simple lean to roofs do occur usually to outbuildings or extensions.
- Chimneys stand proud and high upon a roof and create interest and articulation to the skyline.
- New development should aim to reflect gable forms with high chimneys (where proposed).
- New development could use a chimney inspired form as a vent stack where required.
- Roof materials are usually clay pantiles.
- Rooflight windows should be 'conservation style' if visible from the Conservation Area.
- Roof features such as tumbled gables should be retained and, where possible, reflected in new development.
- Solar Panels should preferably be integrated within a roof subject to current technology. Where this is not possible consider outbuildings or less obvious roof areas (such as the inner side of a dual pitched roof).
- Reuse existing roofing materials rather than replace.

- Insulate using natural (breathable) materials and avoid (non breathable) products.
- Clean out gutters and consider increasing the size of downpipes to cope better with extreme rainfall conditions.
- When considering solar panels, try to obtain a product that would integrate with the roof as technologies and aesthetics are improving all the time.
- Consider siting solar panels on less obvious locations such as outbuildings or less prominent areas of a roof.
- Don't chop trees down in order to gain extra sunlight to a solar roof. Such trees will likely be legally protected (if in the Conservation Area) and will help enormously with overheating in hot summers and as storm breaks in violent winters.

House Extensions

- New extensions should be responsive to their context and the principal building to which they are related.
- Respond to the proportions, materials and general form of the original property and the area.
- Ensure a level of subservience is achieved whereby the extension is legible from the original house.
- As a general rule, extension to houses with white painted walls should be white.
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- Spaces around houses should be respected and extensions should not dominate the plot or the streetscene. neither should they change

the character of the street; i.e avoid creating a terrace effect within an area of detached or semi-detached houses.

New Development

- New development should be responsive to context not just through materials and form but through its response to place.
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- Ensure new development presents an active frontage to public rights of way and allows overlooking from windows onto the street so as to enable natural surveillance to be the norm.

- Avoid '**gated communities**' or overly privatised developments.

- New development should strive to be carbon neutral and minimise resource use in terms of both materials and energy.
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Streetscape

- New development, including cumulative changes, should consider their impact upon views within the village and avoid causing harm through poorly designed new development or through the removal of distinctive features.
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- Respect existing building lines and do not encroach beyond them.
- Resist the installation of new road markings or further directional signage.
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- Maintain highway verges and grass triangle at Garth Ends Road as important contributors to the village's rural character.

- Avoid double yellow lines where possible. Where unavoidable, use primrose yellow and extra thin lines as allowable in historic areas.

- Consider reducing the speed limit through the centre of the village to 20mph.
- Manage healthy landscapes through sound management of woodland and the maintenance of trees, landscapes and gardens.
- Avoid paving over gardens.
- Plant 3 to 1 for any tree needing to be removed.

Heritage Assets

- Value heritage assets as the finite resource and contributor to the unique identity of Bishop Burton that they are
- Ensure the cumulative change within the historic environment is thought about and managed so as not to destroy or harm the small features that we often take for granted but contribute to a strong sense of place.
- Recognise that heritage assets are not just important physical reminders of the area's past but also social reminders - through their contribution to memory and the sense of place and history that they engender.
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- Recognise that good management of the historic environment is the most sustainable way to manage change within the village.

GLOSSARY

Architrave – Surround of a door or window, often decorated. Derived from Classical Architecture

Brackets – Supporting element, sometimes decorated.

Building Line - The perceived line of buildings created by their position, garden or design in relation to a street.

Catslide (roof) - Usually a low sloping roof to the rear of a building of the same pitch as that to the front.

Chamfered Head – see Head

Cills – Cills or sills, lower element of a window.

Copings – Top covering of a wall helping to shed water.

Corbel - Supporting bracket usually as a piece of stone or timber.

Cupola - A small, often rounded tower feature. Often lead covered.

Defensible Space – An area in front of a house or window which is secure and enables an area of space between the property and passersby.

Dentils – ‘tooth’ like protrusions formed by the regular protruding ends of bricks or stone, sometimes acting as brackets. Often seen as an eaves detail.

Development/Settlement Limit - Line marking the extent of allowable development around a village marking the Planning Policy division between village and countryside.

Drip Mould – Stone protrusion above a window creating an area from which to shed water from a wall or window.

Estate Railing – slim, often black iron post and rail fences often associated with large house estates.

Fanlight – Often fan shaped (or rectangular) window above a doorway. Popular in the Georgian era and continued into Victorian and Edwardian houses.

Figure Ground - A tool whereby buildings are highlighted in black and other spaces are left white, thereby illustrating the use of space of a place or settlement.

Full Dormer Window – Dormer window sitting wholly within a roof.

Gated Communities - Housing developments where security is perceived through gated access or fences. Often such places prove not to be safe from intruders and often result in alienation from the wider area.

Gentrification – The ‘improvement’ of an area, often by external parties and led by fashions of the time and at the expense of the uses and character that exist already who often become displaced.

Golden Section – Proportionally correct dimension.

Head – Lintel above a window. Can be decorated for instance chamfered or soldier course.

Lintel – Stone, brick or steel element bridging the upper aperture of a window opening.

Mock Tudor – An Architectural fashion of the early to mid 20th century whereby designs were influenced by the typical details of Tudor buildings. Often characterised by black and white timberwork, tall chimneys and mullion windows.

Mullions – Stone verticals separating and offering strength to windows.

Natural Surveillance – The use or overlooking of spaces or areas in order to deter criminal activity. Overlooking through windows from buildings for example thereby reduces the confidence of those who wish to commit criminal acts for fear of being seen.

Panes – Glass pieces when framed within window, usually square.

Pediment – Triangular decorative element above doorways or to the gable end of roofs.

Pilaster – Square vertical protrusions from a wall. Often abiding by the classical orders and enabling the façade of a building to be visually broken up.

Plinth - Lower supporting element of a building, usually a projecting stone course, often chamfered to the top.

Purlin - Supporting roof member running parallel to the slope of the roof.

Reveal – The set back of a window or door creating a depth that gives articulation to a building

Rusticated – A simple design often associated with vernacular or rural buildings. Fashionable because of the romantic connotations associated with such places in the late 19th century. i.e the simple life.

Sash Box – Box for sash weights and pulleys to be housed, often within the reveal of a wall.

Sash Horns – bullnose joinery features on the sides of a sash window.

Sliding Sash – Window with two elements (upper and lower) that open by means of string and weights.

Soldier Course - Bricks laid lengthways upwards having a narrow, vertical appearance reminiscent of soldiers on parade.

Toft and Croft - plots associated with Medieval houses. The croft being the curtilage of the building and the toft often being a linear area of land extending to the rear.

Transoms – Horizontal stones similar to mullions.

Tumbled Gables - Decorative and practical use of brick to support a gable end of a building. Phased out by the mid 19th century.

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BISHOP BURTON DESIGN GUIDANCE & PATTERN BOOK

“An Uncommonly Attractive Village”

**Undertaken by TheUrbanGlow Design & Heritage Ltd on Behalf of Bishop Burton
Parish Council in Order to Inform the Bishop Burton Neighbourhood Plan**

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