

Bamburgh



The village centre from Bamburgh Castle

Summary of Special Interest

1.1 Bamburgh Conservation Area, which was designated on 10 October 1972, has a deep history with potential to yield significant information about past human activity and places which it continues to deliver. It has significant associations with the early Christian saints and the golden age of Northumbria still manifest in its buildings and setting today. Bamburgh has more recent historical associations with Grace Darling and dominant landowners, Lord Crewe's Trust and the Armstrong estate. These landowners exerted considerable influence over the landscape and continue to do so. Bamburgh's natural beauty and built heritage combine to deliver both designed and accidental beauty that continues to inspire great art and architecture and nourish tourism, the life blood of Bamburgh today.

Location

1.2 Bamburgh is situated on the North East coast of England, 17 miles south east of Berwick upon Tweed and 48 miles north of Newcastle upon Tyne. Holy Island lies 6 miles to the north. There is a narrow channel between the castle beach and the Farne Islands that feature so prominently in the story of Bamburgh. There is a moderate rise through the village which is

significant but not arduous to most on foot. The landform is flatter and lower to the south east but steeper heading west and north towards Budle Bay.

1.3 Travelling north on the B1340 the road splits into the B1341 and B1342 at The Grove. The nearest railway station is Chathill. Bamburgh is within the Northumberland Coast Area of Outstanding Natural Beauty which stretches from the River Coquet in the south to Berwick-upon-Tweed in the north. The AONB was designated in 1958.

Historical Development

1.4 With such clear defensive potential it would be strange if the precipitous outcrop of the Great Whin Sill had not been a place of fortification from the earliest times. There is local archaeological evidence from the Mesolithic era (10000-4000BC). The earliest settlements and agriculture in the British Isles date from the Neolithic era. There is evidence of Bronze Age (2400-700BC) burial cists in the dunes north of the castle. The first evidence of settlement dates from the Iron Age (700BC-43AD) and evidence of continuous occupation from the late Iron Age. The Bamburgh Research Project continues to reveal archaeological evidence.

1.5 Early written records from the 8th century record the name of Din Guayrdis which suggests a fortress of some importance. Bede records



Bamburgh Castle from within the village

that in 547^{AD} the Anglian King Ida arrived and built a timber fortification. King Edwin (later to be St Edwin) became the first Christian King of Northumbria in 625^{AD}. The present name of Bamburgh is said to derive from 'Bebbanburh'. Bebba was the wife of Ida's grandson and 'burh' the Saxon word for town. The Kingdom of Northumbria extended from Edinburgh to York at its greatest extent, with Bamburgh and York competing as the centre of power. Bamburgh was a royal palace in the 'golden age' of Northumbria.

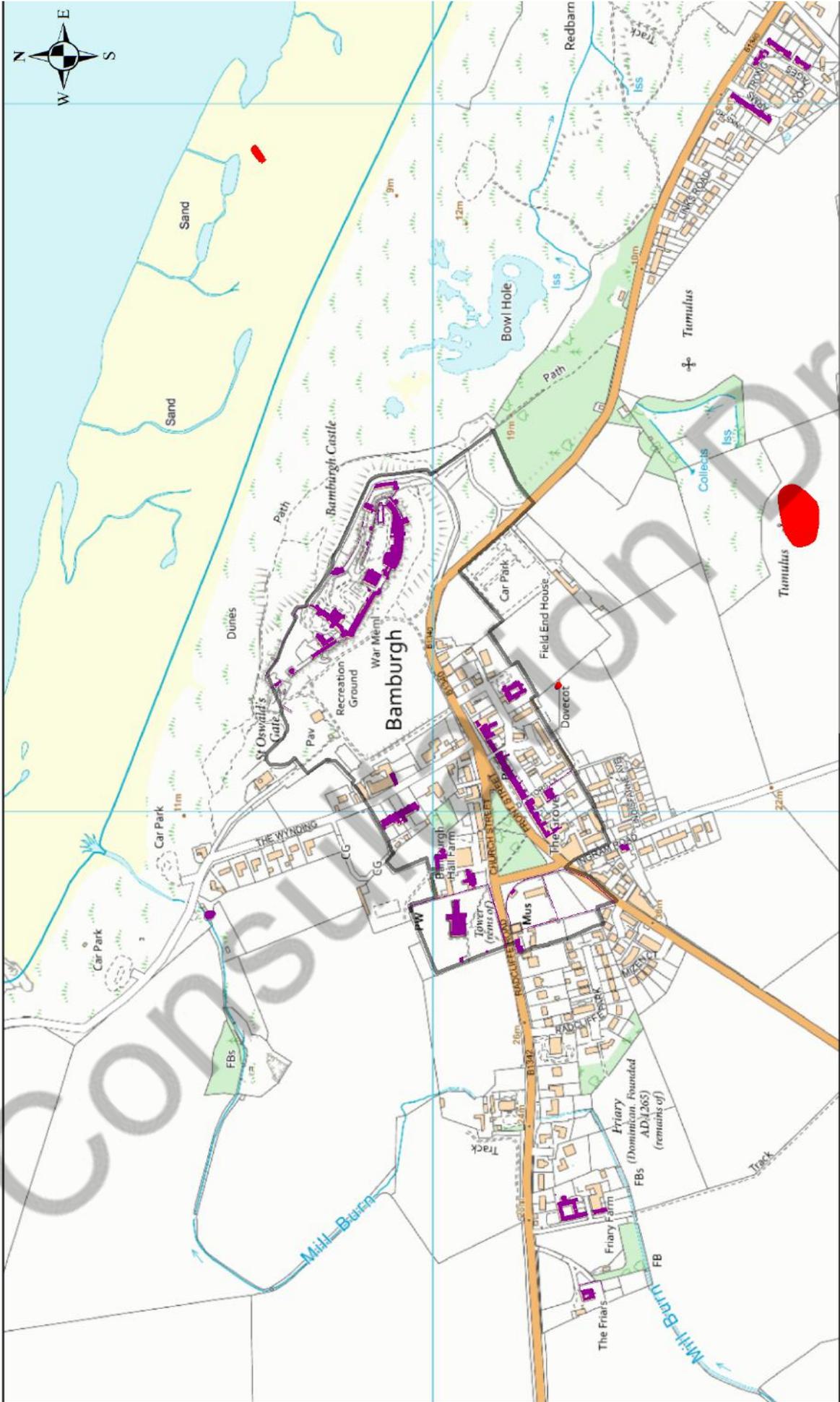
- 1.6 The present castle dates back to the 12th century. It stood as a bastion against the Scots for 350 years. In the Wars of the Roses (1455-1487) the castle was a Lancastrian stronghold.

It had the misfortune to be the first castle in history to fall to cannon fire under attack from Yorkist Richard Neville. It would never be fully repaired for defence again and entered a 250 year decline. By 1700 it was little more than a ruin. Its renaissance began with its acquisition by Lord Crewe, Bishop of Durham, in 1704. Lord Crewe's will set up a charitable trust that came into effect in 1721. The trust came under the control of Dr John Sharp (1758-1792). Dr Sharp was a far sighted trustee who created a mini welfare state at Bamburgh Castle including schools, an infirmary and a lending library. He built a windmill which provided subsidised corn to the local population.

- 1.7 By the late 19th century upkeep of the castle



St Aidan's church with Bamburgh Castle in the distance



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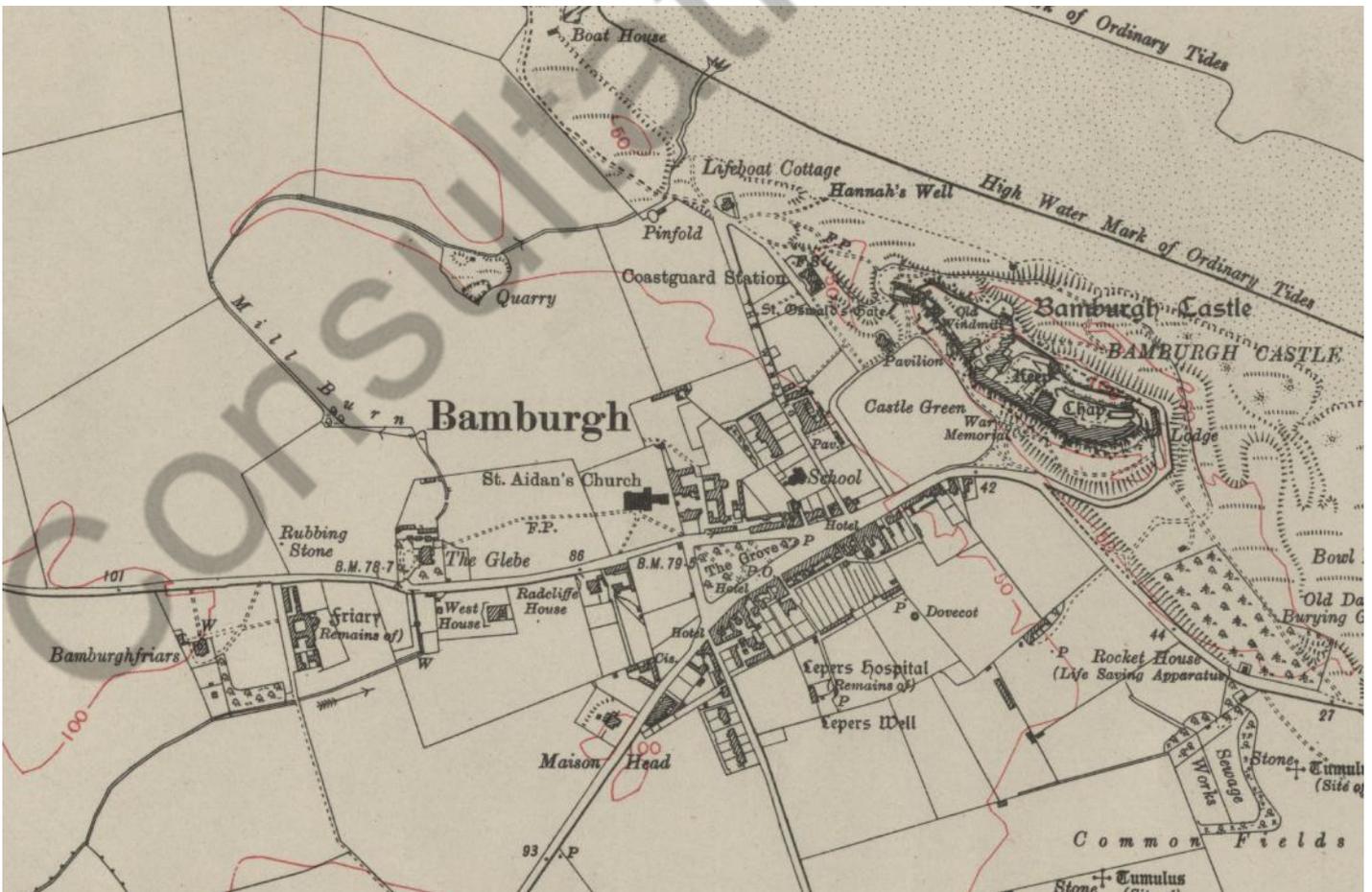
- Listed Building
- Scheduled Monument
- Conservation Area


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Map showing the conservation area boundary, plus listed buildings and scheduled monuments in and around the conservation area



Extract from 1st Edition OS map, published 1865



Extract from 3rd Edition OS Map, published 1925

became too costly for the trust and it was sold to famed industrialist Lord Armstrong in 1894 for £60,000. However, the influence of Lord Crewe's Trust continues as freeholder of the golf club, caravan park and some farms.

- 1.8 *"Lord Armstrong was in many ways the father of the modern Bamburgh Castle as it is today ... he built up considerable wealth through his companies and a significant proportion went directly into the restoration and renovation of the castle."* (McCann, 2010).
- 1.9 Lord Armstrong had already used his great wealth to create the country seat of Cragside, hugely influential in the development of electricity. He transformed Bamburgh Castle from a decaying ruin to the glorious building of today, a harmonious amalgam of old and new and a stunning tribute to the achievement of the first Lord Armstrong. It is a symbol of the enduring strength of the North East of England.
- 1.10 Lord Armstrong's influence is also manifested in the village. Armstrong House was conceived by Lord Armstrong's land agent E J Hart and architect George Reavell in the Arts & Crafts style in 1914. It would not be built until 1925 however. The Armstrong legacy also includes the club house that complements Castle Green.
- 1.11 Bamburgh and Lindisfarne were central to the cultural development of Northumbria as a cradle of Christianity. The village has links to both Augustinian and Dominican religious orders. The current church was built in the 12th century by a cell of Augustinian canons from Nostell Priory in Yorkshire who arrived in Bamburgh in 1121. The unusually large chancel of St Aidan's was constructed by 1230. The church underwent restoration in 1830 and again in 1895 by W S Hicks. A Dominican friary was established outside the boundary of the present conservation area in 1265. There is little evidence still upstanding although there is some medieval masonry integrated within the fabric of Friary Farm.
- 1.12 The 1st edition Ordnance Survey (OS) map, dated 1865, shows the form of the village as we understand it today already well established. Church Street and Front Street met at the village centre. A branch off this junction, Wynding Lane, ran north west, with burgage plots running in a north easterly direction. To the west of this crossroads was a triangular wedge known as The Grove. South of Front Street was good evidence of surviving burgage plots, the buildings facing north onto Front



The Grace Darling memorial

Street. Farms were established at Bamburgh Hall Farm and Friary Farm. An infant school was present just north of the centre. The 18th century walled garden west of The Grove was formally laid out. Many buildings on Church Street and Front Street date from late 18th and early 19th century and so appear on this map.

- 1.13 Rolling forward to the 2nd edition OS map c.1899 there was little change in the immediate pre-Armstrong era. Shown to the south of The Grove was the Victoria Hotel, reflecting the emergence of tourism. Immediately pre-World War One, 1-7 The Wyndings were built and the Castle Green was formally laid out with its associated club house and pavilion underlining the emerging importance of leisure and



Dr Sharp's Georgian windmill

recreation. After World War One, the Armstrong Estate established Armstrong House, a rest home for workers from the Armstrong Tyneside factories. Outside the conservation area to the west of Radcliffe House, the substantial West House was built.

- 1.14 Through the mid-20th century, change accelerated with detached residential plots established north along The Wyndings. The open space between West House and Radcliffe House was gradually in-filled until the grounds of West House were themselves subdivided in the 1960s. In recent decades cul-de-sacs appeared at Mizen Court and Radcliffe Park (1990-1995). These developments are just outside the conservation area but this period also saw new development to the rear of Front Street within the conservation area, at Castle Wynd (1986), a modern development in brick and pantiles with front gardens, privet hedges and concrete block paving. While the houses are neat and well-kept they would not be out of place in any suburban development of the late 20th century and lack local distinctiveness.

Spatial characteristics

- 1.15 The village of Bamburgh is set in a landscape of generally level countryside with a moderate rise running from east to west through the village. Travelling east along Radcliffe Road and Church Street, St Aidan's church and its churchyard heralds entry into the conservation area. The experience from this point is dominated by the church and its tower, and the castle in the distance. Progression eastwards sees the openness of the church setting closed down by the tighter grain of the village.
- 1.16 Boundaries are usually defined by stone walls in local stone. This includes relatively recent developments such as 1-7 The Wyndings with its characterful wooden gates. Railings tend to be too urban and formal for Bamburgh. However, a good late Victorian example is at South Victoria Terrace. Metal estate railings at Castle Green strike the right note. There is a railing stump at St Cuthbert's, Front Street, hinting at what may once have been.
- 1.17 In the village core along Front Street and Church Street the building line is formed by terraces set back from the pavement by a narrow strip of 50cms. This reflects the traditional form of development on burgage plots with infill development to the rear.



Bamburgh is a popular visitor destination. Top: Victoria Hotel. Above: Grace Darling Museum

Amenity space is the zone facing the wide road and The Grove. Grander houses have amenity space but this is uncommon until the late 19th and early 20th centuries.

- 1.18 Castle Green is a key space. Now perfectly level, archaeological evidence suggests this may have been cut through by a deep ditch, possibly part of the Castle's wider defences. Standing in sharp contrast to the level playing field, the landscape is dominated by the castle sitting on top of the Great Whin Sill rising 46 metres above its surroundings.

Land Uses

- 1.19 The Historic Landscape Characterisation document covering the area identifies the village as 'pre-1860 settlement', ie. an area of

housing which appears on the 1st edition OS map. The castle is zoned as 'other parkland or recreational area', a primarily medieval fort now an ornamental or recreational landscape or heritage site.

- 1.20 Today the village of Bamburgh is a popular holiday and tourist destination. The heroism of Grace Darling has contributed to the village as a destination for tourists and day trippers since the dawn of the Victorian era. The castle has been a tourist attraction for over a hundred years. Tourism has stimulated the creation of a hotel and other facilities catering for holiday makers. Many dwellings are now holiday homes. The Grace Darling Museum, the latest incarnation of which was constructed in the walled garden with help from the Heritage Lottery Fund in 2004, has been a major draw since 1938. Visitors keep local businesses alive – hotels, pubs, catering, cafes and gift shops. A butcher and baker offer traditional fayre in a traditional setting.

Buildings and details

- 1.21 Two buildings dominate the conservation area and are addressed individually here.

Bamburgh Castle

- 1.22 The keep is the oldest part of the Castle dating from 1164 with 3m thick walls, the principal Norman relic. There is Norman fabric on the landward side and at lower levels on the seaward side. The rest of the castle has been rebuilt and added to many times, mainly since the late 18th century. Pevsner describes the Kings Hall as "...grand in scale... beautifully detailed bay windows on the south side... add greatly to the picture of the castle from the village". This west elevation of the castle is characterised by long horizontal stretches of curtain wall offset by strong vertical towers and the Great Hall. Bamburgh Castle has been described as a Victorian folly (Pevsner et al, 1992).
- 1.23 Stone for the construction was brought from a quarry at North Sunderland 3 miles away. Later parts of the castle were built with 'freestone' in larger blocks and more liable to weather. In his restoration of 1894-1904, the architect Charles Ferguson used stone from Craggside, Greenhill and Red Barns Quarry; the contrast in stone and coursing is clear to see. The windmill is north of Bamburgh Castle, part of Dr Sharp's philanthropy.



Bamburgh Castle across the playing field

St Aidan's Church

- 1.24 Aidan came to Bamburgh from the monastery of Iona in 635AD at the request of King Oswald, who wanted a bishop to bring Christianity to Northumbria. Aidan founded a church at Bamburgh. The present church has been a continuous place of worship for centuries. There are no remains of St Aidan's first church although the west tower ceiling includes an old forked beam associated with his death. The present church, like the castle, is of outstanding significance. Together they are the bedrock of the special interest of the conservation area. *"With its associations with St Aidan and early Northumbrian history, this is clearly a church of national importance"* (Ryder, 2005).



St Aidan's Church and churchyard

1.25 St Aidan's has a five bay nave, a western tower, transepts and an extensive chancel. There is no upstanding evidence of a Saxon church although there may be buried archaeological remains. The earliest upstanding parts date from late 11th-12th century although this early Romanesque church was completely remodelled c1180-1210. The chancel dates to c1230 following possession of the church by Augustinian canons of Nostell Priory in 1221 when the Pope settled a long standing ownership dispute about the church. What is known as the Three Hundred Years War with Scotland slowed church building in Northumberland, but Bamburgh benefited from the protective presence of the castle (Ryder, 2005). Still, the church did come under attack and considerable damage ensued. The south aisle was widened in the 14th century while the north aisle was reconstructed in 15th-16th centuries. The post medieval period saw little structural change although there is evidence of dilapidation and neglect. The 19th century saw two restorations commencing in 1830, with the entire west end re-faced and an extra level added to the tower. Rainwater heads bear witness to this restoration, carrying the arms of Lord Crewe dated 1830. The chancel roof was raised in 1895 in stone slate supervised by W S Hicks, a change that had a considerable impact on its external appearance. The church holds the recumbent effigy of Grace Darling by C R Smith (1885) which formerly stood in the churchyard but was moved indoors due to weather damage.

The Village

1.26 Many buildings in the village are vernacular but the influence of certain recognised styles is evident including Classical, Gothick and Arts & Crafts. The terrace is the dominant form although higher status houses sit within their own grounds. In the late 19th and early 20th centuries, the semi-detached house appears (eg. Lindisfarne and Dunholme Cottages 1889). On Front Street and Church Street houses are rarely more than two storey. The Victoria Hotel, at two storey plus dormers, announces its raised status by dominating its neighbours on a nodal corner plot. The gable is the dominant roof form until the Arts & Crafts movement, as exemplified in 1-7 The Wyndings with its hipped roofs. Porches are uncommon. Extensions are mostly confined to the rear.

1.27 With such striking geology, it is fitting that local

stone dominates building materials. Sandy limestones and sandstones were used in the 12th century construction of Bamburgh Castle and at St Aidan's. Whinstone is also used to great effect. The front elevation of Bamburgh House is dressed whinstone. Whinstone is much harder to work than sandstone so it is logical to use the latter for moulded details including architraves, door case and quoins.



Straightforward forms are based on simple vernacular characteristics, some enlivened by later Arts & Crafts details

1.28 The Post Office at 23 Front Street is squared limestone. The walled garden west of The Grove is a rare example of brick, said locally to have used brick brought to Budle Bay as ship's ballast in 1693. The date derives from a door lintel although the listing suggests this is reset in a mid to late 18th century wall. The bond pattern is stretched Flemish.

1.29 Some render appears at 1-7 The Wynding and Armstrong House as a component of the Arts



Authentic Arts & Crafts style is commonplace, plus some Gothick. Whinstone, sandstone and some render is used.

& Crafts style. A testament to the enduring popularity of this style, its influence endures at 2-5 Church Street with skilled use of render, timber casement windows and generous eaves overhang, winning a Civic Trust Award in 1959. The 18th century Village Hotel was given a 20th century Arts & Crafts makeover including render. Rendered buildings on the south side include 7 and 8 Front Street, both grade II listed.

1.30 Vernacular roofs tend to be simple forms. Gables and hips feature strongly in the 19th century Victoria Hotel, Post Office and the Arts & Crafts buildings. Earlier buildings are mostly without dormers unless added later, such as at 2 Radcliffe Road (St Aidan's Lodge). A modern flat roofed dormer in the front roof slope at the Victoria Hotel detracts from the composition of this fine building. There is a relatively even split between the use of natural slate and clay tiles. Some buildings have fish-scale pattern roof coverings, as at Lindisfarne and Dunholme Cottages (1889). In general clay tiles relate to the Arts & Crafts style although there are examples of early buildings with clay tiles.

1.31 Appearance is often strongly driven by the authenticity of windows. Where windows are replaced with inaccurate designs and materials this can harm the appearance of the building and diminish group value and special interest overall. The once balanced fenestration at Lindisfarne and Dunholme Cottages has diverged through window renewal.

1.32 There is impressive survival of historic glass to many buildings on Front Street. With its unique reflective qualities it imparts a special ambience in a way that cannot be replicated by modern float glass. Historic glass may be either cylinder or crown glass. Both are craftsman-made with unique natural distortions, striations and hues.

1.33 The limits of glass technology dictated the form of period windows. Early glass panes had to be small so large windows could only be made from multiple units held in place by glazing bars. Hence typical sash windows in the period 1700-1850 are six-over-six or eight-over-eight, as at Bamburgh Hall. As technology advanced it became possible to produce bigger sheets of glass. From 1850 sashes appear as two-over-two, and in the later 19th century one-over-one. All these types are seen in the conservation area. Glass technology also informed the design of shopfronts. The 15-pane shopfront at 12 Front Street is a good example of the early 19th century, whereas later, larger plate glass



The accuracy and authenticity of windows and doors are strong drivers of architectural character



Chimneys make a big contribution to appearance



Dormers are rare and used mainly in Arts & Crafts designs

- produced shopfronts such as 3-4 Front Street, with robust arrangement of mullions and transoms.
- 1.34 Some buildings have 'blind' windows popularly attributed to the Window Tax. This property tax operated throughout the 18th century, eventually abolished in 1851. To avoid the tax, owners blocked windows to mitigate the burden. There is a blind window at 11 Front Street.
- 1.35 The London Building Regulations influenced the form of sash windows. The 1709 regulation required sash boxes to be set back at least four inches from the front façade, later increased to nine inches in 1779. The final step required the whole sash box being concealed within the façade. These regulations applied in London but influenced styles that spread to the regions, a useful guide to dating window frames, and to the design needs of windows when considering change.
- 1.36 Gothick style is well represented, clearly evident in the windows at 17-22 Front Street (1809) with intricate Y-tracery. The Post Office (1893) has sash windows in the Gothick style. Another important influence over windows is the Arts & Crafts movement seen at 1-7 The Wynding and Armstrong House, and influencing the updating of 18th century Village House. These buildings exhibit the revival of the casement window.
- 1.37 Rainwater goods are a mix of good quality cast iron and inferior PVCu. Cheaper in the short term, PVCu rainwater goods lack the charm of cast iron and often fail faster. Rainhoppers at St Aidan's Church are of great interest bearing Lord Crewe's crest dated 1830. There are splendid rainhoppers at the rear of the Victoria Hotel now acting as planters, possibly salvaged from the 2005 extension.
- 1.38 Chimneys are a strong feature and survival of original fabric is good. A common form is the corniced ashlar chimney as seen at 17-22 Front Street. In later Victorian times rusticated stone appears. The most visually striking are at 1-7 the Wyndings where chimneys are a strong design component using exaggerated geometric shapes in pebbledash. White framed dormers frame the stacks, emphasising solidity. Other Arts & Crafts buildings have robust chimneys such as Armstrong House and Castle Garth. The gable on the Victoria Hotel's Ingram Road elevation is crowned with a magnificent chimney emphasising verticality.
- 1.39 Dormer windows are uncommon in earlier buildings but appear more frequently in Victorian work and later. St Aidan's Cottage (2 Radcliffe Road) is 18th century with 19th century dormers and decorative bargeboards. Dunholme and Lindisfarne, late Victorian semis, have a variety of dormers, as do Struan and St Cuthberts, with elegant slim dormers. Historically dormers provided light rather than extra space. There is a half dormer at the 1891 Post Office. 1-7 The Wynding have typical Arts & Crafts flat roofed dormers. The Victoria Hotel has unfortunately intrusive modern dormers front and back.
- 1.40 Doors signal function, reflecting period and status. Vernacular doors were planks joined together vertically with horizontal strengthening rails internally, as at 2 & 3 Radcliffe Road and 9 Front Street. From 1750 to 1830, the six panel door became fashionable as seen at 8 Front Street. From 1830 to 1900, the four panel door came into vogue as at 3-4 Front Street. High status doors are at Bamburgh Hall and Bamburgh House. Bamburgh Hall is 17th century refronted in the early 19th century. It has a panelled door with overlight and fine radial astragals. Porches are uncommon although simple bracketed hoods provide basic shelter in some places, eg. 7 and 8 Front Street.

Open Spaces and details

- 1.41 The key open space at the heart of the conservation area is The Grove. Dominated by established trees, it was created from a former sandstone quarry and appears on the 1865 map. Prudent management could create a more usable space. At the eastern edge is the Pant, listed grade II and Gothick style, it has recently undergone substantial restoration, but its function does not seem to have been restored.
- 1.42 Front Street is wide and gently curving uphill approaching The Grove, with generous green verges partly cut away, providing parking for adjacent businesses. To the north on Church Street the path is mostly wide tarmac with modest stretches of grass verge. Radcliffe Road is similarly unremarkable. The Wyndings has one pavement to the east only. Overall, roads and pavements are workmanlike and patched but lack cohesion. Double yellow lines exist throughout the conservation area with few exceptions. Off the principal streets, lanes are informal chippings underlining their informality.



Most street furniture adds character but some, whilst historic, feels overly cluttered in its siting



The Grove and Front Street's verges are important spaces

The war memorial is part of a particularly dramatic scene

1.43 Street furniture is similarly uncoordinated. Street lights mimic old gas lights. Some require redecoration. A traditional red telephone box could be a greater visual asset but is cluttered by signage, bins, decaying posts and other paraphernalia. The decaying posts may be survivors of those surrounding The Grove, a strong feature that could be a positive if maintained.

1.44 St Aidan's churchyard is an important space bearing witness to the perils of the sea. A broken column stands at its west end, memorial to Revd John Morell Mackenzie who died when the SS Pegasus ran onto Goldstone Rock in 1843. Nearby is the gravestone to Revd John Robb who died in the shipwreck of the SS Forfarshire, forever associated with Grace Darling.

1.45 The Grace Darling monument was designed by Salvin (1842) after public subscription. The canopy was rebuilt in 1894 by W S Hicks following storm damage. An effigy of Grace lies recumbent on a four poster bed in a richly Gothic style. The monument stands to the west of the churchyard looking towards the castle with sea views, the setting for her heroism that so inspired Victorian consciousness. The memorial was placed north of her grave plot to render it visible to ships passing. It was restored using Heritage Lottery Fund money in 2004.

1.46 The extensive playing field at the base of the Castle rock is an important space. Its cultivated and closely mowed appearance stands in dramatic contrast with the craggy cliff above. The landscape has also been co-opted for a golf course, at least in some form since 1883.



Views are dominated by the castle, set off here by the large playing field at its foot, an important open space

1.47 The war memorial is at the foot of the Castle looking west, depicting Christ at Calvary within an alcove of in situ sandstone. Constructed from Portland stone, bronze plaques commemorate the dead of both World Wars. Designed by Newcastle architects Hicks and Charlewood, it was unveiled on Whit Sunday in 1921 by Lord Armstrong. The rocky scene creates a particularly dramatic arrangement.

Views

1.48 Long and short views are dominated by the Castle high on the Great Whin Sill. *“The castle looks at its grandest from the village, though for views from afar there are not many castles that can vie with it”* (Pevsner et al, 1992). Uninterrupted views out to sea from the castle extend across the dunes to Holy Island, the Farne Isles and Dunstanburgh Castle. This visual relationship is deeply significant in both ancient and recent history. In good weather, views of the Cheviots can be had. The views afforded

from the rocky outcrop were fundamental to the selection of Bamburgh as an important defensible location, the *“very ideal of a natural fortification”* (Pevsner, 1992). However, long sea views from Bamburgh are often blocked by the Whin Sill and coastline dunes. St Aidan’s Church is significant in views both within and outside the conservation area. The church is large and forms a wonderful visual group with the castle.

1.49 A result of this deep history and outstanding natural beauty, Bamburgh has been an inspiration for great works of art, literature and mythology over time. This has fuelled its appeal as a romantic landscape, a romance which is harnessed in its tourist offer today.

Setting

1.50 The NPPF defines setting as *“the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the*



Views from the castle show several key components of the area including Front Street, St Aidan’s Church and The Grove

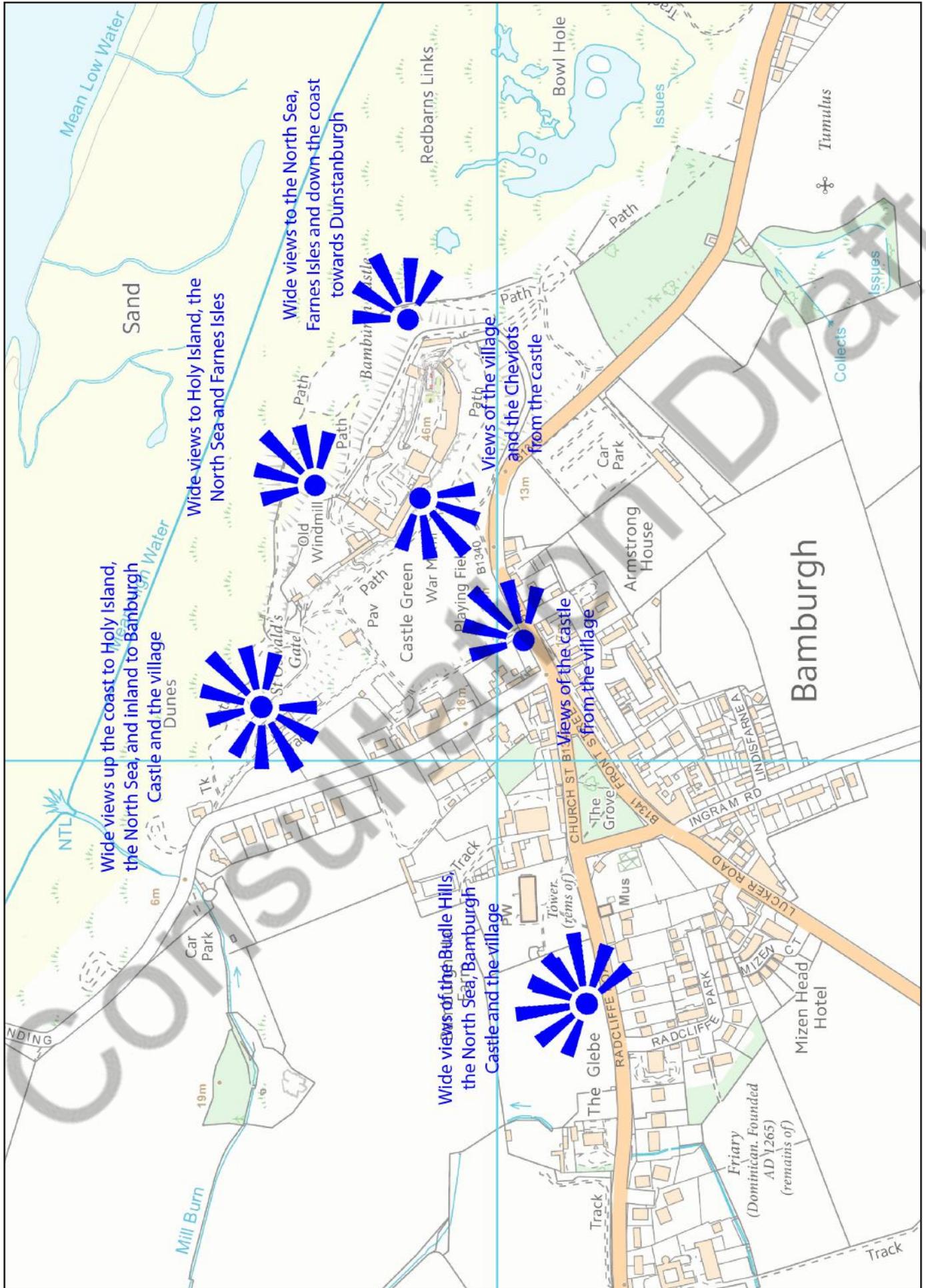


Diagram showing some key views within and out of the conservation area

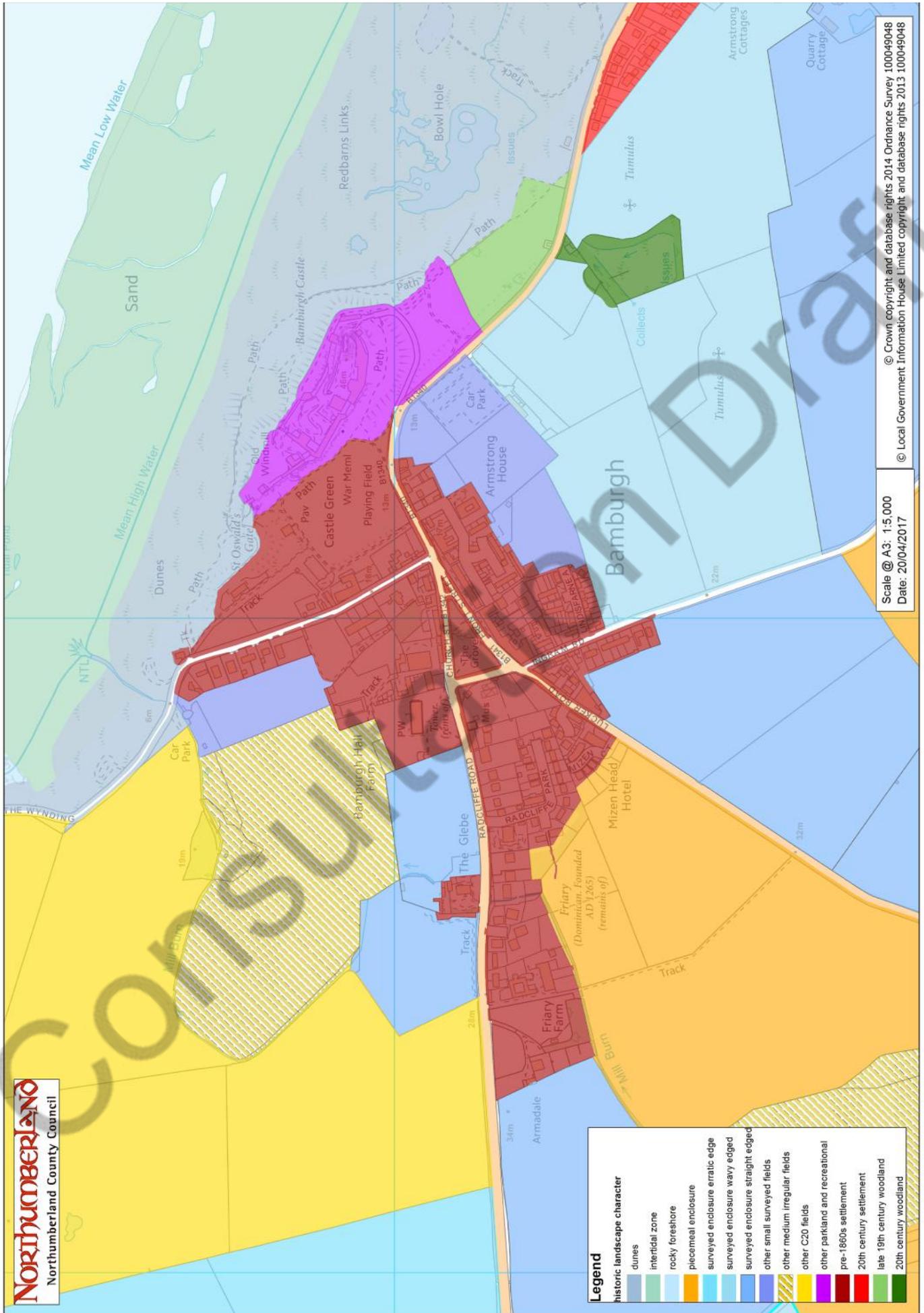


- 1.52 The wider topography is striking due to the Great Whin Sill which provides a stark contrast with the soft undulations of the dunes and generally easy gradients of the village and surrounding open agricultural landscape. The Great Whin Sill also physically connects Bamburgh with Holy Island and Dunstanburgh, all three castles sited on the rocky outcrop. The sea is an essential contributor to setting.
- 1.53 The grain of the man-made landscape and townscape roots the area in history, such that there is important evidence in boundaries, plots and overall form. Certain key influences on Bamburgh have left virtually no upstanding evidence meaning that below-ground archaeology is key to understanding setting.
- 1.54 Geology shaped the landscape and provided key building materials. Whinstone forms many buildings in Bamburgh and its wider setting. A durable but difficult material, it lends itself to less formal applications, although it is used formally in some key buildings. Local sandstones and limestones are also used throughout the village and its setting. Using locally sourced materials anchors local distinctiveness fundamentally.
- 1.55 Bamburgh's landscape has historical depth of significant people and events. It has an aura of departed greatness. A one-time capital of Northumbria and cradle of English Christianity, it would lay foundations of England as a nation. This imparts a cultural aspect to setting, a place of pilgrimage for those to whom the landscape bears witness to faith. The Grace Darling story connects many aspects of setting and adds a further layer. All the elements of the Grace Darling story are still present in the village or its setting (Grundy, 2003). Finally, Lord Armstrong imparts a connection to recent history when the north east was the workshop of the world.
- 1.56 There are intrusive aspects to setting. Outside the area immediately to the west of the Victoria Hotel, stands Blacketts. Overly tall, with cement render and modern detailing in a weak pastiche, it heralds an abrupt break with the character of the conservation area. Further weakening includes the introduction of the cul-de-sac and modern materials. Bamburgh's popularity also undermines its essential appeal by generating traffic to be accommodated in or around the village. However, while Bamburgh has not benefitted from the railway, this has heightened a sense of remoteness.

Important setting includes the coast and Farne Isles, some housing (eg. Radcliffe Road), and other historic development

significance of an asset, may affect the ability to appreciate that significance or may be neutral."

- 1.51 The conservation area has a strong relationship with its setting. In some places, particularly along the southern boundary, some excluded buildings share characteristics in common with buildings within the conservation area, including 10-20 Ingram Road. A boundary review would be appropriate (see next section).



Extract from Historic Landscape Characterisation (see para 1.64)

Management Issues

Permitted development rights

- 1.57 In general, many permitted development rights continue to operate in conservation areas just as they would outside them; they can have a profoundly negative impact on the character or appearance of a conservation area. The local planning authority may introduce an Article 4 Direction to control such rights so that a planning application will be required. Typical permitted development rights include changes to windows, roof coverings and painting. An Article 4 Direction does not mean such changes will not be permitted, but rather it allows control over the development to preserve or enhance the conservation area. An Article 4 Direction may be introduced for an initial period of six months after which the planning authority will consider representations before a decision whether to confirm it.
- 1.58 The Bamburgh Conservation Area and Area of Outstanding Beauty (AONB) designations mean that the whole of Bamburgh falls in to Article 2(3) land. Permitted development rights are reduced in relation to Part 1 of Schedule 2 of the General Permitted Development Order on Article 2(3) land. This includes any property anywhere within an AONB. Certain Class A elements are not permitted development, such as two storey rear extensions, side and loft extensions. Other Class development may be permitted but have extra restrictions; these include single storey rear extensions, chimneys, arials and outbuildings. In all cases, it is advised to consult the planning authority prior to carrying out any works.

Heritage at risk

- 1.59 In Bamburgh property is in high demand and generally well cared for, but there are pockets of buildings in poor condition. To this end it may be prudent to proactively consider the needs of heritage which is at risk from its poor condition or lack of use. Discussions to encourage suitable maintenance and re-use would support long-term protection of the area's heritage.

Non-designated heritage assets

- 1.60 Many buildings in the conservation area are listed, mostly at grade II. However, there are locally significant buildings not on the national list. There is also likely to be non-designated below-ground archaeology in the area.
- 1.61 A Local List of non-designated heritage

assets was drawn up as part of the North Northumberland Neighbourhood Plan in 2017. The list includes buildings and archaeological sites that make a positive contribution to the character and appearance of the conservation area as well as the wider Bamburgh area. The full Local List of heritage assets, along with the local listing criteria, is available on the Northumberland Coast AONB website.

Boundary review

- 1.62 The boundary would benefit from reappraisal. It currently excludes development of comparable merit to that within the boundary. A thorough boundary review would produce firm proposals, but three possible future additions are shown on the next page. These are future opportunities only, not a proposal.
- 1.63 Historic Landscape Characterisation mapping shows that pre-1860 settlement area extends beyond the current conservation area boundary in several locations. Site inspection reveals characterful townscape akin to that in the conservation area, including at:
- **To the north:** An arc of development could include the coastguard cottages, boathouse and pinfold, all having historic significance in Bamburgh's growth from an agricultural community with close links to the sea. Development north of the present boundary along the Wyndings is mostly large mid-20th century houses on big plots with generous views. The fields to the north of Bamburgh Hall Farm also have historical associations with Bamburgh as an agricultural community. There are some surviving agricultural buildings here worthy of protection.
 - **To the south:** A smaller area, carefully drawn to exclude more marginal buildings, could protect the street scene on Lucker Road and Ingram Road. Here, the former Blacksmiths (Grade II listed) retains associations with historic Bamburgh as a self sufficient village relying on its traditional industries. Dwellings to the south at 10-24 (even) Ingram Road are special in the context of the conservation area's development history. Like 1-7 The Wyndings, 10-20 Ingram Road in particular have historical associations with the growth of Bamburgh from an agricultural settlement to one of higher status. With good Arts & Crafts aesthetic significance, they retain a strong overall coherence, possibly inferring one controlling owner (possibly Armstrong or Crewe, underlining the importance of these

bodies in the development of Bamburgh). Nearby, a number of traditional service and agricultural buildings along the southern boundary are special in the context of the area's earlier development history, and worthy of protection.

- 1.64 Other opportunities may exist, eg. on Radcliffe Road and other parts of the existing area's setting.

Enhancement opportunities

- 1.65 Bamburgh's character and appearance is generally positive, but some parts would benefit from proactive enhancement.
- 1.66 For example, The Grove could see various works to improve it. Once used as a stone quarry, The Grove now has numerous established forest-type trees supplemented by more recent native planting about a decade ago through a community woodland scheme. Car parking around the outside is intense, so the white wooden posts and chains that once defined the space are usually obscured by cars. Parked cars are a barrier to the flow of pedestrians into the Grove. The posts now vary: not all are white, some are grey concrete. The chain is utilitarian rather than decorative. The tree canopy allows only limited light through so ground conditions are, at times, uninviting. Picnic benches are provided, which are adequate but uninspiring. Paths through the space are ill-defined. The public toilets on the north side are in need of modernisation. There are signage clutter and maintenance issues adjacent to the shop called the Pantry, and historic drinking fountain called the Pant at the east, which is a nodal point in the conservation area.
- 1.67 The Grove has potential to be the hub of the conservation area but is in need of tree management and careful landscape design to make more of its potential, and to better reveal its significance. In its present form it can be seen as more of a visual and physical barrier.
- 1.68 Enhancement such as boundary improvements, tree management, addressing the impact of parking, and addressing signage and street furniture clutter could enhance it.

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