



# FELIXSTOWE

## Conservation Area Appraisal

February 2020



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(Cover photo: View towards T. W. Cotman's Felix Hotel (now Harvest House) from Hamilton Gardens)

**Public Consultation:** This took place between 23<sup>rd</sup> September and 4<sup>th</sup> November 2019 and included: Owners and occupiers of each property within the Conservation Area were contacted by letter: to inform them of the new replacement Conservation Area appraisal; to provide a summary of the appraisal's purpose; and to seek their views on the proposal. Also invited to comment were: the Town Council; Suffolk County Council Archaeology Service; Ward Members; the Council's Landscape and Arboricultural Manager; and local organisations with an interest including the Felixstowe Society and Felixstowe Town Centre Residents Association. Additionally, the draft appraisal was placed on the Council's website for viewing and downloading.

29 comments were received in total which led to 21 changes to the draft appraisal and management plan.

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## Introduction

Felixstowe is located on the east coast of Suffolk, approximately ten miles from the county town of Ipswich, at the end of a peninsula formed by the River Deben to the north and the River Orwell to the south. The town is the second largest settlement in East Suffolk District, with a population of around 24,000.

Felixstowe Conservation Area encompasses the seaside and spa town which developed in the Victorian and Edwardian period (there is a separate Conservation Area for Felixstowe South, designated in 2009). Felixstowe Conservation Area was originally designated in June 1975, and was extended in March 1997 and re-designated in December 1990. The current conservation area boundary, incorporating a small additional part of the historic core of the town, was designated in April 1995, when a Conservation Area Appraisal was adopted as Supplementary Planning Guidance.

The designation and re-appraisal of conservation areas is an important process, and one that is governed by the Planning (Listed Buildings & Conservation Areas) Act 1990. The town has seen considerable change since 1995, and the methodology of character assessment has also evolved. This Conservation Area Appraisal for Felixstowe has been

prepared in accordance with current Historic England guidance, as set out in Conservation Area Designation, Appraisal, and Management: Historic England Advice Note 1 (2016).

The role of a conservation area is not to restrict change and development, but to understand and recognise what is important about an area, and to ensure that any change is not harmful to its significance or character. In controlling proposals for demolition and having tighter control over design, material use, and detailing, the intrinsic quality of a conservation area can be preserved or enhanced. Trees located within a conservation area are afforded protection by default, thereby recognising the important role of such features within this mainly urban context. Once a conservation area has been established, the local authority has a duty to review its boundary periodically, and the Management Plan section of this appraisal contains some pointers to possible future review.

The original central purpose of the designation of Felixstowe as a Conservation Area remains unchanged; to preserve and where possible enhance the character and appearance of an important and unusually complete late Victorian and Edwardian coastal resort.

## 1 Planning policy context



*Felixstowe Conservation Area - boundary shown in red (Felixstowe South Conservation Area in blue)*

The identification and protection of the historic environment is an important function of the planning system. One important management tool is the designation of Conservation Areas, in accordance with the Planning (Listed Buildings and Conservation Areas) Act 1990.

Conservation Areas are defined as 'areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance'. These areas make an important contribution to the quality of life of local communities and visitors, by safeguarding the physical historical features which sustain the sense of local distinctiveness and which are an important aspect of the character and appearance of our towns, villages, and countryside. They are to

be valued and protected as an important part of our cultural identity. They contribute to our understanding of the past and the way it has shaped the present, add quality to our lives and are of importance to tourism.

Conservation Areas are irreplaceable assets and caring for them is a dynamic process, which involves managing change. This does not mean keeping everything from the past, but it does mean making careful decisions about the physical historical features which sustain local distinctiveness. As part of this commitment there is a need to ensure there are the means available to identify what is special in the historic environment, and to define through the development plan system its capacity for change. Such changes can act to help to address environmental quality in



addition to achieving the aims of planning for sustainable development.

National planning advice on the identification and protection of historic buildings, Conservation Areas and other heritage assets is set out in the National Planning Policy Framework of February 2019 (Chapter 16: Conserving and enhancing the historic environment).

The relevant policies of the 2013 Suffolk Coastal District Local Plan are Strategic Policy SP15 and Development Management Policy DM21 – Landscape, Townscape and Design: Aesthetics with supporting text on the historic environment. The relevant policies of the emerging Suffolk Coastal area Local Plan are Policies SCLP11.3: Historic Environment and SCLP11.5: Conservation Areas.

This Conservation Area Appraisal provides details and identifies particular features of Felixstowe Conservation Area which

contribute to and justify its status. The appraisal includes:

- A definition of the special character of the Conservation Area through its distinctive qualities: architecture, layout, uses, setting, open spaces and archaeology;
- An analysis of the area's history, development and current status; and
- A guide to managing future change: small-scale affecting households and commercial premises and larger-scale affecting new development.



## 2 Summary of special interest

- A purpose-built Victorian and Edwardian fashionable spa and seaside town. Unlike most Suffolk towns and villages, which typically evolved over centuries, the major development of Felixstowe took place over a few decades.
- The grid layout, with dense streets and clear separation of residential, retail and leisure uses, makes this a fine example of Victorian town planning and lends each of the Character Areas in the Conservation Area a distinctive character.
- Within the high degree of architectural and townscape coherence there is considerable variety, the full gamut of Victorian and Edwardian architectural styles being represented. The town has been described as a fashion parade of architectural styles, with Gothic, Renaissance, Jacobean, Dutch, and Arts and Crafts influences.
- As well as large numbers of villas for the well-off, smaller terraces were built under the auspices of the Ipswich and Suffolk Freehold Land Society (FLS).
- While there are relatively few listed buildings, the number of unlisted buildings making a positive contribution to the Conservation Area is unusually high.
- Felixstowe contains a large number of buildings by regional architects of note, including T W Cotman, J S Corder, Brightwen Binyon and Eade & Johns, as well as national figures such as Sir Arthur Blomfield.
- The predominant materials are red brick and clay roof tiles, but painted weatherboard is also widely seen, particularly closer to the sea front. Traditionally, sliding timber sash windows have predominated.
- The major open spaces and views are on or near the sea front, notably the promenade, sea wall and public gardens with terraces and paths with seats, shelters, enclosed gardens and long vistas. These are enjoying a resurgence of use and popularity following a major restoration programme.
- Away from the sea front, open green spaces are relatively few and need to be protected. Traditional street furniture (street signs, Staffordshire blue kerb stones, granite paving setts, red pillar boxes) add to the distinctive quality of the environment.
- The town's wider coastal setting as a marine defence. Since the sixteenth century Landguard Fort has guarded the estuaries of the Stour and Orwell and it was at Felixstowe in 1667 that the last attempt was made at a foreign invasion of England. In the early nineteenth century, a chain of distinctive circular structures, known as Martello Towers, was built to counter the threat of Napoleonic invasion; at one time Felixstowe had no fewer than eight of these.

### 3 History and archaeology



*Looking northeast towards Felixstowe, 1837, with Martello Tower P in left foreground and the remains of Martello Tower Q in the middle distance*

#### 3.1 Felixstowe and Walton

Evidence of extensive Roman occupation survived until the eighteenth century at Walton Castle, a substantial so-called Saxon Shore Fort dating possibly from the late third century. Although now lost to the sea, the remains of this can still be seen at low tide off Cliff Road.

The name Felixstowe (which can be literally translated as happy or blessed place) is traditionally believed to derive from St Felix, the Burgundian monk who brought Christianity to East Anglia in the seventh century. According to the ecclesiastical historian the Venerable Bede, St Felix established his See at a place called *Dumnoc* or *Dummoc*, now believed to have been Walton Castle. The Roman and Medieval remains of Walton and Walton Castle, rather than Dunwich as previously thought. Another

less romantic possibility is that the name of the town derives from *Fylthestow*, an Anglo-Saxon term for a place where trees or meadowgrass were harvested.

Until the 1830s Felixstowe consisted of little more than a scattered group of fishermen's cottages at the end of a rough road from Ipswich, an isolated area frequented by smugglers. The major population centre was upstream on the Orwell at Walton, mentioned in the Domesday Survey, where the powerful Bigod family established a manorial hall in the twelfth century. Parts of this survived until the late nineteenth century; its site was near the cricket ground on Dellwood Avenue. The remains of Walton Old Hall and Walton Priory are both Scheduled Monuments.

The Roman and medieval remains of Walton were recorded during the eighteenth century by artists such as Francis Grose and Isaac



Johnson, and more recently evidence of Neolithic occupation has been uncovered. While the area now designated as the Felixstowe Conservation Area was barely settled before the nineteenth century, excavations at Martello Place have revealed

Roman and medieval features, possibly associated with the Roman shore fort. Evidence of medieval occupation has also been found on the site of the former Felixstowe College.



*Felixstowe Lodge, c.1830, with Martello Tower R in background*

### **3.2 A sea defence**

Since the sixteenth century Landguard Fort, to the south of Felixstowe, has guarded the estuaries of the Rivers Stour and Orwell.

It was at Felixstowe (roughly in the vicinity of what is now the Fludyers Hotel) that the last attempt was made at a foreign invasion of England, when in 1667 about 2,000 Dutch soldiers came ashore. This was repelled by the garrison at Landguard Fort. In the early nineteenth century the fort was supplemented by a series of distinctive circular Martello Towers, part of a chain of coastal defences stretching from Aldeburgh to the south coast to counter the threat of invasion by Napoleonic France. Felixstowe originally had no fewer than eight of these, the remains of one of which are in the Conservation Area, incorporated in the basement of the former Bartlet Convalescent Home.

### **3.3 A fashion for seaside living**

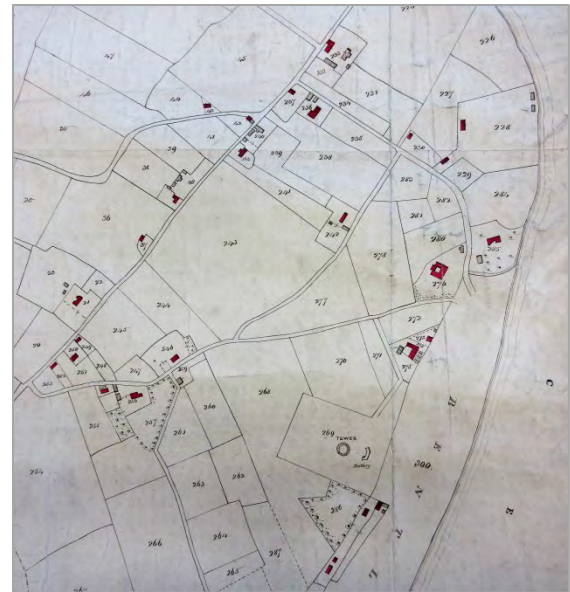
Before the expansion of Felixstowe, local people preferred to live inland, in sheltered villages such as Walton. However in the early nineteenth century the idea of spending the summer months or even the whole year by the sea began to catch on, encouraged in no small part by the Prince of Wales's discovery of Brighton in the 1780s. The first large house to be developed on the sea front was Felixstowe Cottage or Lodge, on the site of a fisherman's cottage now occupied by Cranmer House; this was occupied in the mid-eighteenth century by Philip Thicknesse (Lieutenant-Governor of Landguard Fort) and subsequently by Sir Samuel Fludyer and the Cobbold family.

During the early nineteenth century a small number of other seaside homes were built close to Cobbolds Point and in 1833 the

Fludyer Arms opened, with a tea room, post office and dance hall as well as a public house. The first hotel was the Bath Hotel (originally the Hamilton Arms), built in 1839 by John Chevallier Cobbold, apparently using bricks from the nearby Martello Tower. In 1843 Vernon Villa (subsequently Ridley House, part of Felixstowe College) was built by Sir Robert Harland on the site of Felixstowe Lodge, in a grand Italianate style.

In 1857 Dr Charles Badham of East Bergholt commended its healthy sea air. Felixstowe was becoming fashionable, and its rapid development can be followed on the early maps. The Tithe Map of about 1845 still shows only scattered development. Such houses as existed were mainly inland, although near the beach Felixstowe Lodge and the Fludyer Arms are shown, along with Martello Tower 'R'. The diagonal course of Brook Lane is shown, with what are now Foxgrove Lane forking off, and Maybush Lane.

The future line of Cobbold Road and its origin in Bath Hill is not shown, nor is the Bath Hotel.



*Detail from tithe map, c.1845  
(Ipswich Record Office)*



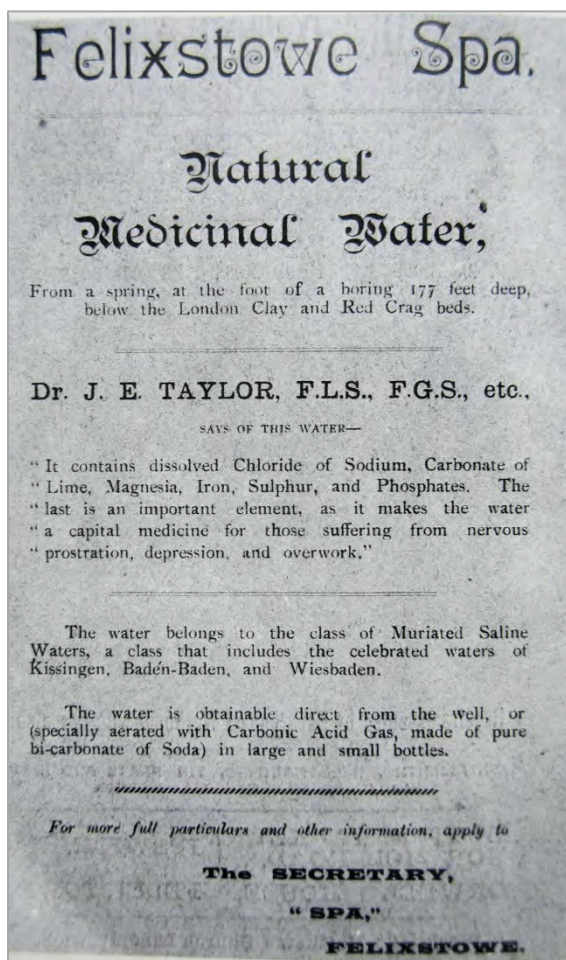
*Vernon Villa, an Italianate villa built in 1843 by Sir Robert Harland (photo taken in 1968, when the building was part of Felixstowe College)*





Detail from first edition Ordnance Survey map, 1881

### 3.4 Birth of a 'New Town'



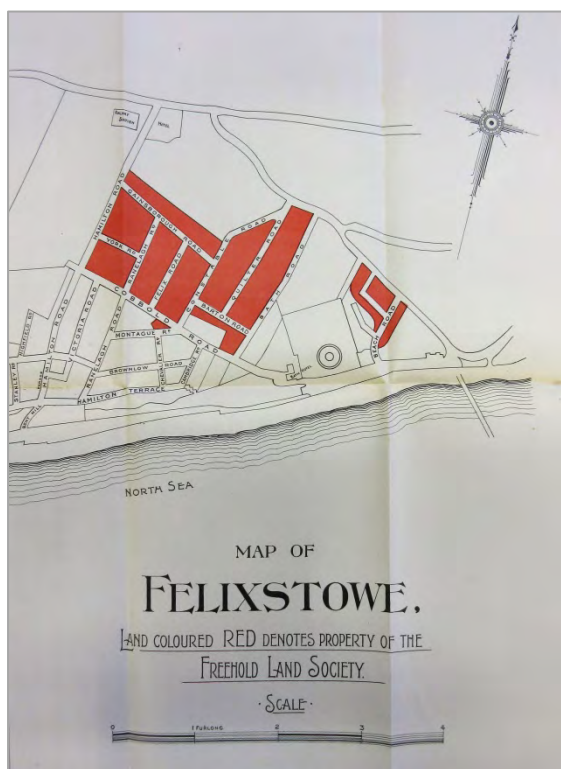
The mid-nineteenth century growth of Felixstowe as a new town was the combined result of the relatively new fashion for sea bathing, the medicinal qualities of the spa, and the establishment of a commercial dock on the River Orwell, set up to rival that of Harwich. The opportunity was grasped by the local landowner and entrepreneur Colonel George Tomline (1812-89), who in the 1860s purchased over six thousand acres from the Duke of Hamilton. This was mainly low-lying land unsuitable for agriculture, but included 1,000 acres of holdings on the Felixstowe peninsula consisting of saltings and shore acreage. To provide access for the resort and the dock Tomline built a railway line, with a junction at Westerfield, branching off from the Ipswich to Lowestoft line which allowed day trips to be made from Ipswich.

Steamers allowed large numbers of less wealthy people from the East End of London to take day trips or short seaside holidays, especially after the creation of four public bank holidays after the Bank Holidays Act of 1871.





*Colonel George Tomline*



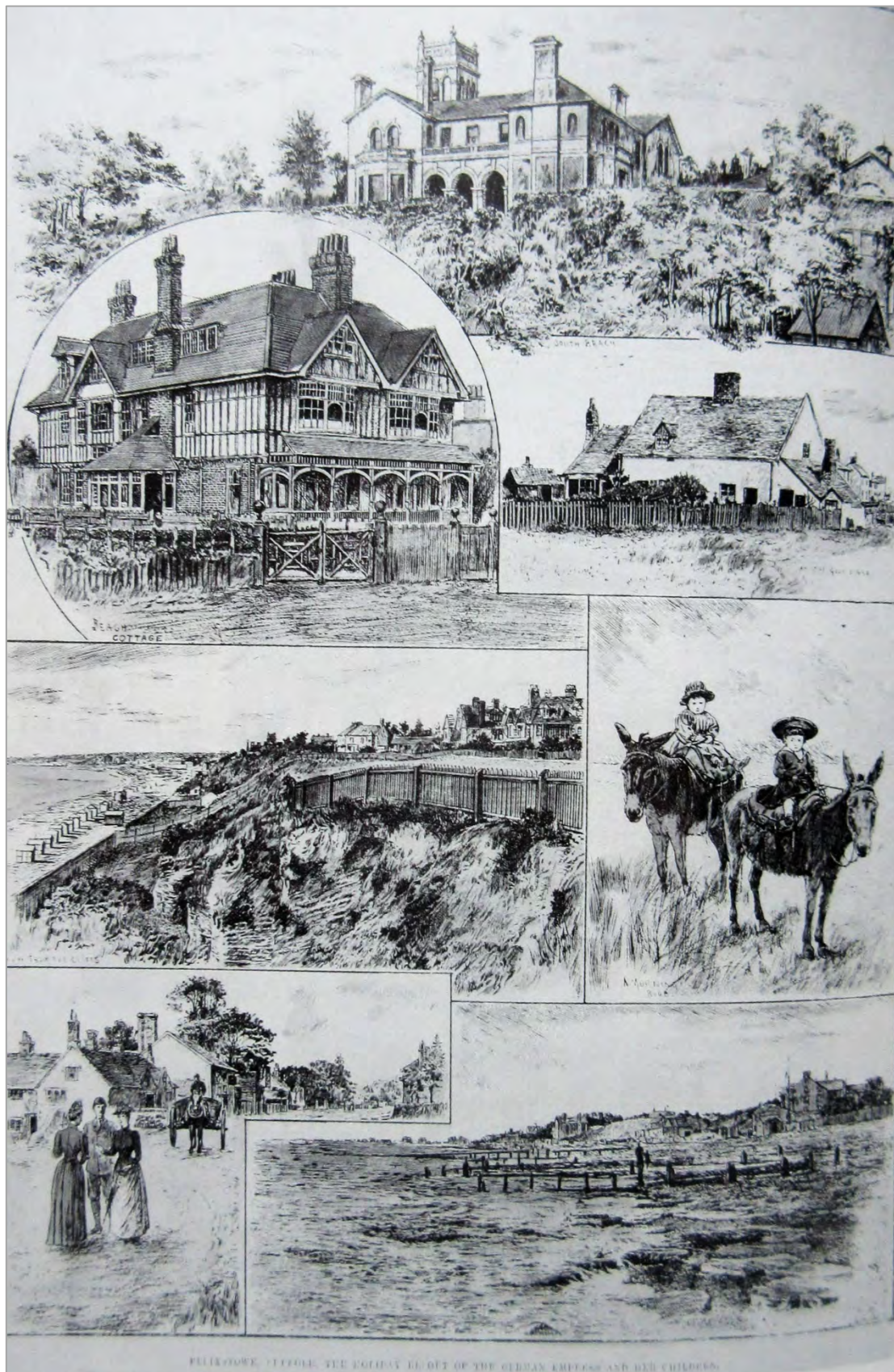
*FLS land holdings in 1899 (Jubilee publication of the Ipswich & Suffolk Freehold Land Society, Ipswich Record Office)*

Felixstowe's first railway stations, Felixstowe Pier and Felixstowe Beach, opened in 1877 and two years later a Bill authorising the construction of Felixstowe Dock passed successfully through Parliament. A hotel was built and the characteristic rectangular grid of streets began to be established. However, Tomline was criticised for laying down infrastructure 'where he thought people ought to be, rather than where they actually live', and development was slow.

The northern part of the town, on higher ground and less exposed to prevailing winds, proved more popular, its natural spa well increasingly a visitor attraction. Much building activity north of Cobbold Road was promoted by the Ipswich and Suffolk Freehold Land Society, which acquired its first site in Felixstowe in 1884. Viscount Ranelagh had been chairman of the society and John Chevallier Cobbold, MP for Ipswich and resident of Felixstowe, was a trustee; they are commemorated in street names.

The original purpose of Freehold Land Societies had been to extend suffrage by the sale of 40 shilling freeholds. After the 1867 Reform Act, when all male heads of households acquired the vote, they became more like a modern friendly or building society. Large scale development under the auspices of the FLS took place from the mid-1880s and through the 1890s. These developments, mostly terraces, are an important and distinctive aspect of the growth and development of the town. Many of them incorporate stone date plaques bearing the initials of the FLS.

### 3.5 The Golden Age



*'Felixstowe Suffolk, the holiday resort of the German Empress and her children',  
Illustrated London News, 16 July 1891*





*The Promenade, 1907*

The fashionable status of Felixstowe was sealed in 1891, when Augusta, Empress of Germany visited, staying with her family at South Beach Mansion at the top of Bent Hill. After that, development was rapid. In 1897, the Felixstowe Spa and Winter Garden Company developed a public garden along the seafront, associated with the spa well, although the winning designs were not realised. Then in 1898 the Great Eastern Railway built the Town Station, providing for the first time a through route from London. The Orwell Hotel (opposite the station) was opened on the same day. The Maharajah Duleep Singh, Princess Louise, daughter of Queen Victoria, the opera singer Clara Butt and Prime Minister Arthur Balfour were some of the notable figures who visited the Bath Hotel during this period.

Public building projects were also a major feature of the development of the town and resort. A Town Hall was built on Undercliff Road West in 1892. In 1902, the Felixstowe and Walton Improvement Act was passed, enabling a more comprehensive development

of the seafront, and the three-mile promenade and granite sea wall were completed in 1904. At the same time a small public artificial rock garden was laid out on the cliff beside the Town Hall, with a rustic arts and crafts shelter incorporating serving refreshments and incorporating a reading room. This presaged more ambitious landscaping developments along the sea front.



*The Cliff Shelter in the Town Hall Garden*

Dramatic evidence of the town's newly-established fashionable status was to follow with the development of substantial new structures near the cliff top, by two of Felixstowe's leading architects.





*Motor cars in front of the newly-completed Felix Hotel, 1903*



*The Cliff Hotel in 1906, complete with its original balcony ironwork*

T W Cotman's Felix Hotel (now Harvest House) is a massive neo-Jacobean design, built for the Hon. Douglas Tollemache and completed in 1903. It was followed by the almost equally grandiloquent but stylistically more eclectic Cliff Hotel (Cliff House), built for members of the Quilter family by H W Buxton and completed in 1905. These buildings remain the two most dominant historic architectural features of the Conservation Area.



*Detail from 1903 OS map*



*St John's church, Orwell Road, before the addition of the tower and spire*

The 1903 OS map shows the present street layout fully established, including Hamilton Road and the area around High Beach and Beach Road East. Anglican, Methodist and Presbyterian churches had been established along Orwell Road (the Catholics came later, a church in the less fashionable Gainsborough Road opening in 1912).

1905 saw the opening of the 900-yard-long pier, where passenger steamers brought day

trippers and holidaymakers from the East End of London. It was about this time that beach huts, such a distinctive and well-loved feature of the seafront, first arrived. These had evolved from the bathing machines on wheels which were provided in the nineteenth century to protect the modesty of bathers. Recognition of the beneficial effects of sea air also led to the building of large convalescent homes, the most conspicuous being the Suffolk Convalescent Home at the bottom of Convalescent Hill (now demolished).



*Bandstand and Spa Pavilion, or New Floral Hall, 1911*

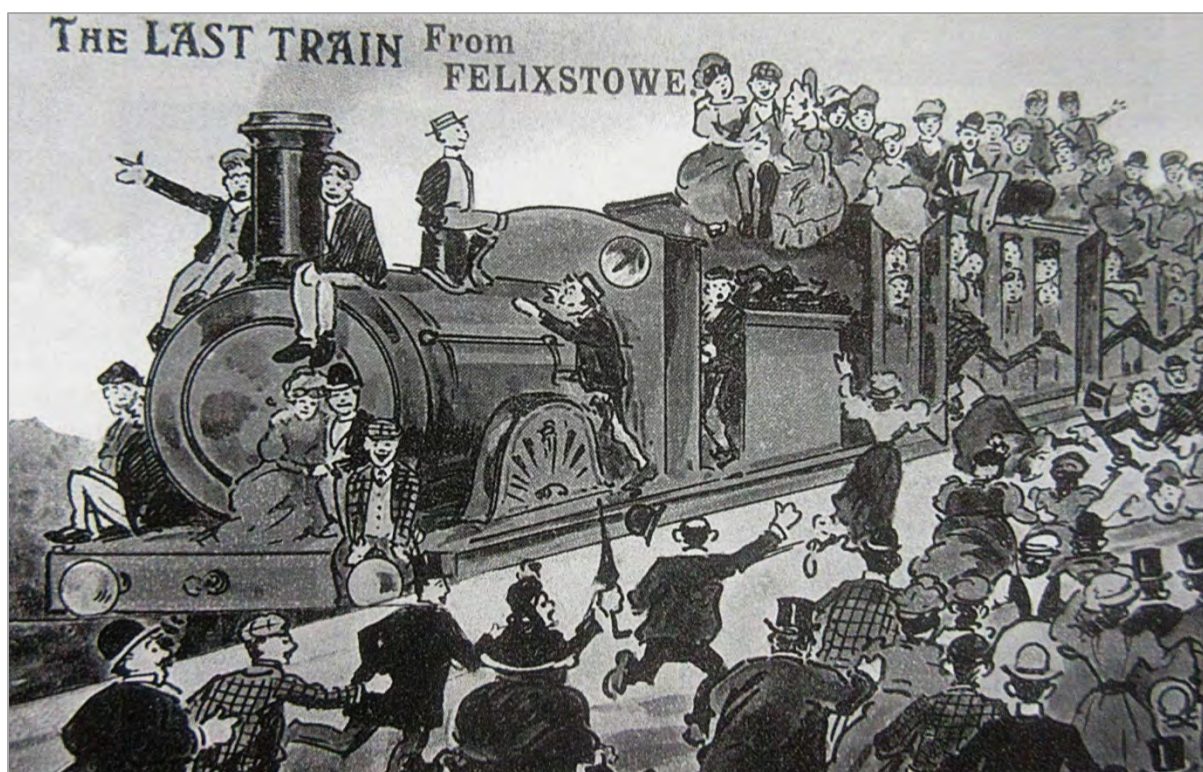
In 1907 the Urban District Council built a bandstand at the Spa, and when the owner of the Felix Hotel began to develop its grounds, plans for further improvements were drawn up by the Council. A pavilion, known as the Spa Pavilion or the New Floral Hall, was built in 1909, and Notcutts Nurseries of Woodbridge commissioned to landscape and plant the Spa Gardens. The result was the intricate series of terraces and paths that we see today, with seats, shelters, enclosed gardens, and long vistas. From 1919 a series of changes were made, notably the replacement of the zig-zag path down the cliff with the scheme of paths and planting that which survives today.

In 1907, around 7,000 people would visit Felixstowe from London by train on Bank Holiday weekends. The town was established as a successful resort.





*A genteel resort: The Pram Walk, below South Beach Mansion, circa 1920*



*A popular resort: 'The last train from Felixstowe'*





*OS map 1926*

By 1926, around 63,000 passengers a year were embarking and disembarking on the pier. The new edition Ordnance Survey map published that year shows the development of the town centre more or less complete. One small but symbolically important arrival on the seafront in the interwar years was the town's war memorial, unveiled on 15 August 1920.



*Unveiling of the war memorial, 1920*

Other civic improvements of the interwar years included the acquisition by the Council

and the laying out of The Triangle gardens, in the centre of Hamilton Road.



*The Triangle, laid out in 1935*

Perhaps the most architecturally noteworthy development of the interwar years was H Munro Cautley's Bartlet Convalescent Home, built over the remains of Martello Tower R in 1923-6 (and now converted to flats, along with what remains of the Bath Hotel). Another significant development of the interwar years was the arrival of Felixstowe Ladies' College, which was established at Vernon Villa (Ridley House), with nearby properties acquired to provide boarding



accommodation. Felixstowe continued to be visited by the wealthy and fashionable, most famously Wallis Simpson, who stayed at Beach House for six weeks in 1936 while obtaining a divorce at Ipswich to enable her marriage to King Edward VIII. In the same year the old Spa Pavilion or Floral Hall was demolished and rebuilt, opening (briefly) in 1939. The building suffered severe bomb damage during the war (in 1941), a time when there were extensive coastal sea defences.

### **3.6 Post-war to today**

In common with many seaside towns, the immediate post-war years saw something of a decline, as austerity was succeeded by the popularity of foreign package holidays. Nevertheless, there were positive developments, not least the repair and reopening of the Spa Pavilion by the Urban District Council in 1957, after wartime bomb damage. Also in the 1950s Fisons, owners of the Felix Hotel (now Harvest House) gave their stretch of the seafront garden, the Cliff Gardens, to the town, and this was incorporated into the Spa Gardens. Much post-war development took the form of new blocks of flats, subsuming the plots of large villas. This was a time when the architecture of the Victorian and Edwardian age was generally held in low esteem.

The designation of Felixstowe town centre as a Conservation Area in 1975 reflected a renewed appreciation for our Victorian and Edwardian heritage, and since that time new development has sought to preserve and enhance the special character and appearance of the town. This has often involved the use of the established palette of materials and detailing but where appropriate has also allowed for more contemporary interventions. There has also been major public investment in safeguarding and restoring the heritage of the town, not least the £4.8m council and lottery-funded restoration of the Seafront Gardens; £2m resurfacing and enhancement of Hamilton Road and Bent Hill under the Shared Space Scheme; and £20m funding of sea defences which allowed the replacement of sand which has greatly enhanced the town's beaches upon which tourism relies.

These public investments have encouraged successful private initiatives such as the conversion of the grade II\* listed former Bartlet Convalescent Home to apartments. In the early twenty-first century Felixstowe Conservation Area remains a highly desirable place in which to live, work and visit.



*Former Bartlet Convalescent Home, now flats*

## 4 Assessing the special interest



*With one consuming roar along the shingle  
The long wave claws and rakes the pebbles down  
To where its backwash and the next wave mingle,  
A mounting arch of water weedy-brown  
Against the tide the off-shore breezes blow.  
Oh wind and water, this is Felixstowe ...*

From Felixstowe, or the Last of Her Order, by John Betjeman

### 4.1 Location and setting

Felixstowe is located on the east coast of Suffolk, approximately ten miles from the county town of Ipswich, at the end of a peninsula formed by the River Deben to the north and the River Orwell to the south. To the south of the town centre is Felixstowe South (a separate Conservation Area, designated in 2009) and beyond this is Felixstowe Dock, Britain's largest container

port. To the north-east of the town centre is the old fishing village of Old Felixstowe and, at the mouth of the River Deben, the hamlet of Felixstowe Ferry. Felixstowe has good rail and road links, the A14 trunk road a major route taking containers from the docks to the Midlands, and the railway line to Ipswich and beyond.

Much of the area around Felixstowe is flat, reclaimed salt marsh, now in agricultural or



industrial use. The topography of the conservation area derives in part from its underlying geology. Underlying everything is chalk, formed as part of a seabed some 70-100 million years ago. This is largely overlaid by an outcrop of sandy limestone, rich in fossil shells and known as Red Crag, which rises to a

maximum height of around 25 metres AOD. This has historically been subject to cultivation and settlement, including what is now the Felixstowe Conservation Area. The land falls away sharply down to the beach, where a younger strip of London Clay is deposited.



*Aerial view, with Felixstowe Conservation Area boundary in red (Felixstowe South Conservation Area in blue)*

## 4.2 The Setting of the Conservation Area



Setting is defined in the National Planning Policy Framework (NPPF) 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 significance of the asset, may affect the ability to appreciate that significance or may be neutral.'

Development outside the Conservation Area may have a significant impact on the character and appearance of the area. Relevant Historic England advice is set out in The Setting of Heritage Assets (2017).

Felixstowe is a seaside town. The immediate setting of the Conservation Area is the North Sea, the *raison d'être* of the town and the dominant influence on its character. The sea defines not just the visual experience of the town, but that of all the senses, as captured in the Betjeman poem quoted above. This is a positive aspect of the experience of the Conservation Area (although, as with the whole of the east coast, the town is under constant threat from coastal erosion).

Immediately adjoining the southern edge of the Felixstowe Conservation Area is Felixstowe South, designated as a separate Conservation Area. This has its own distinctive character, but shares many features in common with the Felixstowe Conservation Area (see Felixstowe South

Conservation Area Character Appraisal, June 2009). Beyond this to the south the character changes dramatically with the Port of Felixstowe, which is the U.K.'s busiest container port, occupying over 8,000 acres. While the port is vital to the economy of the area, the region and the nation, its existence does not perceptibly intrude on the Conservation Area, other than in the regular sight of large container ships coming and going out at sea.

Inland, the immediate setting of the Conservation Area is largely defined by the town's twentieth century residential suburban expansion. There is no firm dividing line between the earlier development of the town and its later growth; the conservation area contains new development, while there are pockets of earlier development outside the historic core. For example, Felixstowe Railway Station and the Orwell Hotel are highly important buildings in the development of the town, but lie outside the historic core, and are separated from it by later development. They are therefore not included in the Conservation Area, but nevertheless form an important part of its setting and approach. The station is a listed building in its own right. Similarly, parts of Garfield Road and Golf Road lie immediately outside the Conservation Area but contain fine late Victorian and Edwardian properties which reflect the character of the area. Significant later buildings just outside the Conservation Area include the church of St Andrew in St Andrew's Road, an interwar reinforced concrete design by Hilda Mason and Raymond Erith, which is listed grade II\*. Even when not listed, buildings of note outside the Conservation Area may be regarded as non-designated heritage assets, and as such are afforded protection under the NPPF.



### 4.3 Architectural quality and built form

The major development of Felixstowe took place over a relatively short time, resulting in a high degree of architectural and townscape cohesion. However, within this overall homogeneity there is considerable variety, with the whole gamut of Victorian and Edwardian architectural eclecticism represented. 'The town is something of a fashion parade of architectural styles. Within a small area it is possible to trace the influence of Italianate and French Renaissance, Early English Lancet, Jacobean, Venetian Gothic, Dutch Vernacular and Arts and Crafts, more often than not with a characteristic seaside veranda to give a local flavour. They make an interesting collection of Victorian styles, for they are close together and easily compared, like paintings in a gallery' (*Country Life*, 8 October 1981).

Much of the fabric of the town is the work of four Ipswich-based firms of architects: T W Cotman, J S Corder, Brightwen Binyon and Eade & Johns. Other local architects are also represented (none built more prolifically than H W Buxton), and non-local architects only occasionally - Sir Arthur Blomfield's church of St John the Baptist and St Felix in Orwell Road and J Saville's exuberant Gothic Villa in Queens Road being notable examples. Cotman designed many of the most significant buildings in the town. He was capable of turning his hand to virtually any style and invariably produced accomplished designs. His largest building was the neo-Jacobean Felix Hotel (Harvest House). He also designed Lloyds Bank in Hamilton Road, in a Dutch vernacular style, and the remodelled Felixstowe Lodge (Cranmer House) and associated structures, in a striking free Elizabethan style. His stable block to the Bath Hotel, Athol House (19 Beach Road East) and

four cottages in Brook Lane are all attractive essays in the Arts and Crafts idiom.

### 4.4 Detailing and materials



*Decorative brick and terracotta roundel*

The Victorian and Edwardian builders and architects who developed the town were adept not only at a wide range of architectural styles, materials and detailing but also created buildings and a townscape which provide an instantly recognisable sense of place.

Felixstowe is above all a red brick town, although white brick makes an occasional appearance, and painted render and weatherboard are also found, particularly near the seafront. Stone is seldom employed to a large degree, except on churches, while reconstituted stone and concrete were used extensively in the construction of the promenade and sea wall and in the landscaping of the seafront gardens. Some domestic designs adopt black-painted half-timbering with plastered infill panels, owing less to Suffolk vernacular traditions and more to the late nineteenth and early twentieth century vogue for revived Tudor detailing. Tile

hanging, more associated with the Home Counties than Suffolk, also makes an occasional appearance. The prevailing traditional roof finishes are Welsh slates and red plain tiles; pantiles are less common, while less than a handful of houses have thatched roofs. In recent years there has been a regrettable tendency to replace slate and clay tile roofs with artificial slates or concrete tiles.



*Decorative brick and terracotta panel*

The town displays the full range of Victorian architectural detail: bay windows, dormers, hipped and gabled roofs, towers, chimneys, decorative eaves and verges, parapets, ornamental ironwork balconies, verandas, porches, windows and doors. Buildings on prominent corner sites often display these features markedly. Incremental loss of these features can lead rapidly to an erosion of character. Fine decorative brickwork is a feature of the Conservation Area, and the lack of readily available local stone meant that

carved timber was often used to great effect on door and window surrounds, parapets, cornices and mouldings. Decorative balconies are a particularly distinctive Felixstowe feature and are found throughout the Conservation Area, not just on properties with sea views.



*Timber balconies and verandas are a distinctive feature of the town*

Most properties in the Conservation Area were originally fitted with sliding timber sash windows, often with single panes of plate glass in each sash or sometimes with the use of glazing bars in upper sashes. As everywhere, there has been a tendency in recent years for original joinery to be replaced, usually with uPVC.





*Half-timbering, burnt headers, quality joinery, decorative tiling*

Important boundary features are highlighted on the Summary of Character Features maps. Unfortunately, many have been lost, especially iron gates and railings removed in the Second World War. Many of the front paths to houses are finished with coloured clay tiles with decorative edging and, in some cases, boot scrapers by front doors. Again, incremental removal of features such as these erodes the special qualities of the Conservation Area.



*Tiled entrances and footpaths*

In the roads and on public footpaths, Staffordshire blue clay kerbs and drainage channels survive throughout the Conservation Area, and sometimes blue clay stable pavements survive across driveways. The granite setts in Bath Road are a noteworthy survival.



*Typical streetscene features: Staffordshire blue clay kerbs (1899)*

Other distinctive features of the Conservation Area which can easily be lost if not taken into account when highways works are planned include cast iron street signs, some of them fixed to walls and boundaries, and columnar signposts (some now without their original fingerpost signs). These merit retention, repair and (where necessary) returning to their original use.





*Historic street furniture: cast iron street signs*

some cases straddling more than one plot frontage.



*A little-altered traditional shop front in Hamilton Road*



*Historic street furniture: cast iron pillar box*

Within the retail area some historic shop fronts survive, with glazed ceramic stall risers and, in some cases, mosaic thresholds. However, these are outnumbered by garish modern shop fronts with unsuitable fascias, in

#### 4.5 Open spaces, gardens and trees



*Seafront Gardens*

The major open public space of Felixstowe is the sea front, with its promenade, sea front gardens and public facilities. The cliffs, gardens and other areas of open land near the sea front are particularly well planted with mature trees. In garden areas there are many attractive specimen trees but elsewhere, especially above Undercliff Road West, trees have grown up naturally and form an attractive green wedge.

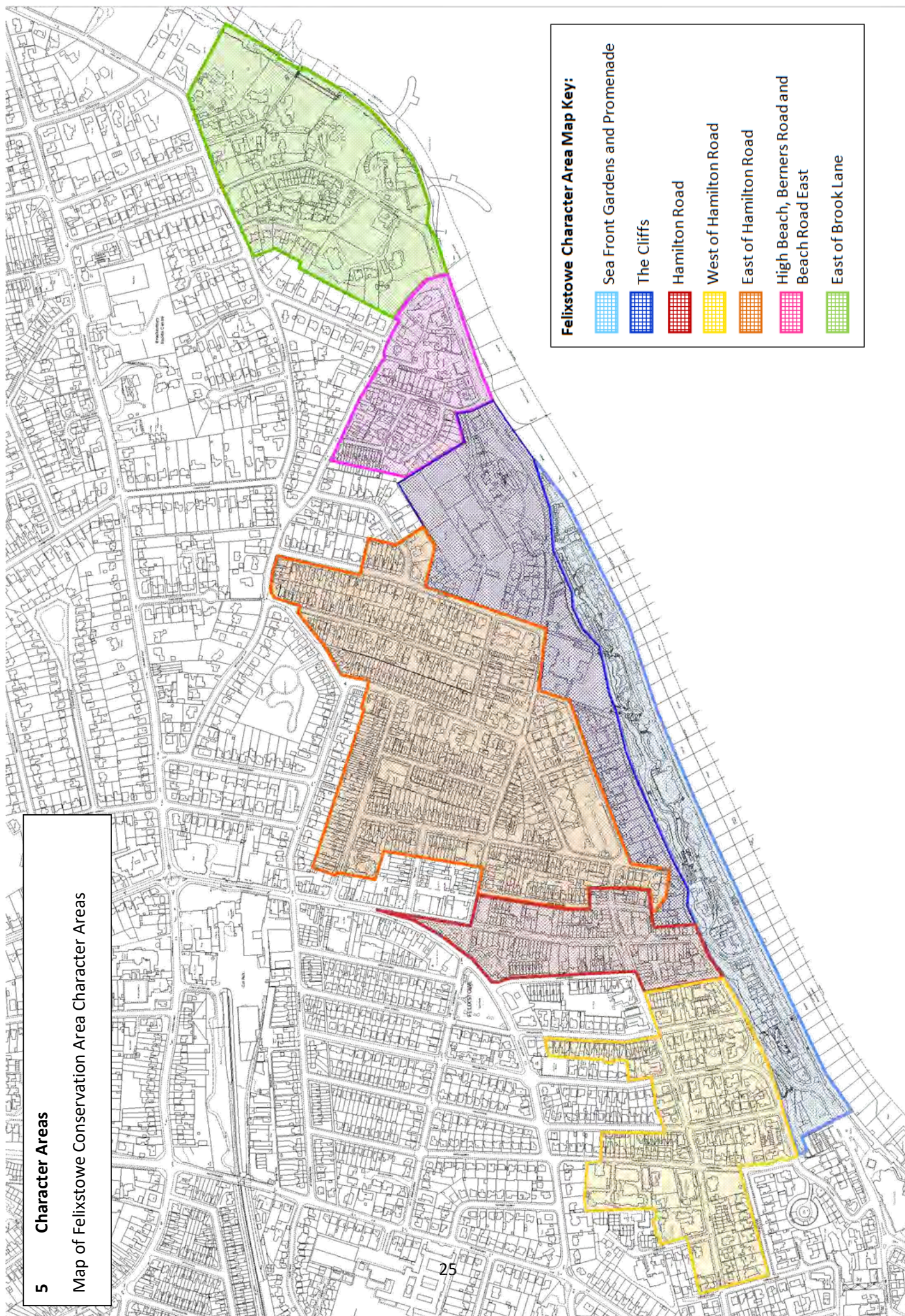
Inland, some parts of the Conservation Area are fairly densely built up, with few green open public spaces. Those that survive (in some cases altered, as at Ranelagh Gardens) or which have been re-landscaped more recently (such as The Triangle) are important elements which need to be preserved or enhanced. In private gardens the opportunity for planting trees and for them to reach maturity is often restricted. This makes proper care for and protection of existing trees all the more important.

Where development is less dense, particularly in the east of the Conservation Area, privately-owned open spaces make a strong contribution to its character and appearance. The tennis courts at Bath Road are important not just as an open space, but for delineating the historic setting of Martello Tower 'R'. Groups of mature trees can make a vital contribution. For example, that at the sea end of Maybush Lane, near Cranmer House, is one of the most important groups in the town and is a vital element in the open and undeveloped character of that part of the Conservation Area.



## 5 Character Areas

### Map of Felixstowe Conservation Area Character Areas





The Conservation Area has been divided into seven sub-areas or Character Areas. Each has a distinct character, although there are overlapping characteristics:

**1: Sea Front Gardens and Promenade.** The *raison d'être* of the seaside and spa town. This area extends from Convalescent Hill in the west to Bath Hill in the east and includes Undercliff Road West, the sea front gardens and Spa Pavilion.

**2: The Cliffs:** Set back from the sea front, most of the properties in this character area enjoy sea views. They include several arts and crafts houses, the former Bartlet Hospital and tennis club land behind, modern development of substantial scale and, most dominantly, Harvest House.

**3. Hamilton Road.** The urban heart of Felixstowe, and the main shopping street, running from the Town Railway station (outside the Conservation Area) down to Bent Hill, and including parts of Orwell Road.

**4: West of Hamilton Road.** This area contains many of the early fashionable houses of the town. The streets are laid out on a fairly regular grid, but development is generally of low density. The parish church of St John and St Felix is a key building and focal point.

**5: East of Hamilton Road.** An area developed to a higher density, consisting mainly of a grid street pattern of late nineteenth and early twentieth century houses, many built by the Ipswich and Suffolk Freehold Land Society (FLS), but also including some public buildings.

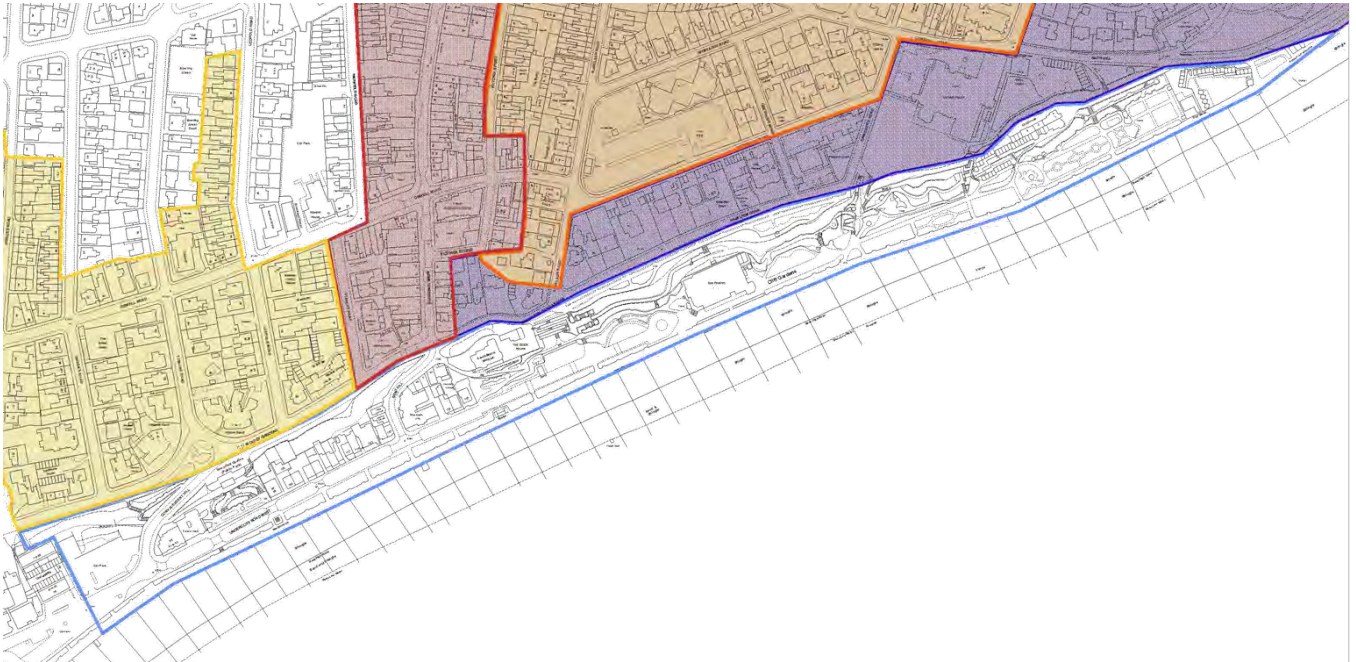
**6. High Beach, Berners Road and Beach Road East.** A small enclave of development which includes High Beach, an impressive crescent with grandiose doorways, providing an interesting juxtaposition with the more typical houses in Beach Road East.

**7: East of Brook Lane.** Characterised by large properties set in spacious landscape settings, including Vernon Villa (Ridley House), Cranmer House, Martello Place, the high boundary walls of Maybush Lane, and more recent infill development.

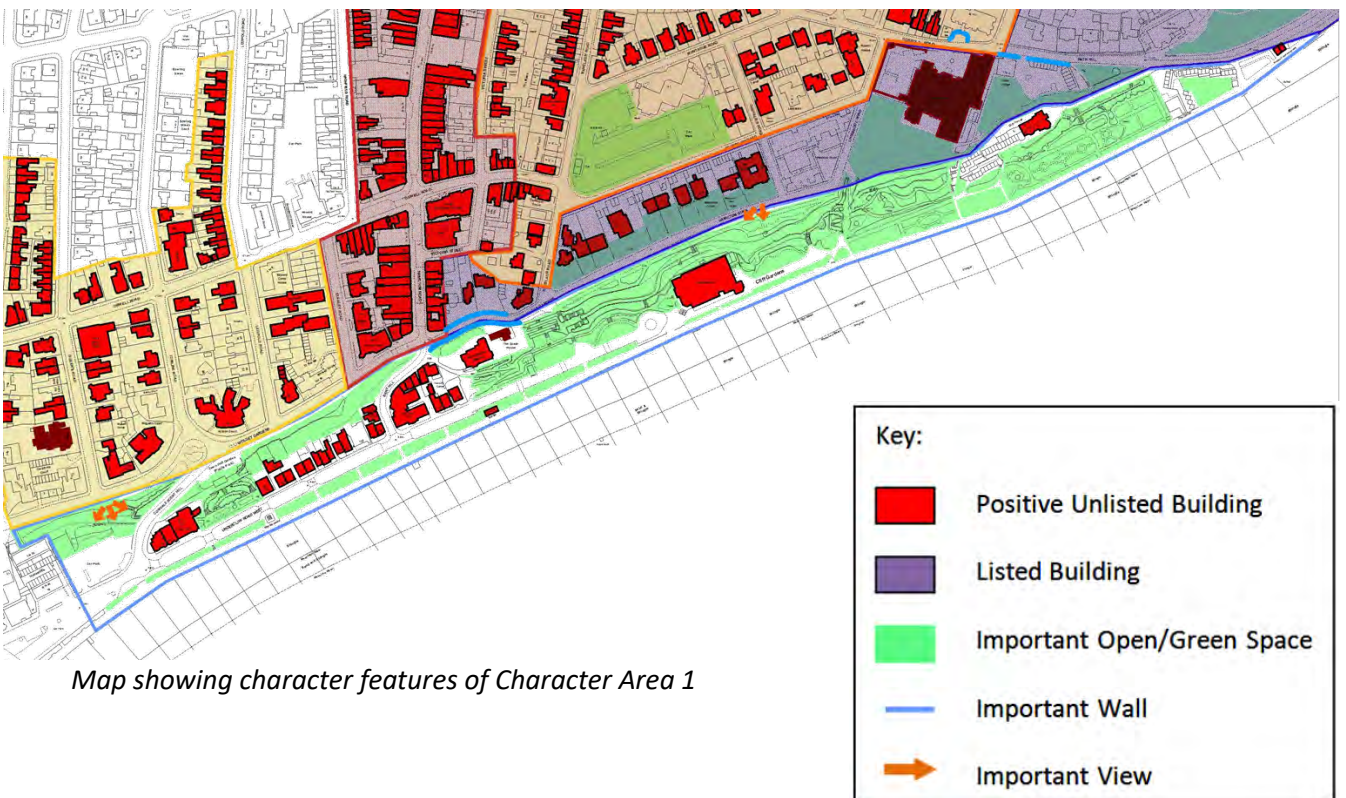


*Sea Front Gardens looking towards south Beach Mansion*

## 6 Character Area 1: Sea Front Gardens and Promenade



*Map of Character Area 1 (outlined in pale blue)*



*Map showing character features of Character Area 1*

**Key:**

-  Positive Unlisted Building
-  Listed Building
-  Important Open/Green Space
-  Important Wall
-  Important View



## 6.1 Character summary



The seaside location was the spur to the development of Felixstowe in the nineteenth century. Although only yards from the busy town centre, the sea front area has a distinct relaxed, genteel atmosphere, as intended by the town's developers. The area includes the Promenade, the extensive Seafront Gardens built into the cliff, and the Spa Pavilion. At its centre, and forming the backdrop to Spa Gardens, is South Beach Mansion, which holds an important place in the development of Felixstowe as a seaside resort. The Sea Front Gardens and Promenade Character Area has a linear character, running parallel with the shore, with steep road connections to the town centre at Convalescent Hill, Bent Hill, and Bath Hill. Between these are pedestrian connections in the form of steps, integrated into the design of the Sea Front Gardens, which form the backdrop to the character area. The Character Area has seen considerable public and private investment in recent years, with the restoration of the Grade II-registered seafront gardens, including repair and reinstatement of shelters and other features, and public realm improvements, including new road and footpath surfaces, new lighting, and removal of street clutter.

## 6.2 Sea Front Gardens

Three public Sea Front Gardens are built into the cliff, covering about three hectares. The Gardens are amongst the most significant heritage assets in Felixstowe and are included in Historic England's Register of Historic Parks and Gardens (Grade II). The Sea Front Gardens restoration programme completed in 2015 has seen the repair and restoration of existing and lost features, rationalising of planting, introduction of new species suitable for the marine position, and improvement of steps, paths and entrances to the gardens to increase connectivity with the town centre. The sympathetic introduction of new features such as interpretation, lighting and play facilities have broadened access, while preserving the special qualities of the Gardens.



*Town Hall Garden*

From south to north, the first of the gardens is **Town Hall Garden**, established in 1897 and laid out in the first decade of the twentieth century. This originally incorporated a rustic arts and crafts cliff shelter, demolished in the 1980s and now replaced with a new shelter. A series of steps and terraced paths form a semi-circle, rising up the cliff to the shelter and Wolsey Gardens. The paths create a symmetrical pattern with banked areas of planting containing evergreen shrubs and yuccas. At the base of the gardens, level with Undercliff Road West, is a restored three-tier fountain flanked by two small lawns.



*Spa Gardens*

The **Spa Gardens** lie to the southwest of the Spa Pavilion, and are laid out in an elaborate series of paths and terraced walls built of artificial rockwork. Amongst the areas of lawn at the base of the cliff are the Crest Garden, a circular planted bed which is a modern reinterpretation of the original floral Town Crest, laid out in bedding plants, and (to the northeast) the Dripping Well, a recently-restored feature fed by a natural spring. Above this, the land rises through three levels of terracing, with walks through mature plantings of Holm oak, Hebe, yucca, euonymus, escallonia, and other varieties of evergreen and flowering shrubs suited to the seaside environment. Seats and small enclosures at different levels, created with the use of hedging or massed shrubs, add variety to the design.

On the northeast side of the Spa Pavilion part of the Gardens were originally owned by the former Felix Hotel which stands above them on the cliff top (in the Cliffs Character Area). The terraced paths here are less formal but are equally intricate, and occupy the whole space between the top of the cliff and the promenade. Paths and steps descend the cliff in a serpentine network, through rockwork and mature plantings, the size of which suggests that many are original. Below Cliff House (in the Cliff Character Area), **New Cliff Gardens** were laid out by the Urban District Council in 1928 and are a good example of



interwar garden design style. These gardens included a Long Shelter (now demolished), a large, symmetrical parterre area, a sunken Italian garden, archway and a pond. Beyond are post-war holiday chalets, on the site of the Bath Hotel Tap and outside the registered garden area.



*New Cliff Gardens*

### 6.3 Street-by-street appraisal



*Bottom of Convalescent Hill*

The name of **Convalescent Hill** recalls the Suffolk Convalescent Home, built in the 1880s. Its site is now a surface car park, an unsympathetic and bland introduction to the Conservation Area in the approach from the Felixstowe South Conservation Area. It is an opportunity site, which could be enhanced by landscaping, new build, or a combination of both.



*The war memorial on Undercliff Road West*

The wide, straight **Undercliff Road West** has benefitted from urban realm improvements, with new paving, street lighting and decluttering. The road is lined on the beach side with a series of open lawns, divided by evergreen hedges, some of the lawns planted with simple bedding schemes. Of note here is the War Memorial, a fluted Corinthian stone column surmounted by a dove, unveiled in 1920. Otherwise, built development is on the landward side.

At the corner with Convalescent Hill is a group of modernised stucco buildings of the early twentieth century. These are followed by the handsome Town Hall of 1892, a Queen Anne design in red brick and terracotta, with an elaborate stone doorcase (architect George S Horton, Surveyor to the Local Board).



*Town Hall entrance*

Beyond the Town Hall Garden is a residential group, mostly in pairs, many displaying elaborate cast iron and timber balconies taking advantage of the sea view. There are one or two instances of balconies being glazed in, an understandable response to the exposed position, but an alteration that has a marked detrimental impact on the character and appearance of the Conservation Area. The palette here is largely white, with painted plaster, brick and weatherboard, to which the banded brickwork and dark steel and glass of the rebuilt Alex Restaurant offers a stark contrast.

**Bent Hill** follows a steep rising curve, with high quality hard landscaping and a picturesque assortment of low-rise buildings on either side. Flanking the approach to Bent Hill is a matching pair of properties with decorative bargeboards, but otherwise much altered and marred by cluttered signage. Alongside, The Cork is the former Grand Hotel, with additions by T W Cotman for the Hon D Tollemache, and now deprived of its original character by the removal of original

decorative joinery features and infilling of the verandas.



*Grand Hotel in 1946*



*The same view today*





*South Beach Mansion*

Returning to Undercliff Road West, a further group of nineteenth century properties follow with ironwork and verandas (some glazed in) in one case with an over-scaled dormer addition. They are followed by the Spa Gardens, rising over and forming a fine backdrop to which is the distinctive white brick and stucco Italianate design of South Beach Mansion, with a three-bay loggia overlooking the sea. The house was built in about 1860, with additions of 1900 (including tower) by J S Corder. In 1891 Empress Augusta, the wife of the German Kaiser, stayed here, a landmark occasion in the

development of Felixstowe as a fashionable resort (commemorated by a plaque on the building). However, only the stable block is listed, Grade II.

Undercliff Road West terminates in front of the Spa Pavilion. The site of this much-loved community asset was first developed in 1907, when a small wooden bandstand was erected. Extended in the 1920s, this was replaced by a new building by J A Sherman in 1939, the replacement having a short life, being destroyed by a bomb in 1941. The building which stands today is the result of the result

of post-war repair and rebuilding, also by Sherman, in 1957. It bears little relation to its predecessor (or indeed to Brightwen Binyon's original and unrealised competition-winning design of 1897), being brick built and rendered, in a vaguely Spanish Art Deco style,

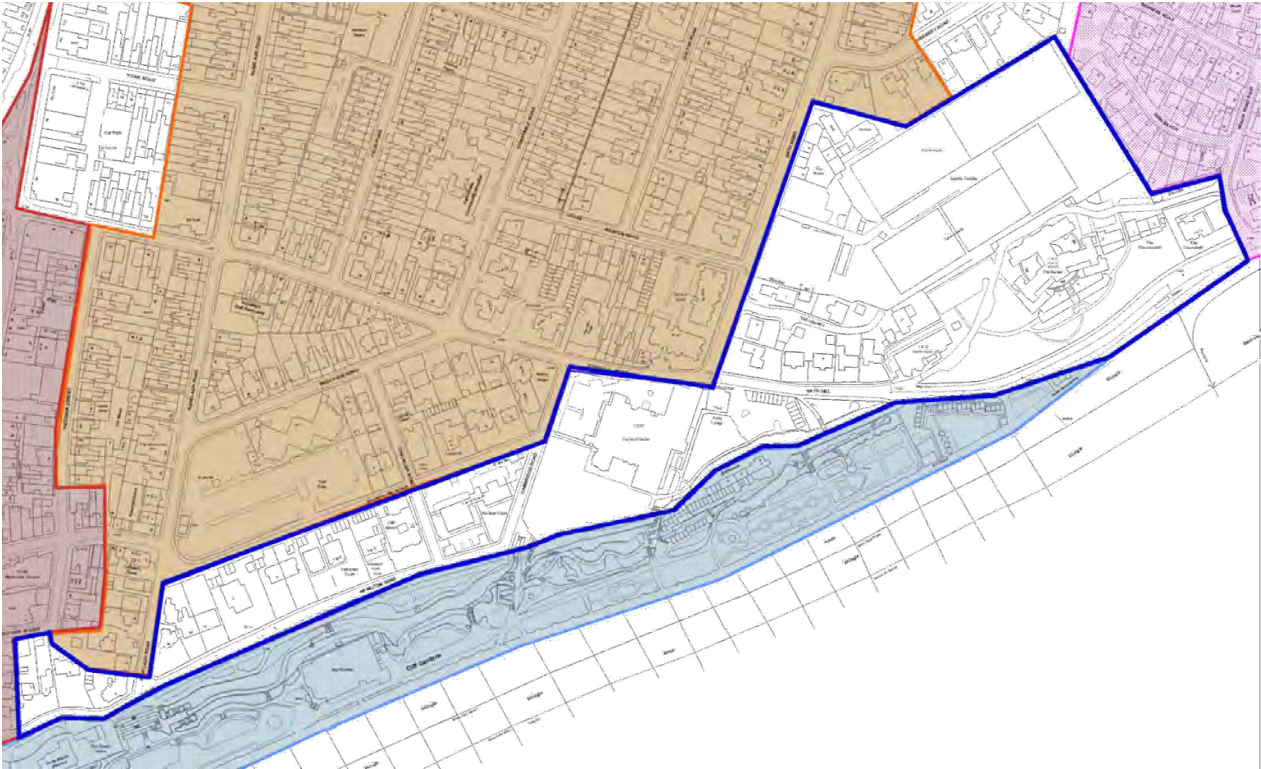
with a red pantile roof and painted channelled rustication. The lounge with faceted first floor glazing offering sea views was added in 1960. The Spa Pavilion is the principal arts and entertainment venue in Felixstowe, a place of evening as well as daytime activity.



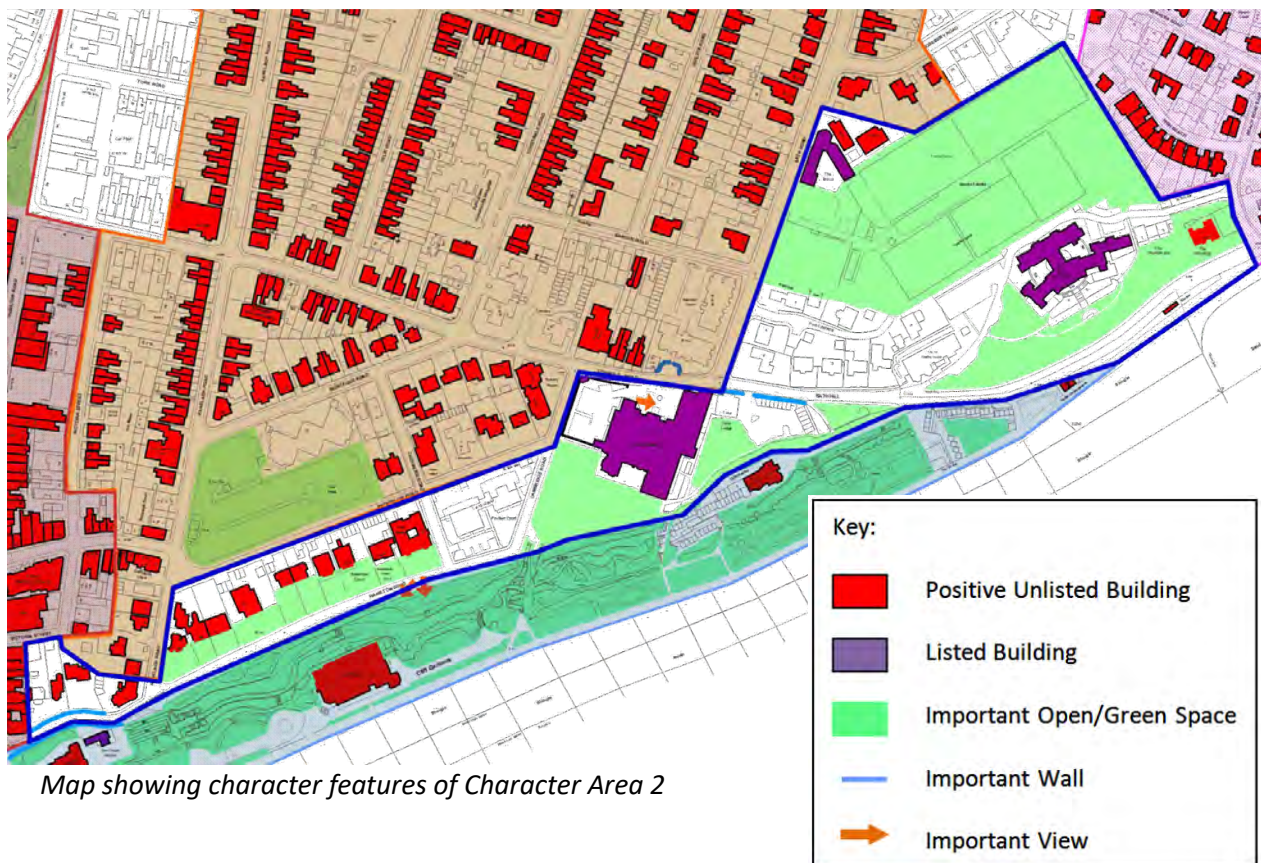
*Spa Pavilion*



## 7 Character Area 2: The Cliffs



Map of Character Area 2 (outlined in dark blue)



Map showing character features of Character Area 2



## 7.1 Character summary



This area is dominated by the cluster of tall buildings around Cliff House and Harvest House and, lower down, by the former Bartlet Convalescent Home, raised over the remains of Martello Tower 'R'. Development in this part of the Conservation Area was designed to take maximum advantage of sea views. There are key sea views from Hamilton Gardens, where there are several notable arts and crafts houses. The villas and hotels of the cliff top and the former Bartlet Hospital are prominent in views inland from the Promenade. The character area is marked by mature landscapes and open spaces. It has also seen and been able to take new development of substantial scale which complements the area well.



## 7.2 Street-by-street appraisal



*The extended remains of the former Bath Hotel*

From the Promenade, the hairpin of **Bath Hill** rises steeply up towards Cobbold Road. Here is the remaining part of the Bath Hotel, Felixstowe's earliest hotel. Extended by W. S. Cotman in 1892 and 1905, the building was famously burnt down by the Suffragettes Evaline Burkitt and Florence Tunks in 1914. It was remodelled and extended in the 1920s, to form the nurses' accommodation for the

Bartlet Convalescent Home. It has now been converted to flats, with further sympathetically-designed extensions.

The former hotel acts as a 'lodge' to the former Bartlet Convalescent Home, which has also been converted to apartments. This occupies a commanding position, within spacious grounds. The Convalescent Home was built in 1923-26 from designs by the Ipswich architect H Munro Cautley, on a half-butterfly plan, with pavilion wards and open-air balconies angled southwards to take full advantage of the sunlight. It is a fine example of late Arts and Crafts architecture, listed grade II\*. Cautley's design ingeniously incorporates at its centre the dry moat and lower retaining wall of Martello Tower R, the upper parts of which were demolished as part of his works (the remains of the tower are scheduled as an Ancient Monument).



*Former Bartlet Convalescent Home*

Continuing up Bath Hill, on the right The Courts is an attractive modern housing development drawing upon the town vernacular of red brick and decorative gabled designs. At the corner with **Bath Road**, older boundary features include a wooden gate with Arts and Crafts detailing. Features such as these are highly vulnerable, their loss would result in an erosion of the character of the Conservation Area.



*Gate on the corner of Bath Hill and Bath Road*

Martello Tower R was originally enclosed within a fenced reservation covering some seven acres. The northern half of this survives as an open space, containing the tennis courts of the Felixstowe Lawn Tennis Club (established in 1884) and overlooked by the rear elevations of the houses in High Beach. This is an important open space in the Conservation Area. Facing onto Bath Road from here, T W Cotman's Arts and Crafts style

former stable block and coach house to the Bath Hotel also survive, now in residential use (listed Grade II).



*Former stables and coach house to Bath Hotel*

At the top of Bath Hill in **Cobbold Road**, and dominating this part of the Conservation Area, is the immense gabled silhouette of Harvest House, described by *The Buildings of England* as 'the most impressive monument of Felixstowe as a resort'. The powerful Grade II-listed neo-Jacobean design was built as the Felix Hotel for the Hon. Douglas Tollemache by T W Cotman, and was inspired by Holland House in London and Hatfield House in Hertfordshire. Now flats, it is set behind high boundary walls with diapered brickwork which are also listed Grade II. The front courtyard to Cobbold Road has been unsympathetically resurfaced with concrete pavements and planters. At the rear is a large garden area, hidden behind a boarded fence along Cambridge Road.

The scale of Harvest House is matched on the opposite side of **Cambridge Road** by Pavilion Court, modern eight and nine-storey retirement apartments with sea-facing balconies. These new edifices complement the scale and use of their surroundings and contribute importantly to the skyline of this part of the town when viewed from Felixstowe South and Landguard Common.





*Harvest House*



*Cliff House*



*Rosemount Court*



*Pavilion Court*



Only in this part of the Conservation Area can such scale be accommodated, the precedent having been set by older neighbours. Following Pavilion Court and turning the corner into **Hamilton Gardens** is the seven-storey Cliff House (former Cliff Hotel, now flats), the 1896 magnum opus of Henry Buxton, who built widely in the Conservation Area. This is a red brick giant, French in its detailing, with five-storey curved bays, with their cast iron balconies reinstated (in steel) to a simpler pattern than the original. The scale is maintained by Rosemount Court, a muscular design with a strong horizontal accent of brick balconies.

After these substantial developments, the scale drops back to the domestic, to a group of large villas, set back from the road in spacious gardens and looking seaward over the Spa Gardens. These include at nos. 9-10 a pair of beautiful arts and crafts houses by the Ipswich architect Walter Brand (1909), with tile hung gables, tall bays and verandas, both of exceptional quality.



*Arts and Crafts in Hamilton Gardens*



*Arts and Crafts in Hamilton Gardens*

On the opposite site of Hamilton Gardens the wide footpath straddles hedge planting, with occasional breaks for seating affording views over the Spa Gardens and out to sea. A Giles Gilbert Scott K6 red telephone kiosk has been relocated here from the top of Bent Hill.





From the corner with Ranelagh Road Hamilton Gardens adopts a more serpentine

form, a dominant feature being the red brick boundary walls to either side.



*Semi-detached pair with continuous veranda in Hamilton Gardens*



*Battered retaining garden walls are a feature at the west end of Hamilton Gardens*



## 8 Character Area 3: Hamilton Road



Maps showing outline of Character Area 2 (in dark red) and character features of Character Area 2

Key:	
<span style="display: inline-block; width: 20px; height: 10px; background-color: red; border: 1px solid black;"></span>	Positive Unlisted Building
<span style="display: inline-block; width: 20px; height: 10px; background-color: purple; border: 1px solid black;"></span>	Listed Building
<span style="display: inline-block; width: 20px; height: 10px; background-color: green; border: 1px solid black;"></span>	Important Open/Green Space
<span style="display: inline-block; width: 20px; height: 2px; background-color: blue; border: 1px solid black;"></span>	Important Wall
<span style="display: inline-block; width: 0; height: 0; border-left: 5px solid transparent; border-right: 5px solid transparent; border-bottom: 10px solid orange;"></span>	Important View



## 8.1 Character summary



Hamilton Road is the urban heart of Felixstowe, and the main shopping street. Its bustling, commercial character contrasts with the more leisureed character of the Sea Front and Cliff areas. The street runs from J. S. Corder's Orwell Hotel of 1896 and W. N. Ashbee's town railway station of 1897-8 down to the top of Bent Hill, but the northern section between the station and Cobbold Road was largely developed later and (apart from the public open space of The Triangle) is not included in the Conservation Area. East of the junction with Cobbold Road, the street takes on a more dense urban form, with continuous built frontages, usually with shop fronts on the ground floor. The street gently curves with a slope that increases significantly after the junction with Orwell Road. From the lower part of Hamilton Road (The Parade) there is a key view out to the sea. Most buildings are of late-nineteenth or early twentieth-century date, mainly occupying narrow frontages, with some areas of post-war infill and merged frontages. Buildings are of varying scale, design and materials, some of those on corner plots having key landmark value. The Shared Space Scheme has involved resurfacing and new seating areas, from Hamilton Road to Bent Hill. The Character Area includes those parts of Orwell Road with a primarily commercial or retail character, and the east side of Highfield Road and the west side of Victoria Street, both dominated by the rear elevations and service areas of the shops in Hamilton Road. It also includes the area around the post-war public library.

## 8.2 Street-by-street appraisal



*The Triangle, 1936*



*The Triangle, 2019*

In the central areas, **The Triangle** was acquired and first landscaped by the Council in the 1930s. Such spaces are not common in this part of the town and Conservation Area, and this one is well used by the local community. Its modern landscaped treatment has a gazebo and seating area at the centre. There is scope for public realm improvements, particularly in the hard landscaping, continuing the works of improvement on Hamilton Road.

South of this, the built frontage of **Hamilton Road** is marked on one side by a long range of two-storey stuccoed buildings of mid-nineteenth century character (with several over-scaled shop fascias), and on the other by the brick and roughcast block of the former Pratt's Garage (now Boots, and considerably altered, with unsympathetic shop fronts and fascias). There is an opportunity for enhancement at this prominent entrance to the Conservation Area.



*Stuccoed range near the junction of Hamilton Road and Cobbold Road*



*Pratt's Garage, 1912*



*The building today*

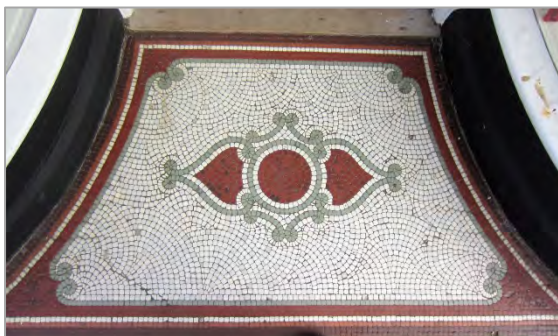
Between here and Orwell Road on both sides of Hamilton Road the scale and character are variable, with buildings on the west side generally occupying slightly narrower plot widths.





*72 Hamilton Road (Nationwide)*

On the east side, the handsome early twentieth century Portland stone classical bank frontage of no. 72 (Nationwide) has been subjected to some unsympathetic but reversible alterations. It is followed by a group of red brick buildings with upper floor bay windows and elaborate carved detailing, with a good shop front at no. 64 (W H Smith). An unsympathetic modern infill (Iceland) is followed by the long, gently curving gabled and half-timbered range of H H Parkinson's nos. 36-54, stretching almost to the corner with Orwell Road.



*Mosaic thresholds in Hamilton Road*

Some of the shop fronts retain their original mosaic thresholds, which should be borne in mind for retention when adaptation (such as for improved access) is being considered.

On the west side, no. 53 (Russell Smith) is a boldly-modelled red brick and stone composition of 1905 by Eade & Johns, with first floor bay windows, second floor Venetian windows and a corner turret. It has a good and little-altered shop front. Further along, nos. 35-39 (Greggs and Simone Michelle) are a white brick pair with arched first floor windows and central gables. The shop fronts pay no regard to the fine architectural detailing above.



*Early twentieth century photo of W.G. Archer, house agents (now 35-39 Hamilton Road)*



*The same buildings today, with modern shop fronts*

The corner with Orwell Road is splendidly taken by Cotman's red brick and Flemish gabled bank of 1893 (originally Bacon,

Cobbold, Tollemache & Co., now TSB). The junction is a very fine piece of townscape, with further red brick buildings with angled elevations on two of the other corners, and on the other the rubble stone-faced Trinity Methodist Church, with plate tracery and a large rose window (Eade & Johns 1895, with sympathetic additions of the 1930s).



*T W Cotman bank, 1893 (left)*



*Trinity Methodist Church*

The ground floor of the block on the northwest corner (nos. 22-26, G W Leighton, 1895) has been rebuilt in brick, attempting to reflect the character above but let down in the detailing and choice of brick. The fascia of the shopfront on the diagonally opposite corner (Job Centre Plus) is also unworthy of the building and prominent location.

Continuing down Hamilton Road in the row formerly known as The Parade, nos. 21-27 (now Argos, the 1960s replacement for the old Victoria Cinema/Concert Hall) is architecturally the only major jarring note in the townscape, although there is plenty of

scope for enhancement in the shop fronts. Opposite (on the corners with Victoria Street) is another good red brick bank (originally Gurney, Alexander & Co., now Barclays), with an elaborately carved and embattled oriel on the corner, by Brightwen Binyon, 1895; and the former premises of Wade & Co. (now Café on the Corner), with a poor modern shopfront. The room above with corner bay window was briefly used as offices by F. W. Buxton, Architect and Surveyor, who made a major contribution to Felixstowe's late Victorian and Edwardian development.

Moving down Hamilton Road, views of the sea horizon become increasingly prominent. At the bottom, Hamilton Gardens leads off to the left (see Character Area 2) and Wolsey Gardens to the right. On the corner of Wolsey Gardens and **Stanley Road** is a large house by Eade & Johns (1892), with tile hung gables, unsympathetically altered. Returning north, the east side of Stanley Road is largely residential, with brick late Victorian and Edwardian villas, partaking more of the character of Character Area 4. The gables and canted brick bays of Gladstone Place belong to a more recent development, a lively composition which responds creatively to local context without resorting to copyism.



*Gladstone Place*



The stretch of **Orwell Road** between Stanley Road and Hamilton Road has a late nineteenth century character, with mixed retail and residential uses. On the south side, a long red brick range has timber framing below the eaves and to the paired gabled dormers, and a high level of retention of original sash windows. The fine architectural detailing of the low building beyond (no. 24) is almost overwhelmed by the ground floor shop front. On the north side, at the corner with **Highfield Road** is a large detached red brick Queen Anne revival design with pediments and terracotta balls to the first floor windows. Beyond this, the east side of Highfield Road is dominated by the workaday back elevations and service areas of the shops in Hamilton Road, in particular the bulk of the rear of Marks & Spencer. However, there are also red brick terraces and semi-detached pairs.

At the top of Highfield Road, facing onto Crescent Road is the Public Library, a post-war building with an important use and fine architectural quality that forms a local landmark.



*Paving detail outside the public library*

After Trinity Methodist Church, the stretch of **Orwell Road** east of Hamilton Road is largely retail in character. A fine three-storey red brick group opposite the church has shaped and Flemish gables, and a good shop front at no. 17. After Victoria Street, a single-storey group at nos. 5-11 has shaped parapets and some good original shop fronts.



*Shop fronts in Orwell Road*

As in Highfield Road, the west side of **Victoria Street** is dominated by the back elevations and service areas of the shops in Hamilton Road, interspersed with red brick terraces and semi-detached pairs. Near the corner with Orwell Road is a rare survival of a brick outbuilding with granite paving to the rear access.

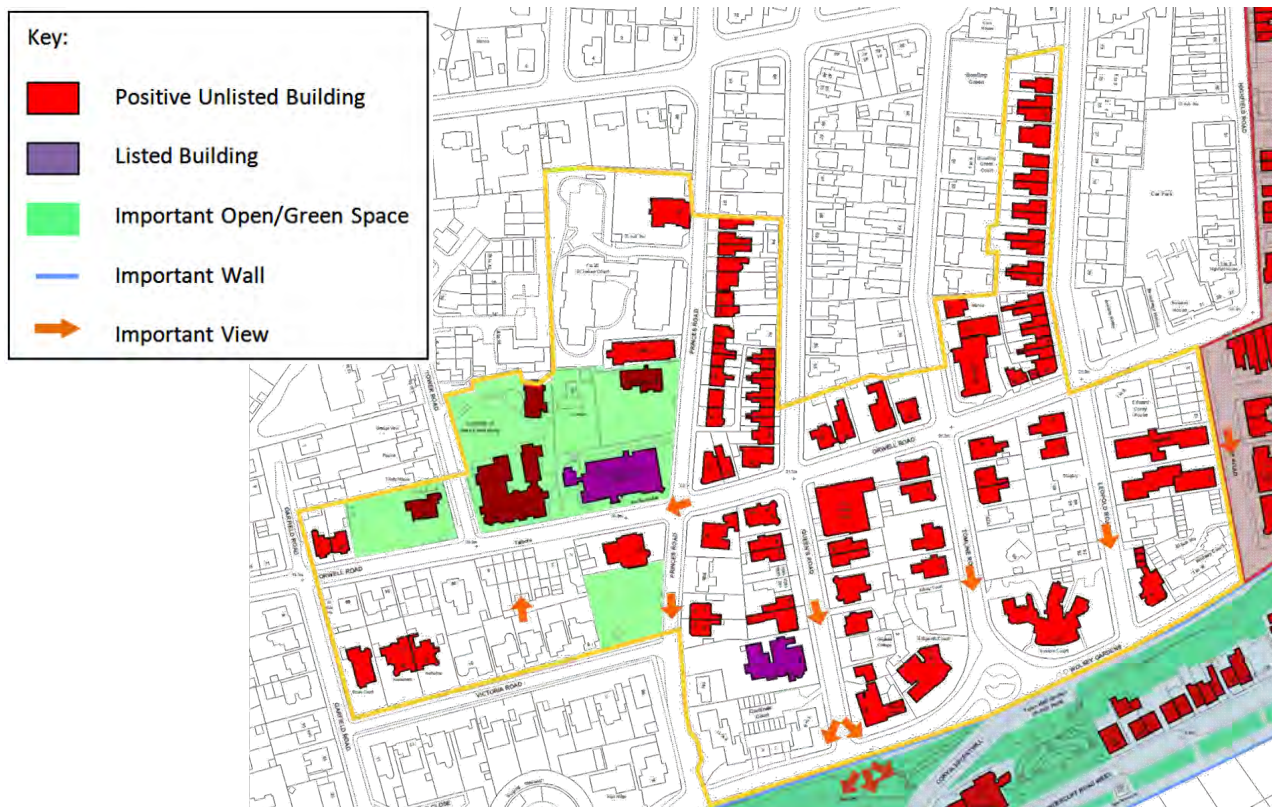


*Granite paved rear access in Victoria Street*

## 9 Character Area 4: West of Hamilton Road



Map of Character Area 4 (outlined in yellow)



Map showing character features of Character Area 4



## 9.1 Character summary



This part of the Conservation Area is built around a grid of streets, with the east-west courses of Orwell Road at its mid-point and Wolsey Gardens to the south, cut across by the north-south courses of Stanley Road, Leopold Road, Tomline Road, Queens Road and Princes Road. The streets are laid out on a fairly regular grid, with development generally less dense than in the area to the east of Hamilton Road. Orwell Road incorporates retail and other uses; the section between Leopold Road and Highfield Road is excluded from the Conservation Area and includes opportunity sites which detract from the setting of the area and would benefit from sympathetic redevelopment. Otherwise the character is overwhelmingly residential, dominated by large villas of late nineteenth and early twentieth century date. Many of these are local landmarks, and most are characterised by high quality materials and detailing. Many are in good-sized garden settings, with mature planting. Some have been converted to hotel use and some replaced in the post-war years by blocks of flats, particularly on plots closer to the sea front. Key views are those towards the tower and spire of the Anglican parish church of St John, especially from Orwell Road, and the sea views from Wolsey Gardens and the streets lying to the south of Orwell Road.

## 9.2 Street-by-street appraisal



*Opportunity site, just outside the Conservation Area*

Between Highfield Road/Stanley Road to Leopold Road, **Orwell Road** has a modern character, with commercial buildings and blocks of flats. Although they are excluded in the Conservation Area, they lie within the core of the historic town and form part of the setting of the Conservation Area. Buildings here are generally fairly respectful in scale, design and materials. The auction room site on the corner with Leopold Road is an opportunity site with consent for a high quality design.

After Leopold Road, Orwell Road adopts a consistently late nineteenth and early twentieth century character, dominated by grand red brick villas. Several houses are by the Ipswich firm of Eade & Johns, including all those between Leopold Road and Tomline Road (a row of houses and shops at nos. 43-49, and two near-identical villas at nos. 44 and 46). Theirs too is the 1903 manse to the United Reformed Church (in Leopold Road), although the church itself, a stone-faced Gothic Revival design of 1899-1900, is by G W Leighton of Ipswich and Felixstowe. It has a small addition of 1980 on the Leopold Road elevation, unsympathetically faced in concrete blocks.



*United Reformed Church*

The United Reformed Church is placed on a prominent corner site, enhanced by planting and trees. So too is Sir Arthur Blomfield's Anglican parish church of St John the Baptist and St Felix (listed Grade II\*). Unlike the other main churches of the town, which are faced with stone, the church is mainly of red brick, with Bath stone dressings. The main body was built in 1895, with the landmark tower and stone spire added by Sir Arthur's son C J Blomfield in 1914. A war memorial crucifix of 1919 is placed at the corner with Princes Road (sculptor Thomas Mewburn Crook).

Between the two churches are a number of very fine large villas, several of them taking advantage of their corner sites with gables, turrets, bays and porches. Notable amongst these for their outstanding contribution to the Conservation Area are the houses making up the other three corners at the junction of Orwell Road with Princes Road - no. 58 Princes Road, opposite the parish church, by H J Wright of Ipswich (architect also of St John's Parish Hall at the same time, 1900), with half-timbering to the gables and a detached coach house, and nos. 87 and 89 Princes Road, respectively by G Leighton and Eade & Johns, with half-timbered and brick and terracotta augmentation.





*89 Princes Road, Eade & Johns, 1896*

On the corner with Queens Road, two houses of 1906 by W H Buxton now form part of the Brook Hotel, with later alterations and additions.

After a large red brick convent building to the west of the parish church, the westward continuation of Orwell Road is increasingly twentieth century in character, but with some large late nineteenth century survivals. On the corner with Tower Road, no. 65 (Tehidy House) is a detached, bay fronted property, its large garden forming a valuable open space. On the south side, post-war residential development is neutral in its contribution to the character of the Conservation Area.

Giving off the north side of Orwell Road, the west side of **Leopold Road** has a good group by Eade & Johns at nos. 48-58, red brick with white brick and terracotta trim, marred by the sacrifice of front gardens for car parking. Further up, the street is characterised by large paired villas, with entrances set back within shared entrance arches, sash windows (often with glazing bars in the upper sash) and widespread adoption of first floor timber balcony-verandas. Perhaps the finest house is

no. 28 (Lindley, 1902), with stuccoed two-storey bays, original front door and glazing surround, first floor veranda and stone-capped gate piers at the street boundary.



*28 Leopold Road (Lindley)*

The eastern side of Leopold Road north of Orwell Road is outside the Conservation Area boundary. After the auction building at the corner with Orwell Road it includes a good group of five paired villas (nos- 31-39) with timber balcony recesses and tile-hung gables, which contribute positively to the setting of the Conservation Area.

The density and scale of Leopold Road reduces to the south of Orwell Road, and a number of properties are of interwar or post-war date, neutral contributors to the Conservation Area. From here, sea views come to the fore. Amongst the older properties, a comparison of nos.51 and 53 dramatically illustrates the detrimental effect resulting from the loss of original windows and timber balcony features.

**Tomline Road** is named after Felixstowe's pioneer developer. That part to the north of Orwell Road is outside the Conservation Area but forms part of its setting. Its west side is similar in character to Leopold Road, with the addition in some cases of second floor timber balustraded balconies. The east side is more

architecturally varied, with some later infill, highlights include an Arts and Crafts pair by Eade & Johns at nos. 53 and 55.



*Contrasting effect of retained and lost balcony features and windows, 51 & 53 Leopold Road*

South of Orwell Road the density again reduces, with large paired and single red brick villas with first floor balconies and verandas and, in two cases, castellated corner turrets. Towards the bottom there are modern houses in large garden settings and on the opposite side the finely-detailed red brick no. 62 is followed by Edney Court, a characterless post-war block of flats in contrasting pale brick.



*Timber gate and gatepier detail, Tomline Road*

The west side of **Queens Road**, north of Orwell Road, includes nos. 78-94 (Queens Terrace, 1891, Eade & Johns), red brick with white brick trim, with timber balconies over ground floor bay windows. On the east side, outside the Conservation Area but forming part of its setting, a good Arts and Crafts house at no. 85 is followed by three villas with asymmetrical bays.



*Gothic detail at Reade House, 108 Queens Road*

South of Orwell Road, cast iron porches and balconies are a notable feature of the large villas on either side. The prominent and garish



fascias of the Brook Hotel strike a jarring note. Beyond these villas, plainer and later buildings predominate. The exception is the architectural extravagance of Reade House (no. 108), a polychrome neo-Gothic villa of 1893 by J Saville (listed Grade II).



Opposite the parish church, a Victorian pillar box marks the corner of Orwell Road and **Princes Road**. On the west side, the area around the church and vicarage (1895) forms a pleasant open green space. This section of the street also contains street trees, an important townscape element which should be retained and managed. The parish hall (H J Wright 1900, enlarged in 1933) is followed by the large and bland post-war residential development of St John's Court. After this, no. 50 (the former Wadgate Farm) is the oldest building in this part of the Conservation Area and the only one shown on the Ordnance Survey map of 1875. Although presenting a modest face to the street, the property has an attractive castellated porch on its garden front.

On the opposite side, no. 69 was the Old Town Police Station. Following this are pairs and terraces with half-timbering in the gables and under the eaves, and a little-altered pair of villas at nos. 83 and 85.



*Half-timbered gables in Princes Road*

To the south of the fine houses at the junction with Orwell Road, the lower part of Princes Road is less eventful, the exception being a pair of 1890s villas at nos. 91 and 93. After that its character peters out, with modern development including Cardinals Court, and the sea view partially obscured by a post-war block of flats. At the bottom, the curving slope of South Hill leads off to the right, offering views towards the sea and pier. Here the Conservation Area boundary joins with that of the Felixstowe South Conservation Area.



*Kiligarth Court*



*Decorative pargeted detail at Hyldon Court*

**Wolsey Gardens** runs along the cliff top at the southern edge of the Character Area, offering panoramic sea views. Properties lining the north side take full advantage of this, most notably two large landmark villas by

Brightwen Binyon occupying the splayed corners with Tomline Road: Hyldon Court (1888) and Kiligarth Court (1894). Both are of exceptional quality and are large compositions featuring corner turrets, half-timbered or decoratively pargeted gables and recessed timber balconies. Hyldon Court, originally in part occupied by its architect, has a picturesque range of outbuildings, with lush garden planting and cast iron spike finials on the dwarf boundary wall.



*Boundary detail at Hyldon Court*

Similar, though less ambitious designs frame Leopold Road, while beyond Wolsey Court is an uninteresting four-storey block of post-war flats, occupying the site of Eastward Ho! College, a private school established in 1883.

At the western edge of the Conservation Area, Garfield Road returns into **Victoria Road**. On the north side are substantial single and paired late Victorian villas (Savile Court, 1892,

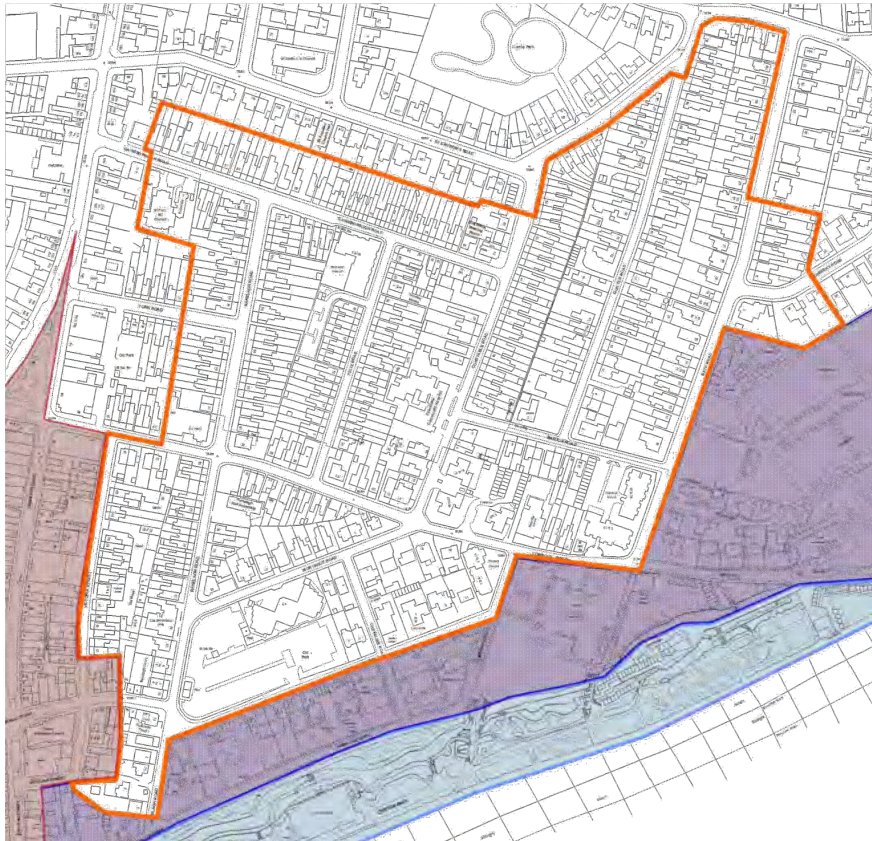
Eade & Johns), leading on to modern bungalow development of no special interest or character, but allowing views towards the tower and spire of St John's church. Further bungalow development on the south side (outside the Conservation Area), lies on the former military compound of Martello Tower Q, and forms part of the setting of the tower as well as that of both the Felixstowe and the Felixstowe South Conservation Areas. Although of no architectural character or interest, by virtue of the road pattern here and their difference from the prevailing character and scale these bungalows preserve the memory of the tower's compound.



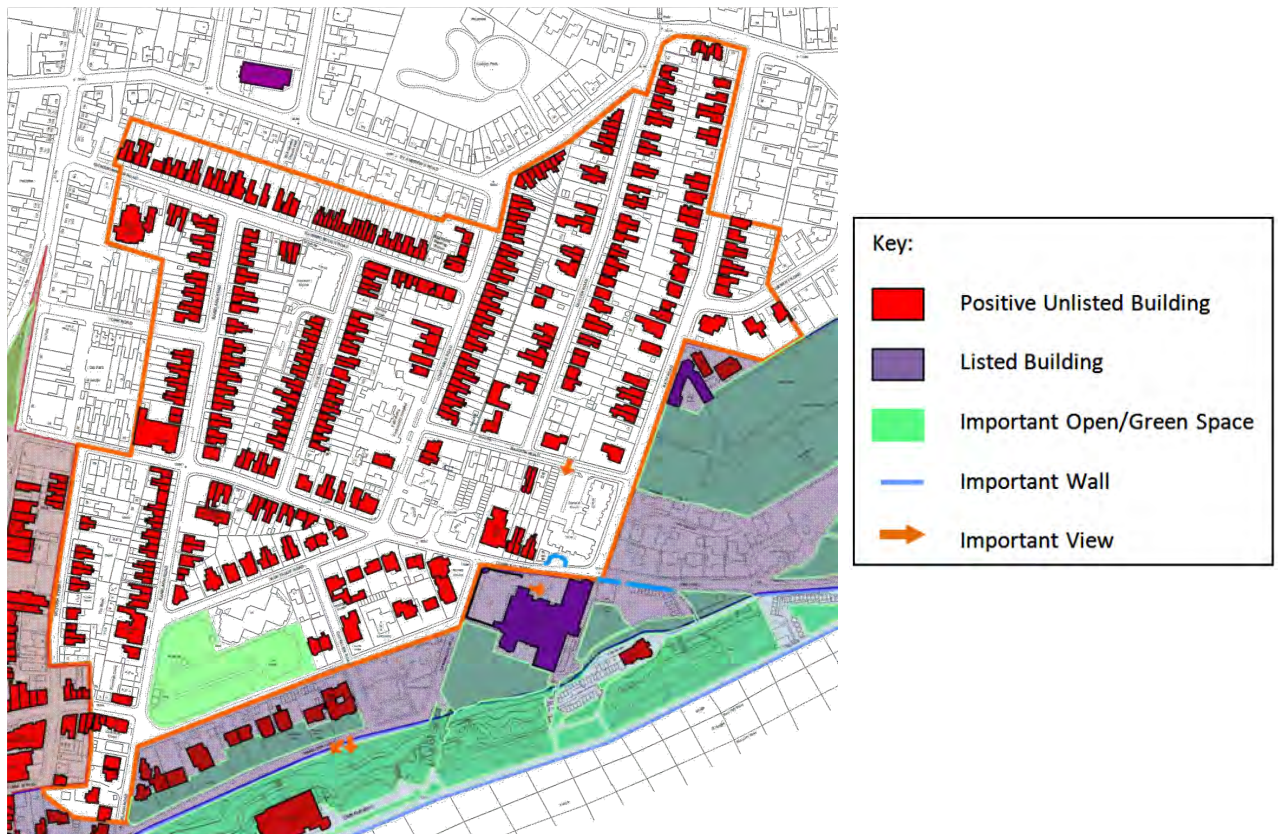
*Victoria Road is mainly characterised by late twentieth century bungalow development but includes some outstanding large earlier villas*



10 Character Area 5: East of Hamilton Road



Map of Character Area 5 (outlined in orange)



Map showing character features of Character Area 5



## 10.1 Character summary



This is the largest and most densely-developed Character Area. It is bounded to the north by Gainsborough Road, to the east by Bath Road, to the south by Brownlow Road and its continuation into Orwell Road, and to the west by the east side of Victoria Street and the upper part of Ranelagh Road. The area was developed in large part by the Ipswich and Suffolk Freehold Land Society (FLS) and consists of a grid pattern of streets with late nineteenth and early twentieth century houses, mainly terraced, with some public buildings and a few retail outlets. The houses display a high level of loss of original sash windows and historic joinery, but tiled garden paths and blue kerbstones survive in large number. The area formerly contained one public open space, Ranelagh Gardens, now a car park. Sea views are not a feature of this part of the Conservation Area, but the grid layout provides long axial vistas, with views towards the landmark of Harvest House from Cobbold Road and Bath Road. The most notable public buildings are the Felixstowe Community Hospital and the Roman Catholic Church of St Felix.



## 10.2 Street-by-street appraisal



**Gainsborough Road** runs in a straight line from east to west. It contains one public building, the Roman Catholic Church, a spare Weldon stone Gothic Revival design built in 1911-12 from designs by Francis Banham of Beccles (who also designed the adjoining brick presbytery). The west front was not completed until 1958, but this was carried out in a seamless and sympathetic manner. A parish hall was added in 1988, and is not of special interest.



*Roman Catholic church, Gainsborough Road*

Opposite the church, no.11 was the childhood home of the actor Sir John Mills (Felixstowe Society plaque). Apart from the large modern brick and gabled block of Homeorr House on the corner with Felix Road, and some smaller infill sites, the street consists of terraced houses built in the 1880s by the FLS, including nos. 47-73 (Clarkson Terrace, 1886, with

polychrome arched window heads to the first floor) and nos. 75-89. Some front gardens are planted out with palms and other exotica. Many houses retain their original red and black tile paths with roll top edgings and (in some cases) cast iron boot scrapers by the front doors. No. 31 is grander than most, with double height bays and arched windows. Towards the eastern end of the street some properties incorporate ground floor shops.

Running south from Gainsborough Road, **Felix Road** and the upper part of **Ranelagh Road** contain further significant development by the FLS. Towards the top of Felix Road, older three-storey houses provide the cue for more recent developments of similar height, including Homeorr House. Further south the scale reverts to two storeys, with semi-detached pairs of the 1890s on the south side with cast iron columns in the bay windows, and good paired villas and groups, also of the 1890s, on the opposite side.

In the upper part of Ranelagh Road (down to Cobbold Road) the houses are larger, with two-storey bays (some surmounted by wooden balconies) and gables with decorative bargeboards. There is a good and little-altered group at the top end, east side (nos. 106-114, Burlington Terrace). Admiral Lord Nelson is invoked at nos. 79-89 (Horatio Terrace, 1897), nos. 72-90 (Nelson Terrace, 1894) and nos. 93-103 (Trafalgar Terrace, 1896), all built by the FLS. This stretch of Ranelagh Road contains no modern incursions, but one or two houses have had their red brickwork painted and some front gardens have been given over to car parking, both to the detriment of the townscape cohesion of the street.



*Part of Burlington Terrace, Ranelagh Road*



*Part of Nelson Terrace, Ranelagh Road*

Giving off to the west at its mid-point, and outside the Conservation Area but contributing to its setting, York Road contains a little-altered group at nos. 8-14 (York Terrace). An old stable block/coach house (now garages) behind no. 14 is a noteworthy survival, meriting retention as a non-designated heritage asset.



East Anglia's other most famous artist is commemorated in **Constable Road** (shown on the old maps as Hog Lane), running north-south at right angles to Gainsborough Road.

Towards its lower end, the Cottage Hospital for Felixstowe and Walton (Felixstowe Community Hospital) was originally built in 1910 from designs by H W Buxton. The central bays with decorative brickwork around the entrance survive, but the building has been extended in at least three phases, and its setting compromised by car parking. While still a community asset, its architectural character has been somewhat compromised.



*Felixstowe Community Hospital*

At the bottom, Trevoise is a post-war development of flats in three three-storey blocks, but otherwise Constable Road is



dominated by terraced house development by the FLS, similar in character to surrounding streets, including nos. 8-44 (Barton Terrace, 1892), with two-storey bays, and nos. 46-70 (Blenheim Terrace), with polychrome brick arches to the first floor. Here also the issue of painting original brickwork is visible and that of unsympathetic dormer additions.

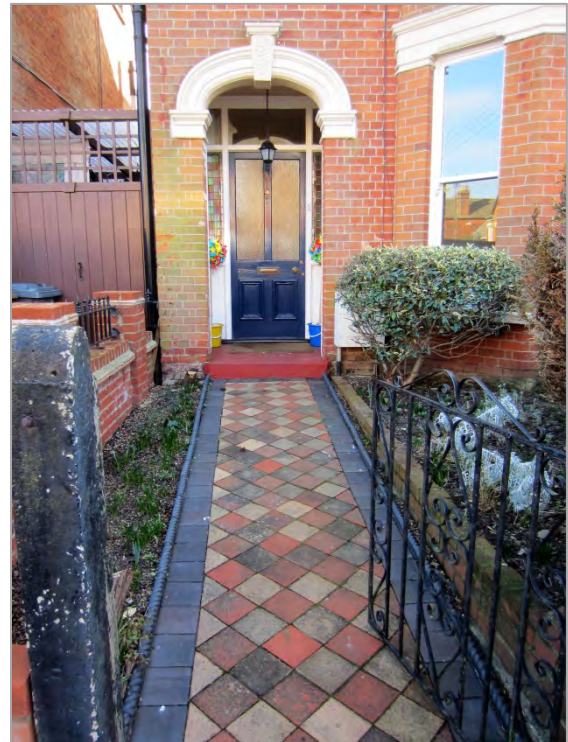
At the top, Constable Road continues around to the right, with nos. 72-86 (Park Terrace) an attractive good quality FLS group with cast iron columns to the ground floor bays.



*Original entrance paths and doors in Constable Road*

The corner of Constable Road and **Quilter Road** is marked by a red pillar box. Apart from a terraced group of 1904 by H W Buxton at nos. 41-49, Quilter Road consists mainly of large detached and semi-detached properties, some with timber first floor balconies over bays. A number of properties retain original front doors with stained glass and their tiled entrance paths which are welcome where they survive and should be retained. The east side has a consistent building line, while the west side

varies. Some front gardens have been given over to car parking, eroding the character of the streetscape and harming the setting of properties.



*Quilter Road front path and entrance detail*



*Quilter Road paving detail*

Towards the bottom, no. 3, set back from the road, is the work of Felixstowe's two major architects - a former stable block and playroom to The Manse in Barton Road by J S Corder, it was converted to a bungalow with veranda after 1913 by T W Cotman. At the



bottom, on the corner with Barton Road, no. 2 is a detached villa of 1894 by E Ernest May, with continuous veranda and prominent tile roof.

**Barton Road** (named after the Suffolk Quaker poet Bernard Barton) links Constable Road and Bath Road and is notable for its mature trees and hedge planting as much as its architecture. Many of the buildings are interwar or post-war replacements, but a notable exception is Corder's The Manse, at no. 3 (1895).



*T W Cotman, 36-42 Brook Lane, 1891*

Entering **Brook Lane** from the top of Quilter Road, nos. 36-42 form a picturesque composition of four conjoined cottages by T W Cotman (1891), in a loosely Tudor Revival style, with prominent brick stacks, half-timbered gables and burnt headers in the brick walls. This more rustic style presages the later suburban development around it.

The east side of **Bath Road** is composed of large detached and semi-detached villas, some with extravagant displays of wrought ironwork of outstanding quality and design.

Cotman's Arts and Crafts style former stable block and coach house to the Bath Hotel is also on the east side, with the grounds of the tennis club (in the Cliffs Character Area). The long length of granite paving in the roadway is a notable survival. The view south is a key

view in this part of the Conservation Area, terminated by the gabled silhouette of Harvest House.

Slightly later, and just outside the Conservation Area, no. 20 on the west side is an Arts and Crafts house of 1913 by R C Wrinch, on a cruciform plan with brick and creased tile detailing.



*Decorative ironwork in Bath Road*





*Granite setts in Bath Road*

**Cobbold Road** follows a diagonal course across the Character Area, from Bath Hill to Hamilton Road and beyond. It is shown largely undeveloped on the Ordnance Survey map of 1875.



*Gatepiers to Harvest Court*

Opposite Harvest House (in The Cliffs Character Area) the post-war residential development of Harvest Court occupies the

site of a Bronze Age burial ground. It is a traditional brick design, set back behind earlier gatepiers of diapered brickwork surmounted by urns. Alongside, a prominent tree adjoins two pairs of semi-detached villas with two-storey bays.

On the corner with Cambridge Road, Rosery House is a substantial Italianate house villa diagonally placed to the road, with later additions. Its forecourt is given over to surface car parking. Late nineteenth and early twentieth century houses on the north side of Cobbold Road include a double-fronted detached villa with bays and segmental pedimented entrance at no. 28 (on the corner with Felix Road) by J Butterworth, Surveyor to the Ipswich and Suffolk Freehold Land Society. Opposite, nos. 9 and 11 (Marmion Villas, 1896, now incorporating shop fronts) and 13 and 15 (Douglas Villas, 1885) were built by the FLS.



*Salvation Army Hall, Cobbold Road*

The townscape of Cobbold Road lacks a certain coherence, and there is some degradation of detail. However, a characterful contribution is made by E. T. Johns' Salvation Army Hall ('Wyclif Hall'), with a plate tracery rose window set in a gable of moulded terracotta Gothic detail.



*Solar panels, as here in Cobbold Road, can compromise the appearance of the Conservation Area when placed on prominent roof pitches*

The roughly triangular space bounded by Cambridge Road, Cobbold Road, Brownlow Road and the southern end of Ranelagh Road contains the former site of Ranelagh Gardens, now a car park with a modern care home. The gardens were the only major public space in this part of the town, and were bordered on all sides by houses and properties of good quality. The open space presents opportunities for enhancement.

Between Montague Road and Cobbold Road, the west side of **Ranelagh Road** has an unbroken run of late-nineteenth-century red brick development (Capel Terrace at nos. 47-53, 1878, with bays; Wadgate Buildings at nos. 55-61, 1868 and plainer). Opposite are paired villas and Ranelagh Hall (Christian Fellowship), set back from the road and with a large area given over to surface car parking.



*Ranelagh Gardens in 1908, with central bandstand and Grosvenor Hotel beyond*



*The car park today occupying part of the site of Ranelagh Gardens*



*'Belle Vue Terrace', Ranelagh Road*





*Grosvenor public house, Ranelagh Road*

By contrast, stucco and white brick groups further south (Maud Terrace, 1877, and Belle Vue Terrace, 1865), are more late Regency than Victorian in character, and are amongst the earliest buildings in the town. Beyond this, the handsome classical frontage of the Grosvenor public house and West House, stuccoed with bay windows, face towards the public space and make important positive contributions to the Conservation Area by virtue of their use and appearance.

After this the townscape coherence somewhat peters out, with several pieces of modern infill development (amongst these Ranelagh House, facing towards Brownlow Road, is on the site of the Free Church, a tin tabernacle of 1869).



To the north, **Montague Road** is lined by substantial high quality red brick semi-detached villas, with half-timbering in the

gables and first floor balconies, some with their red brick painted. Large detached villas on the south side beyond **Chevallier Road** are faced with stucco or painted brick and set within large, well treed plots.



*Villas in Montague Road*

This theme continues at the top end of **Brownlow Road** (no. 11), before acquiring a more Arts and Crafts character with Castle Lodge (G Leighton, 1904) and the back elevations (not treated as such) of the substantial houses of Hamilton Gardens.

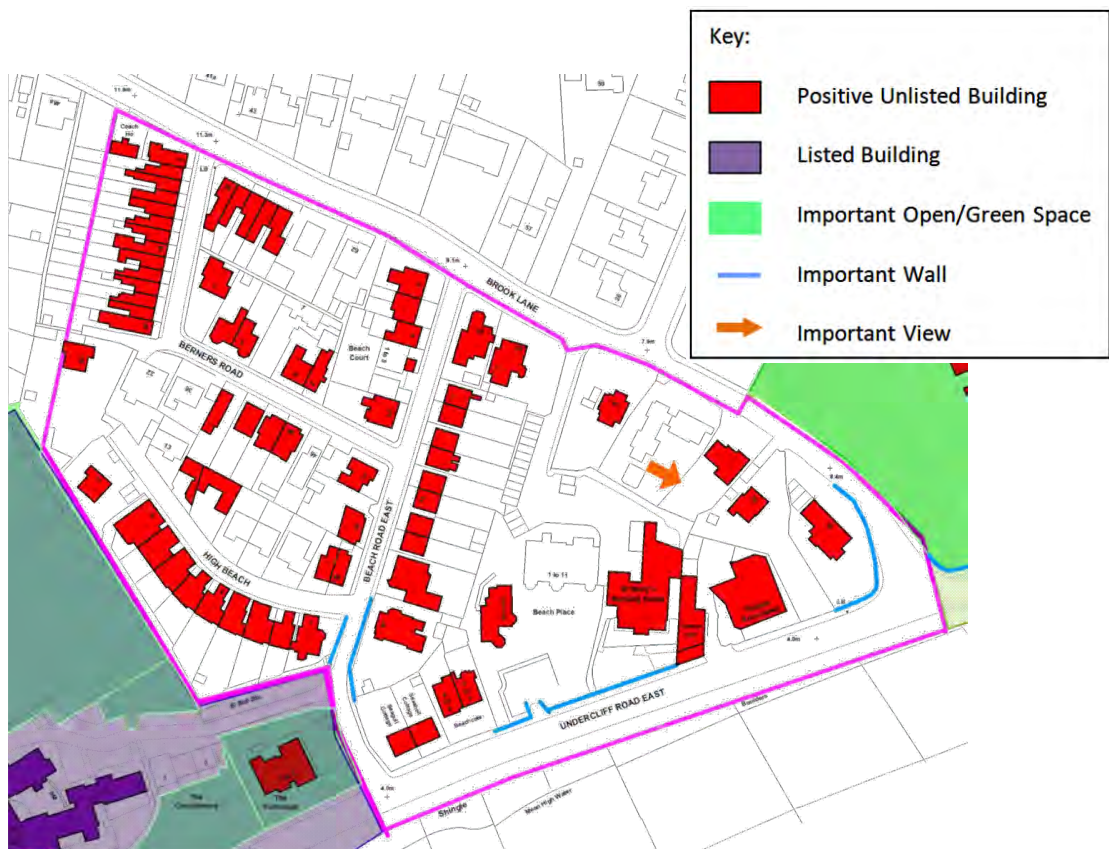


*Arts and Crafts in Brownlow Road*

11 Character Area 6: High Beach, Berners Road and Beach Road East.



Map of Character Area 6 (outlined in pink)



Map showing character features of Character Area 6



## 11.1 Character Summary



*High Beach*

The edges of this Character Area display considerable variety, the sea front characterised by weatherboarded properties and substantial older properties such as Harland House and the Fludyers Arms Hotel. The west side of Brook Lane has a more suburban character, with detached houses in large gardens, including two thatched properties. Within the heart of the Character Area development of the 1890s predominates, with substantial Tudor Revival properties in Beach Road East and, by way of contrast, in High Beach an impressive urban crescent with classical doorways. Most of the properties in the Character Area are positive contributors to the Conservation Area.

## 11.2 Street-by-street appraisal



*Seagull and Seashell Cottages*



*Harland House, behind its high brick boundary wall*

Running along the bottom of the Character Area is **Undercliff Road East**, with a broad footpath on the beach side of the road and groups of beach huts (the beach is outside the Conservation Area but forms its setting at this point). Weatherboarded buildings (the slightly raised replacement for the Hermitage, which was destroyed by fire) and a very attractive historic pair with decorative bargeboards and balconies (Seagull Cottage and Seashell

Cottage) flank the approach to Beach Road East.

Beyond this pair, and set further back, is a red brick pair (Beachcote) by William Eade. This is followed by Beach Place, a modern contextual development set well back behind a brick wall, gate piers and hedge, a plaque recording Wallis Simpson's stay in Beach House, which formerly occupied the site. Behind a higher and older brick wall beyond is the very fine Harland House (later a Barnardo's Home and nursing home), red brick with painted white quoins and pretty bargeboards and finials to the gables and dormers. Its frontage has been partially obscured by a single storey forebuilding, which detracts from the appearance of the building.



*Fludgers Arms Hotel and Cotman Hall, early C20*



*Good modern design: alterations and additions to Fludgers Arms Hotel*



Beyond this, with its shaped gable end abutting the pavement edge, is Cotman Hall, named after its architect and built on the site of the original weatherboarded Fludyers Arms Hotel. The hotel was rebuilt alongside in 1902-3 in red brick Dutch style, with two canted bays and raised dormer windows with shaped gables. Cotman Hall was built as the stable block. The lean-to at the front is a later addition, replacing an original central bay shown in the photograph above. The Fludyers Arms Hotel was also disfigured by later projecting additions but these have been removed in recent years. Here the balconies and glazed rear additions by Last & Tricker Partnership (2012-13) demonstrate that in the right place and with sufficient care, good modern design can secure a major enhancement of the Conservation Area.



*Brook Lane has the only examples of thatch in the Conservation Area*

Turning the corner from Beach Road East into **Brook Lane**, the west side has detached properties in large gardens. They include two detached Tudor Revival villas by H W Buxton and two picturesque thatched properties, the only examples of this roof covering in the Conservation Area which are fully worthy of retention due to their distinctive appearance.

In the dogleg of **Berners Road** nos. 2-28 (Ocean Terrace), with bays, first floor timber balconies and well-detailed dormers, were built by the FLS in 1884, and as such are unusual in this part of the Conservation Area. A weatherboarded bungalow at no. 38 is an unusual and potentially vulnerable survival amidst later more substantial development.



*Weatherboarded bungalow in Berners Road*



After the more suburban character of Brook Lane, a denser urban character resumes in **Beach Road East**. Buildings of note here include Glenside, 1886, with a three-bay covered balcony, part of a good group with nos. 2-6 (which includes the former Clarke's Livery Stables, with a roundel featuring horse's head in the shaped gable and old painted lettering on the return elevation). Further on, no. 12 (Hill Crest), a white brick detached house, takes the corner with Berners Road.

On the other side of Beach Road East is a strong group of 1890s tile hung and timber framed Tudor Revival houses, which culminate at the sea end with T W Cotman's Atholl House of 1893, built of chequered brick with areas of timber framing and with a polygonal bay facing towards the sea.



*Old lettering in Beach Road East*



*Baroque doorcase in High Beach*



*Tudor Revival in Beach Road East*

Facing the side elevation of Atholl House in **High Beach** is a highly distinctive terrace of the 1890s by the London surveyor William Brown. It has a staggered and curved treatment to the road, red brick with fine and classical doorcases with segmental pediments in the projecting bays. The rear elevations, facing towards the compound of the old Martello Tower and with sea views, are of white brick and balconied.

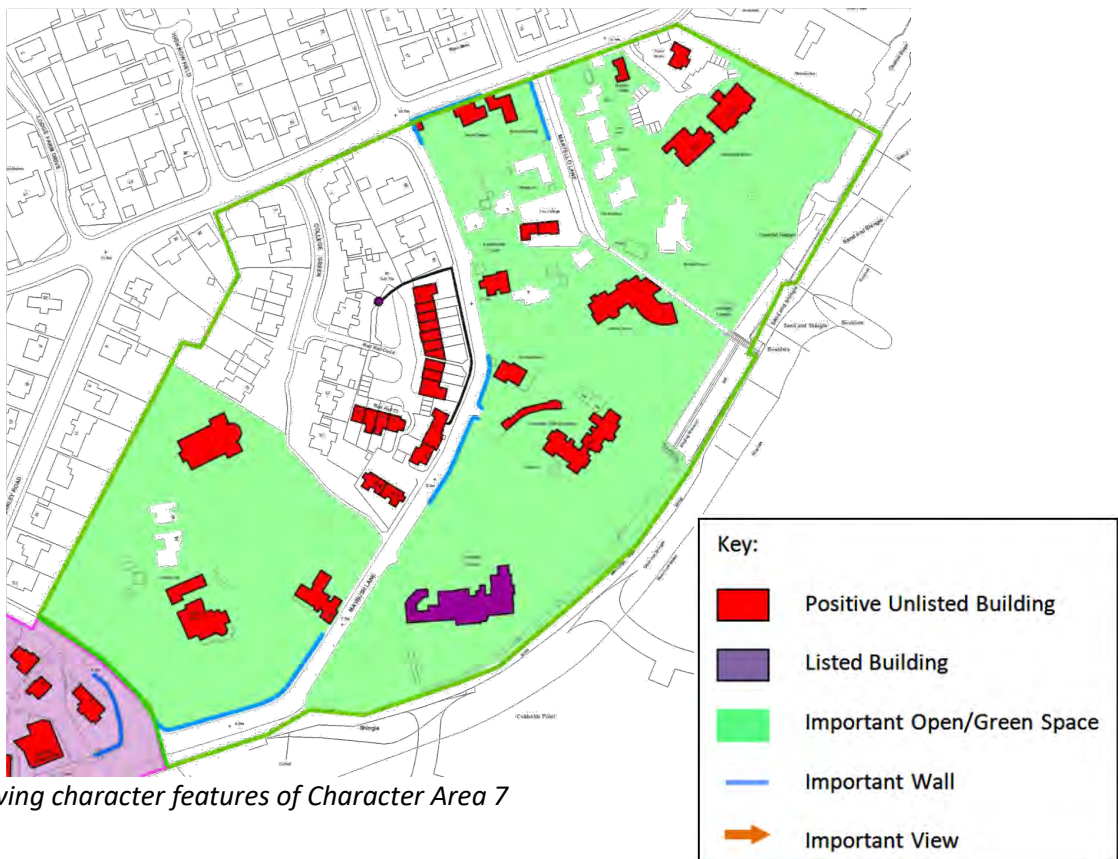
The crescent has a dense urban quality reminiscent of London and is highly distinctive in its crescent form, sophisticated architectural treatment, contrast between front and rear, and landmark position. Some alterations to the frontage demonstrate that care needs to be taken to respect the high quality of this outstanding terrace and preserve its positive contribution to the character and appearance of the Conservation Area.



## 12 Character Area 7: East of Brook Lane



Map of Character Area 7 (outlined in green)



Map showing character features of Character Area 7

## 12.1 Character summary



*Maybush Lane*

The East of Brook Lane Character Area forms the eastern edge of the Conservation Area, and is characterised by large properties set in spacious landscaped settings. These include Ridley House (the former Vernon Villa), Cranmer House (overlooking Cobbolds Point), Latimer House and Martello Place. The open spaces of the former buildings of Felixstowe College and dense and extensive tree planting are key features of the area, as are boundary walls, notably the high Tudor-style brick boundary walls of Maybush Lane. Key views towards the sea are obtained from Maybush Lane, and more obliquely from other points, such as from the passageway alongside Latimer House. There are areas of modern infill development, largely contextual and sympathetic in design.



### 12.3 Street-by-street appraisal



*Corner of Golf Road and Maybush Lane*

The curving course of **Maybush Lane** runs down to Undercliff Road East on the beach front. At the corner with Golf Road, a high brick wall and other boundary features belong to North Cottage and help to frame the approach to the Conservation Area from the north. The boundary continues on this side as a high hedge, reinforcing the area's green character. Opposite, post-war bungalows and timber boarded fences are not positive contributors.

Continuing along Maybush Lane, a powerful townscape feature running along the western side is T W Cotman's grade II-listed high Tudor-style wall to the former Felixstowe College, with diapered brickwork and octagonal piers capped by domed finials, and a wrought iron gate flanked by brickwork panels with stylised vases of flowers. On the opposite side, elaborate iron gates mark the entrance to Northcliffe Court, and then the brick boundary wall of Cranmer Cliff Gardens.

Beyond and behind Cotman's Tudor-style wall, late-twentieth and early twenty-first-century development incorporates elements from the old stables and water tower of the

college, while new houses beyond are of traditional character, with attractive decorative detail in the gables. They include **College Green**, an attractively-laid out development on former Felixstowe College land, with brick houses with timber framed detailing in well-landscaped gardens.



*The sympathetic, well-detailed modern development of College Green*

The prospect then opens up, with the large open space that forms the setting of Ridley House (originally Tamarisk Villa, and renamed by the college, which occupied the site from the 1930s until 1994). The house, an important landmark building, was rebuilt in Italianate style by Sir Robert Harland of Orwell Park in the 1840s. It has a retaining boundary wall of white Suffolk brick (rendered on the Undercliff Road East boundary).



*Lodge to Ridley House*



*Ridley House*

Ridley House is approached via a lodge (much extended) in Maybush Lane. The tree-lined approach from the lodge leads to new residential properties in a diluted version of the Italianate style of Ridley House, and the converted former chapel of the girls' school, a traditional red brick basilican design of 1964-5 by Cecil B. Smith, now converted to office use.

Ridley House and its grounds occupy a wide frontage on **Undercliff Road East**. Here the beach has a more rugged and untamed character than along the promenade. The transition is marked by a giant boulder with seating around it near the bend in the road. East of this, coastal defence takes priority as the North Sea batters against Cobbolds Point. Above the boulders and concrete sits Cranmer House, incorporating the former Felixstowe Lodge, which was converted from a fisherman's cottage by Philip Thicknesse in 1809. The property was substantially remodelled and enlarged by T W Cotman for

Felix Cobbold in 1885, and is a powerful design in free Elizabethan style, with half-timbered gables, tall chimneys and a polygonal corner turret. Now subdivided, it is set within extensive terraced and planted grounds originally laid out by Robert Weir Schultz.







*Cranmer House*



*Martello Lane*

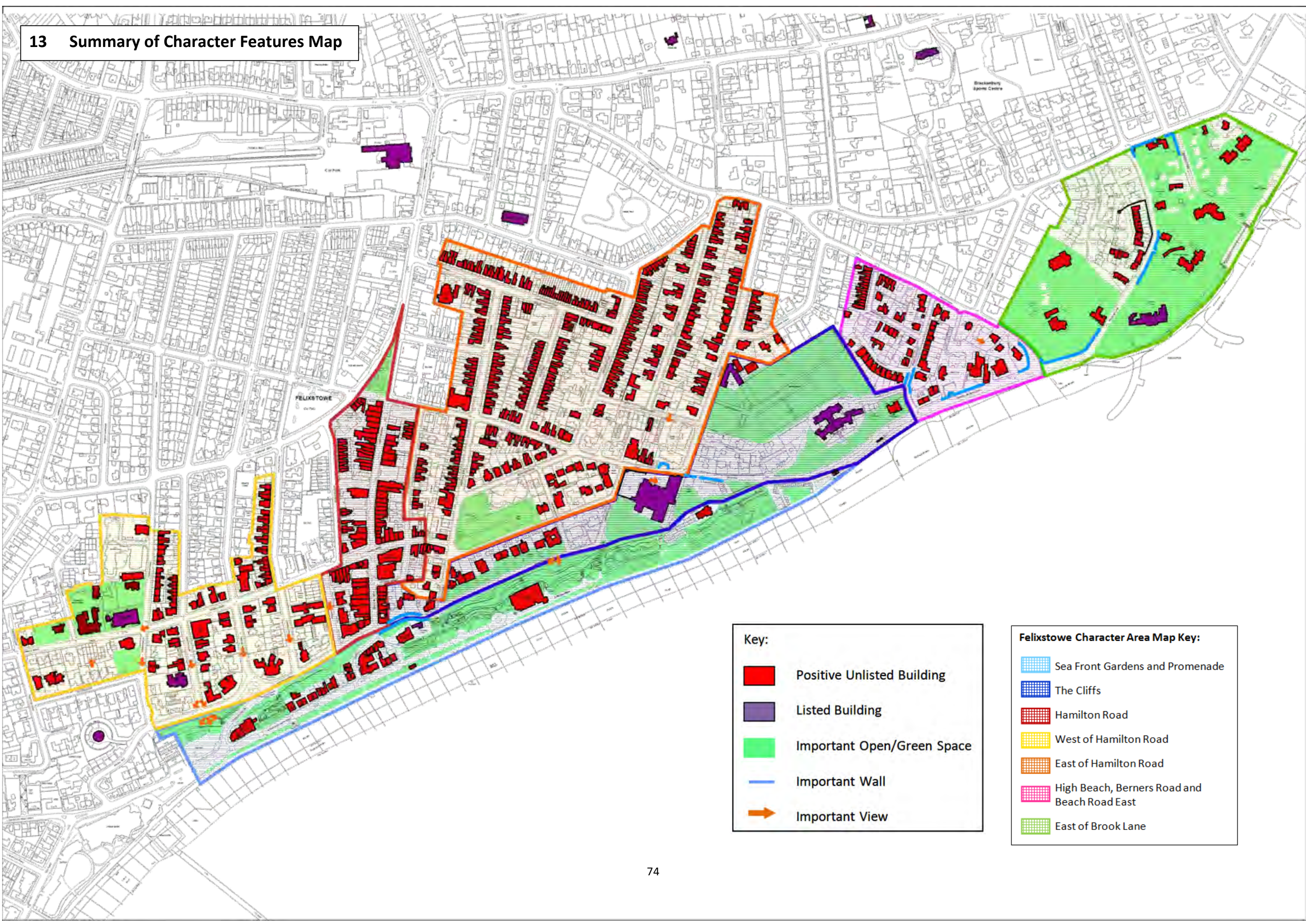
Beyond Cobbolds Point, steep steps ('Jacob's Ladder') lead up to a narrow public footpath running past Latimer House into **Martello Lane**. Here the earlier survivals have mostly been significantly altered, and are outnumbered by later twentieth century detached houses, mostly of suburban and traditional character (although Woodcroft stands out as a contemporary design of the 1970s). Several of the houses are placed

behind high front boundary walls, with wide grass verges in front. East of this, J S Corder's entrance lodge on Golf Road leads to Martello Place, which has seen alterations and twentieth century development but retains its open, landscaped well-treed quality.

In this part of the Conservation Area the primary consideration is the planting and landscape setting, sometimes combined with sea views, which lift the setting of the architecture and often impresses by its scale more than its inherent quality. Amongst such examples, Latimer House (originally Northcliffe) is a large late nineteenth century red brick house in Jacobean style, built by Horace Cheston for Charles Cheston, with additions by J S Corder, which looks out to sea over Cobbolds Point.



# 13 Summary of Character Features Map



**Key:**

- Positive Unlisted Building
- Listed Building
- Important Open/Green Space
- Important Wall
- Important View

**Felixstowe Character Area Map Key:**

- Sea Front Gardens and Promenade
- The Cliffs
- Hamilton Road
- West of Hamilton Road
- East of Hamilton Road
- High Beach, Berners Road and Beach Road East
- East of Brook Lane



## 14 Conservation Area Management Plan

The overall character of the Felixstowe Conservation Area remains one of a planned English seaside town which still retains much of its historic form and appearance. Despite some unsympathetic twentieth century development and small-scale incremental change, the core of the town retains many of the special characteristics which justify its designation as a Conservation Area. These special characteristics include the number and quality of its late Victorian and Edwardian buildings, the planned form and layout of the settlement, the attractive relationship between buildings and spaces between and around them, and the seascape that forms the town's setting. Natural features marshalled into public gardens make a major contribution. The best recent development has been that which has correctly identified, and worked with the *genius loci*. Change is inevitable and desirable if the town is to continue to live and flourish, but it is important that Felixstowe's special characteristics are retained and reinforced rather than diminished.

New developments, and the cumulative effect of incremental change, inevitably have an impact on the character and appearance of the Conservation Area. Harmful change can take many forms, from infill development of poorly-designed houses to unsympathetic modern replacement of windows and doors in older buildings. Other undesirable changes can include inappropriate alterations and extensions which do not respect the scale, form and detailing of existing buildings, insensitive highway works and signage, unsympathetic advertising and the loss of front boundaries and front gardens to off-street parking.

In order to protect the character and appearance of the Conservation Area, wherever possible the Council will seek to prevent such inappropriate developments from taking place. To this end the Council has published design guidance and other advisory material and, as opportunities arise, will assist with implementing specific projects aimed at positively enhancing the area.

### 14.1 Conservation Area boundary



*31-39 Leopold Road*

A future review of the Conservation Area boundary might include the following additions:

In Character Area 4:

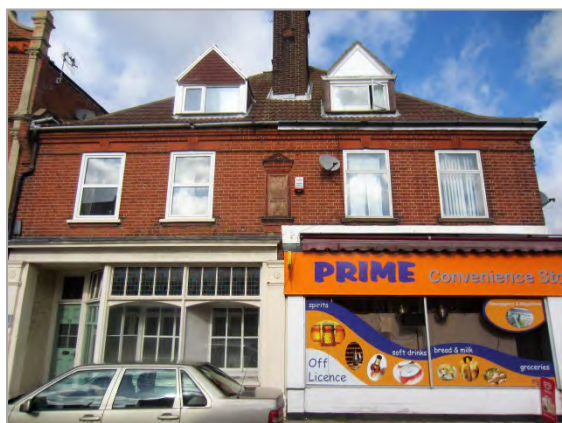
- 31-39 Leopold Road
- 53-61 Tomline Road
- 42-58 Tomline Road
- 69-85 Queens Road

In Character Area 5:

- 40-52 Cobbold Road
- 8-14 York Road
- 20 Bath Road

These buildings and sites adjoin the existing Conservation Area and belong to the original or early townscape of the seaside town.

## 14.2 Alterations to existing buildings



*This semi-detached pair in Orwell Road retains a good original shopfront and brick and terracotta detail, but has had its character significantly harmed by a series of accretive changes: unsympathetic neighbouring shop front and fascia, replacement windows, satellite dish, concrete roof tiles*

The particular character of Felixstowe of a planned late Victorian and Edwardian town makes it particularly sensitive to the cumulative loss or alteration of key features that contribute to the character and appearance of the Conservation Area. Such features include traditional windows and doors, traditional shop fronts, front boundaries, tiles entrances and footpaths, chimneys, and roof coverings. The use of concrete roof tiles, artificial slates, uPVC and aluminium windows and doors, cement render and unsuitable modern bricks all serve to erode the distinctive character of the Conservation Area. Similarly harmful are the painting or rendering of fine original brick detail, and the demolition of boundary walls and loss of front gardens to create off-street parking.

In order to preserve and enhance the character and appearance of the Conservation Area, the District Council will, wherever possible, seek to prevent inappropriate development from taking place. To this end,

the Council has published design guidance and other advisory material and, as the opportunity arises, will assist with implementing specific projects aimed at enhancing the area.

## 14.3 Design, scale and location of new development



*Good contextual modern design in Stanley Road*

The National Planning Policy Framework (2019) states at paragraph 200 that 'Local planning authorities should look for opportunities for new development within Conservation Areas ... and within the setting of heritage assets to enhance or better reveal their significance. Proposals that preserve those elements of the setting that make a positive contribution to or better reveal the significance of the asset should be treated favourably'.

The question of what constitutes good new design in a Conservation Area such as Felixstowe can present a challenge. Broadly, the Conservation Area is remarkable for its degree of architectural cohesion. There are circumstances where a high quality modern design is acceptable or even preferable, and the success of this has approach has been demonstrated in recent development in Stanley Road, at the Fludyers Arms and elsewhere. Elsewhere, a more traditional and



contextual approach has been successfully adopted, for example in recent developments in the Maybush Lane Character Areas.



*A more traditional, equally successful approach in College Green*

Designing buildings which complement the prevailing architecture is not always easy, particularly where existing buildings abound in expensive and elaborate decorative features. In such circumstances copyism is usually best avoided, although certain characteristics can be used as inspiration – perhaps a high degree of modelling, the use of projecting bays, or a bold scale or character. Materials should be complementary, without necessarily matching. Such an approach can ensure that new design is both creative and contextual. New development should respect the grain of the Conservation Area, preserving building lines, relationship to gardens, street, scale, density and uses.



*Appropriate scale in Hamilton Gardens*

Parts of Character Area 2 (The Cliffs) have seen, both historically and more recently, development of significant scale, up to eight or nine storeys. With the completion of the McCarthy & Stone development in Cambridge Road/Hamilton Gardens, the scope for extending this cluster may now be exhausted, since surrounding sites are occupied by buildings which are positive contributors, and their demolition is unlikely to be approved. The presumption will be that new development should follow the prevailing scale of the Conservation Area and generally not exceed three storeys.

Development of land adjacent to the Conservation Area should always take account of the impact of that development on the setting of the area. Although the Conservation Area boundary represents a demarcation enclosing an area of special architectural or historic interest, changes immediately outside the area can nevertheless have a significant impact on its character and appearance. The setting of the Conservation Area therefore has an intrinsic value, which should be taken into account when proposals which might affect it are being developed.

#### **14.4 Demolition**



*Beach House, hideaway of Wallis Simpson, demolished after fire damage in 1989*

A considerable number of buildings in Felixstowe Conservation Area make a positive contribution to the character and appearance of the area. These are coloured red on the maps showing character features. Demolition of any of these would erode the special status and distinctive character of the town, and undermine the Conservation Area. The National Planning Policy Framework states at paragraph 201 that 'loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area ... should be treated as substantial harm under paragraph 195 (of the NPPF) or less than substantial harm under paragraph 196, as appropriate, taking into account the relative significance of the element affected and its contribution to the Conservation Area ... as a whole'. A brief checklist of characteristics which make a positive contribution can be found in Historic England's *Conservation Area Designation, Appraisal and Management* (2016).

The Council has published criteria for identifying non-designated heritage assets in the District, and will include those identified in this appraisal as making a positive contribution. There will be a presumption in favour of the retention of these assets within the Conservation Area.

#### 14.5 Enhancement and opportunity sites



*Car park at foot of Convalescent Hill*

The quality of the built environment in Felixstowe is generally high, but there are

areas that could benefit from improvement. These are identified in the text of this appraisal. The sites are not necessarily likely to be development sites in the foreseeable future, but are flagged up as opportunity sites so that in that event the opportunity for enhancement may be given full weight. These are suggestions for future reference rather than a planned or specific programme. Sites offering potential for enhancement, either in the form of new landscaping or new development include:

- The Triangle
- Convalescent Hill car park
- Ranelagh Road car park
- The back of Hamilton Road retail premises, facing onto Highfield Road and Victoria Road
- Cardinals Court, Princes Road/Wolsey Gardens (on the edge of Character Area 5 and prominent in the approach to the Conservation Area from the Felixstowe South Conservation Area).
- Bungalows on the north side of Victoria Road in Character Area 4 (but views towards the spire of St John's church should be retained).

#### 14.6 Street furniture and lighting

Insensitively designed and placed street furniture and services can damage the appearance of a Conservation Area. These can include overhead cables and their supporting poles, large modern street lights, standard concrete kerbs, and prominently sited highway signs. As the Shared Space scheme has demonstrated, reduction of street clutter within the Conservation Area can result in considerable enhancement. Wherever possible, such reduction is desirable, including the minimisation of highways signage and the careful consideration of its design to minimise its street scene impact.





*Electricity poles and overhead wires in Beach Road East*

Traffic can also have a major impact upon the character and appearance of a Conservation Area, as can inappropriate car parking. Physical measures to control parking including signage, lining and bollards must be carefully considered to minimise their impact on the quality and importance of open spaces and street scenes, and alternatives should always be considered preferable.

Other measures include the management of A-boards within retail areas to avoid their profusion; and minimisation of the use of planters except where they can enhance a space and avoid creating obstruction or additional clutter. Historic items of street furniture, such as traditional red pillar boxes and telephone kiosks, cast iron street name plates and columnar signposts, should be retained in use and maintained.

#### **14.7 Road and pavement surfaces**

The Conservation Area retains many of its traditional blue Staffordshire kerbs as well as granite setts in some roads and drainage channels and stable pavements across driveways. These should be retained when highway works are undertaken. Road and pavement surfaces should be maintained to a

high standard and any yellow lining done using the lighter and narrower conservation yellow paint. Where there are new proposals for highways works, the quality of materials should reflect and complement the quality and character of the built surroundings of the Conservation Area. Unwelcome street clutter such as bollards, guardrails and excessive line painting should be avoided.



*Granite setts and blue Staffordshire kerb stones in Bath Road*

Changes in pavement surface can appear confusing and piecemeal and the use of contrasting materials within a small area heightens their prominence. A degree of rationalisation and uniformity, while being understated and using materials appropriate to the location would help improve the visual impact of surfaces.

## 14.8 Shopfronts



*A fine architectural design in Hamilton Road, with an unworthy shop front and fascia*

Traditional and high quality shopfronts which make a positive contribution to the retail areas in the Conservation Area are identified in the appraisal. These should be retained. Unsympathetic shopfronts which spread across more than one frontage, or which have unsuitably designed fascias, often internally illuminated, present opportunities for enhancement. The Council has prepared design guidance for shopfronts, signs and advertisements.

## 14.9 Key spaces and routes

Improvements to pedestrian routes that form important links between key spaces will be encouraged. Signage could also be considered to enhance the connectivity of these and other routes, using the traditional pattern of columnar signposts.



*New columnar sign posts in Hamilton Road draw on traditional local style*

Car parks are often unrecognised for the important public spaces that they are and can benefit from enhancements in the less exposed locations such as the introduction of additional trees and planting, attractive boundaries and improvement to linkages from car parks to main streets, including surfaces. Sensitive management of planting is also a key factor in enhancing car parks.

## 14.10 Landscape and trees

The positive management of public gardens and other landscaped and planted spaces in the Conservation Area is a key consideration



in planning-related work. Inappropriate planting (design and species) can detract from the character and appearance of the town. Using plants which are found naturally within the locality and following the guidance of the Suffolk Landscape Character Assessment website ([www.suffolklandscape.org.uk](http://www.suffolklandscape.org.uk)) and the Council's Supplementary Planning Guidance can be useful tools.



*The Triangle*

The key consideration regarding trees is to ensure that the spaces that they need to grow and thrive in are preserved and enhanced. Suitable replacement planting to ensure longevity and succession in the treescape will be encouraged, in addition to the positive management of existing trees. Where space for larger trees is not available, character can be achieved through other species, climbers and distinctive shrubs.

New property boundaries can also provide enhancement, and here the use of materials which are sympathetic to the character of the town should be considered. Walls, fences, railings and hedges (whether native or ornamental) can be carefully chosen to create a sense of local distinctiveness.

#### **14.11 General condition of the area and Buildings at Risk**

The Conservation Area has seen considerable public and private investment in recent

decades, and the general condition of the area is good. At the time of writing, no buildings in the Conservation Area are included in East Suffolk Council's Buildings at Risk Register. However, there are some unoccupied buildings and some showing signs of inadequate maintenance. The exposed marine environment demands vigilance in repair and maintenance. In retail areas such as Hamilton Road, residential use of upper floors will help to address local housing need, bring added life to the town centre, and be conducive to long-term maintenance and repair, and as such will be encouraged by the Council.



*An unoccupied property in Orwell Road*

#### **14.12 Shoreline Management**

The Suffolk coast has always been dynamic. The Shoreline Management Plan 7 (Lowestoft Ness to Felixstowe Landguard Point) identifies the best ways to manage coastal flood and erosion risk, both to people and the developed, historic and natural environment to 2025, 2055 and 2105. The Plan aims to reduce the threat of flooding and coastal erosion to people and their property and also aims to deliver environmental, social and economic benefits. East Suffolk Council is the lead authority for this Plan: <http://www.eastsuffolk.gov.uk/environment/coastal-management/shoreline-management-plans/>

## **Appendix 1: Useful information**

### **Contacts**

Further advice, information and support can be provided by officers of East Suffolk Council:

#### **Design and Conservation Service**

Tel. 01394 444610

[conservation@eastsuffolk.gov.uk](mailto:conservation@eastsuffolk.gov.uk)

#### **Arboricultural and Landscape Manager**

Tel. 01394 444241

[nicholas.newton@eastsuffolk.gov.uk](mailto:nicholas.newton@eastsuffolk.gov.uk)

Further information regarding the Suffolk Historic Environment Record can be found at <https://heritage.suffolk.gov.uk>; by contacting tel. no. 01284 741230 or by emailing [archaeology@suffolk.gov.uk](mailto:archaeology@suffolk.gov.uk).

### **Websites**

Department of Digital, Culture Media & Sport (DCMS):

[www.culture.gov.uk](http://www.culture.gov.uk)

Historic England:

<https://historicengland.org.uk/>

Heritage Gateway (Suffolk Historic Environment Record):

[http://www.heritagegateway.org.uk/Gateway/Results\\_Application.aspx?resourceID=1017](http://www.heritagegateway.org.uk/Gateway/Results_Application.aspx?resourceID=1017)

Institute of Historic Building Conservation:

[www.ihbc.org.uk](http://www.ihbc.org.uk)

Ancient Monuments Society:

[www.ancientmonumentsociety.org.uk](http://www.ancientmonumentsociety.org.uk)

Council for British Archaeology:  
[www.britarch.ac.uk](http://www.britarch.ac.uk)

Gardens Trust:

[www.gardenhistorysociety.org.uk](http://www.gardenhistorysociety.org.uk)

Georgian Group:

[www.georgiangroup.org.uk](http://www.georgiangroup.org.uk)

Society for the Protection of Ancient Buildings:

[www.spab.org.uk](http://www.spab.org.uk)

Twentieth Century Society:

[www.c20society.org.uk](http://www.c20society.org.uk)

Victorian Society:

[www.victorian-society.org.uk](http://www.victorian-society.org.uk)

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## Appendix 2: Glossary of terms

Arts and Crafts: Late C19 European movement led in England by William Morris, which reacted against industrialisation and called for a revival of traditional crafts.

Barge-board: Wooden attachment to the verge of a roof.

Baroque: Style originating in Rome, dominant in England c1700 and revived c1900.

Bay window: Window of one or more storeys projecting from the face of a building.

Casement: Hinged light, usually hung at the side, sometimes top-hung.

Console: A small upright bracket usually carved as a scroll and appearing to support a lintel or cornice.

Cornice: Flat-topped projection with moulded underside at the top of a building.

Coping: A course of flat or weathered stone or brick laid on top of a wall.

Corbel: Projection from a wall designed to support a weight. A corbel course (or corbel table) is a course of masonry supported by corbels.

Dentil: A small square block tightly packed in series, in the cornice of the Ionic and Corinthian orders just above the frieze. May refer to header bricks employed in this way in a band or cornice.

Dressings: Precise work often in a contrasting material, surrounding an opening and protecting the vulnerable parts of an exterior.

English bond: Brick bond laid in alternating courses of headers and stretchers.

Fanlight: The light immediately over a door, can be rectangular, round-headed or semi-elliptical.

Fascia: Horizontal element, e.g. on a shop front.

Fenestration: The arrangement of windows on a façade.

Finial: A terminal feature treated differently from the pier which it surmounts. Described by its form (ball finial, spike finial etc.).

Flemish bond: Brickwork laid in alternating headers and stretchers

Gable: The triangular section of wall supporting a pitched roof.

Gauged brick arch: An arch of bricks radiating from a common centre point, often above doors and windows.

Gault brick: Bricks made of gault clay which produces a smooth heavy yellow brick popular in the mid and later Victorian period.

Gazebo: Ornamental lookout or summerhouse (from Latin 'I shall gaze').

Glazing bars: Wooden or metal bars separating and supporting window panes.

Header: A brick laid flat with its narrow end exposed.

Horned sash window: A window in which the stiles of the upper sash are extended down below the meeting rail as horns.

Hipped roof: Roof without gables in which the pitches are joined along a line which bisects the angle between them.

Key block (key stone): The central element of a masonry arch or its decorative imitation.

Kneeler: The base stone of a gable supporting the parapet.

Lancet window: A single light, usually with pointed arched head.

Lintel: Horizontal beam or stone bridging an opening.

Martello Tower: Circular coastal fort of the Napoleonic period, named after the fortress at Mortella, Corsica.

Moulded brick: Brickwork shaped by hand or in a mould prior to firing to make an architectural feature such as a mullion or a decorative chimney.

Mullion: The upright dividing the lights of a window.

Parapet: A low wall raised above and concealing the eaves.

Orders: Formalised versions of the post-and-lintel construction of ancient Greek and Roman architecture. The five orders are: Doric (Roman and Tuscan), Ionic, Corinthian and Composite.

Pantile: Roof tile of S section.

Pediment: The classical equivalent of a gable, often used without any relationship to the roof, over an opening. Distinguished from a gable by the bottom cornice.

Pilaster: Flat version of a column.

Quoins: Stones either larger than those which compose a wall, or better shaped, usually forming corners. Also the decorative imitation of these stones, e.g. in plaster or material differing from the walls.

Reveal: The part of a window or door jamb which lies beyond the glazing, nearest to the outer face of the wall.

Segmental arches/heads: Usually shallow brick arches with a bottom curve formed from a segment of a circle.

Spandrel: The area between the curve of the arch and the rectangle within which it has been formed.

Stair turret: A projection containing a stair.

Stretcher: A brick laid flat with its long side exposed.

Terracotta: Moulded and fired clay ornament or cladding.

Transom: The horizontal member dividing a light of a window.

Villa: Originally a Roman country house or farm, in C18 England a small country house and in the C19/early C20 a large suburban house.

Queen Anne Revival: Style of the late C19, ostensibly derived from architecture of the time Queen Anne (reigned 1702-07).

Weatherboarding: Wall cladding of overlapping horizontal boards.



### **Appendix 3: Buildings and architects in the Felixstowe Conservation Area included in A Dictionary of Architects of Suffolk Buildings, 1800-1914**

NB Dates generally relate to the date of the drawings, not construction (and not all schemes were realised).

#### **ASH William**

Architect/surveyor to Orwell Park Estate, Nacton

- Princes Road, St John's Vicarage, 1895

#### **BANHAM Francis Easto**

Of Beccles

- Gainsborough Road, RC Church of St Felix and adjoining presbytery, 1911-12

#### **BIGGS Alfred Ernest**

Of London

- Queen's Road, no. 99, 1909

#### **BINYON Brightwen 1846-1905**

Ipswich architect and artist, pupil of Alfred Waterhouse. Practice continued by Frank Brown (qv). E. T. Johns (qv) was a pupil

- Brook Lane, Oxlands, 1891
- Hamilton Road, Bank and shop for Gurney Alexander & Co. (now Barclays Bank), 1895
- Undercliff Road West, winning designs for Winter Gardens and Concert Room, 1897 (not built)
- Victoria Road, Haslemere and Nelholme, 1892
- Wolsey Gardens/Tomline Road, Kiligarth Court, 1892

#### **BISSHOPP Edward Fernley 1850-1921**

Great-grandson of Rev. Thomas Cobbold, articled to F. Barnes of Ipswich and in partnership with him from 1874. Sole practitioner in Ipswich from c. 1877 apart

from a period in partnership with H. M. Cautley (qv) from 1901-13

- Hamilton Gardens, South Cottage, 1888 (additions of 1891)
- Hamilton Road, no. 74 (Stables and groom's accommodation, now shops)
- Undercliff Road East, Suffolk Convalescent Home, 1884, and extensions of 1889-90 (demolished)

#### **BLOMFIELD Sir Arthur 1829-99**

Knighted London architect with Suffolk connections

- Orwell Road, St John the Baptist and St Felix, 1895 and 1898-9 (listed Grade II\*)

#### **BRAND Walter 1873-1958**

Ipswich architect, articled to Brightwen Binyon (qv)

- Hamilton Gardens, nos. 9 and 10, 1909

#### **BROWN William B.**

London surveyor

- High Beach, Coachman's House and Stables, 1891
- High Beach, nos. 3-9, 1892

#### **BROWN William Henry**

Ipswich architect and surveyor

- Undercliff Road East, Fludyers Arms, 1898

#### **BROWN & BURGESS**

Ipswich partnership of H. Frank Brown (1859-1929) and George Hastings Burgess (1870-1944), from 1897

- Leopold Road/Wolsey Terrace, Brantover (additions), 1905-6

#### **BROWN & CORDER**

Ipswich partnership of H. Frank Brown (1859-1929) and J. S. Corder (qv)

- Beach Road East, pair of houses for FLS, 1889

**BUTTERWORTH James 1831-1916**

Of Ipswich and Felixstowe, onetime Surveyor to the Ipswich and Suffolk Freehold Land Society

- Bath Road, no. 1, 1890
- Beach Road, Stables, 1892
- Berners Road, no. 9, 1890-1
- Cobbold Road, no. 28, 1889
- Constable Road, house for A. J. Jackson, builder, 1892
- Orwell Road, nos. 14-16, 1890
- Orwell Road, no. 27 (alterations), 1889
- Victoria Street, nos. 22-24, 1891 (demolished)

**BUXTON William Henry 1852-1940**

Prolific builder and architect of Felixstowe

- Beach Road East, nos. 2-4, 1901
- Beach Road East, large detached house for J. M. Curtis, 1902
- Brook Lane/Beach Road East, nos. 64 and 66, 1901
- Brook Lane/Beach Road East, coach house and stables for W. G. Clarke, 1904 and 1910
- Cobbold Road (north side), large 6-bedroom house for W. R. Andrews, 1912
- Constable Road, Two 2-storey houses for John Sawyer and Oscar Allen, 1894
- Constable Road, Cottage Hospital, 1909
- Felix Road, nos. 42-46, 1898-9
- Gainsborough Road, no. 15, large detached house for J. Herbert, 1898
- Gainsborough Road, nos. 26-32 and Felix Road, no. 48, 1898
- Gainsborough Road, detached house for J. Sawyer, 1898
- Hamilton Gardens/Chevallier Road, Cliff House, 1905
- Hamilton Road/Cobbold Road, Hamilton Hotel, for J. D. Cobbold, 1896
- Hamilton Road/Cobbold Road/Victoria Street, garage, shops and houses, 1910

- Hamilton Road, no. 6 (shop premises for Spencer, Santo & Co., builders), 1900
- Hamilton Road, nos. 36-38 (shops and houses for Spencer, Santo & Co.), 1902
- Highfield Road, 2 semis with attics for R. W. Pratt, 1897
- Highfield Road, no. 6, c.1905
- Leopold Road, large 8-bed detached house for W. H. Stevenson, 1907
- Orwell Road, nos. 22-26, shops with flats above, 1902
- Orwell Road/Victoria Street, 3 storey house with ground floor shop, 1902
- Orwell Road/Queen's Road, no. 57, 1904
- Queen's Road, two 2-storey houses (now The Brook Hotel), 1906
- Quilter Road, 2-storey house for T. Everard, 1900
- Quilter Road, 3-storey house for A. W. Thurston, 1901
- Quilter Road, nos. 41-49, 1904
- Ranelagh Road, nos. 72-90, 1903
- Ranelagh Road, nos. 105-115 and Gainsborough Road, nos. 4-8, 1900
- Undercliff Road, detached house for W. Journeaux, 1894
- Victoria Parade (Hamilton Road), shops with accommodation over, 1897
- Victoria Street, nos. 1-5, 1903
- Victoria Street (Victoria Mews), workshop 1902, alterations to form dairy with stables and coach house, 1912
- Victoria Street, no. 20

**CAUTLEY Henry Munro 1875-1959**

Ipswich architect, articulated to E F Bisshopp (qv) and in partnership with him 1901-13. Diocesan Surveyor of St Edmundsbury and Ipswich, and an authority on Suffolk churches

- Undercliff Road East, Bartlet Convalescent Home, 1923-6 (listed grade II\*)



**CORDER John Shewell 1856-1922**

Worked in the offices of Frederick Chancellor and George Sherrin before setting up in practice in Ipswich. Briefly in partnership with Frank Brown (qv Brown & Corder) but worked mainly on his own. Built many banks and hotels. An antiquary and authority on timber framed buildings

- Barton Road, no. 3, The Manse, 1895
- Berners Road, pair of houses adj. no. 44, 1895
- Golf Road, Lodge to Martello Place, 1901
- Hamilton Gardens, South Beach Mansion (additions for Hon D. Tollemache), 1900
- Maybush Lane, Northcliffe (alterations and additions), 1895 and 1898
- Orwell Road, house for A. E. Sidgewick, 1907
- Orwell Road, Convent of Jesus and Mary (alterations and additions), 1912
- Quilter Road, no. 3, 1892
- Victoria Road/Tower Road, house for Messrs Bugg and Jolly, 1892
- Wolsey Gardens, no. 9, The Rookery (additions), 1907 (demolished)

**COTMAN Thomas William 1847-1925**

Nephew of the artist John Sell Cotman, office in Ipswich, retired to Quilter Road, Felixstowe in 1913

- Bath Hill, Bath Hotel (alterations and additions), 1892 and 1905
- Bath Road, Stables and Coach House to Bath Hotel, 1905 (listed grade II)
- Beach Road, house and stable for Miss Babbington, 1893, extended 1901
- Beach Road East, no. 19, Atoll House, 1893
- Bent Hill/Undercliff Road West, Grand Hotel (additions) 1901-02
- Brook Lane, 36-42, 1891
- Brook Lane, Beach House, remodelling for his own occupation, 1893 (demolished)

- Cobbold Road, Balmoral Hotel (Felix Hotel, Harvest House), 1900-03 (listed grade II)
- Hamilton Road, no. 33, Bank for Bacon, Cobbold & Co. (now Lloyds Bank), 1893
- Maybush Lane, Cranmer House, 1885 (listed grade II)
- Ranelagh Road, alterations to premises of Messrs Cuckow & Sons, 1903
- Undercliff Road East, stable block to Fludyers Arms Hotel, 1904

**DANCASTER J.H.**

Architect of Kennington, London SE

- Highfield Road, terrace of 14 2-storey houses, 1902
- Victoria Parade, 2 shop premises, 1902

**EADE William 1841-1927**

Ipswich architect, in partnership with E. T. Johns (qv) in 1889

- Orwell Road, nos. 43-49, 1889
- Undercliff Road, two large semi-detached houses, 1883

**EADE & JOHNS**

Ipswich partnership from 1889 of William Eade (qv) and Edwin Thomas Johns (qv). In 1905 Johns' nephew Martin Johns Slater became a partner

- Hamilton Gardens, no. 5a (Seagull Cottage), extended to Ranelagh Road frontage, 1907
- Hamilton Road, no. 35 (major alterations and refronting), 1902
- Hamilton Road, no. 43 (major alterations and refronting), 1905
- Orwell Road/Hamilton Road, Wesleyan Chapel (Trinity Methodist Church), 1895
- Orwell Road, no. 44, 1900
- Orwell Road, no. 46, 1900
- Orwell Road, no. 49, 1898
- Princes Road, nos. 73-73a, 1893
- Princes Road, house for W. E. Croft, 1896

- Ranelagh Road, conversion of old water tower to cottage, 1900
- Tomline Road, large Jacobean style house, 1894
- Tomline Road/Orwell Road, n.d., could be no. 48 but more likely 51 opposite
- Tomline Road, nos. 53 and 55, 1907
- Tomline Road, no. 63, Manse to Presbyterian church, 1903
- Victoria Road, Savile Court, 1892
- Wolsey Gardens/Stanley Road, House for T. Ward, 1891 (now western half of Waverley Hotel)
- Undercliff Road, detached house for George Carr, 1894
- Undercliff Road East, Beachcote, 1889
- Road leading to the Bath Hotel and the church, large pair of semis, 1889

#### **HORTON G.W.S.**

Surveyor

- Undercliff Road West, Local Board Offices, 1891

#### **JENNINGS E.C**

Surveyor of Bent Hill, Felixstowe

- Cobbold Road, nos. 50-52, 1898
- Constable Road, house for G. H. Jackson, 1893
- Felix Road, no. 1 and nos. 30-32 Cobbold Road, c1899-1900
- Quilter Road, nos. 20-22, 1897

#### **JOHNS Edwin Thomas 1862-1947**

Architect and artist of Ipswich. Completed articles to William Eade (qv), his assistant from 1884. 1887-9 assistant to Brightwen Binyon (qv). 1889-1912 in partnership with Eade (Eade & Johns), and in 1921 with his nephew Martin Johns Slater (Johns & Slater). Retired 1931.

- Ranelagh Road, Congregational Church, 1913

#### **LEIGHTON George William**

Architect of Ipswich and Felixstowe

- Bath Road, no. 39, 1898
- Bath Road (west side), detached house for J R Ajax, 1901
- Chevalier Road/Brownlow Road, Castle Lodge, 1904
- Constable Road, no. 3, 1904 (now part of General Hospital)
- Gainsborough Road, house on narrow site next to Eltham Villa, 1903
- Hamilton Road, nos. 22-26 and Orwell Road, no. 21, 1895
- Queens Road/Orwell Road, two houses for F. Cross, 1903 and 1907
- Orwell Road, house for F. Cross, 1897
- Orwell Road/Tomline Road (51 Orwell Road?), for himself, 1898
- Orwell Road, no. 55 (59?)/Princes Road, no. 87, porch to 87 built 1894
- Ranelagh Road, nos. 71-73, 1898
- Tomline Road, Presbyterian Church, 1899

#### **MAY Edward Ernest 1858-1938**

Of Colchester and London

- Felix Road, nos. 12-14 (Lennox Villas), 1894
- Leopold Road, house for S. Alexander, 1912
- Quilter Road, no. 2, 1894

#### **MONTGOMERY A**

- Bath Road, no. 4, 1913

#### **PARKINSON Henry Hollinworth**

Civil engineer of London SW

- Hamilton Road, 36-54, 1891
- Orwell Road, 5-11, 1891
- Undercliff Road West, nos. 97-99, 1891-2

#### **RADFORD John Charles**

Architect and surveyor of London SW



- Undercliff Road, Terrace Gardens and pavilion, 1909

### **SAVILLE J**

Of London

- Queens Road, Reade House (no. 108), 1893 (listed grade II)

### **SCHULTZ Robert Weir 1860-1951**

Noted London-based Arts and Crafts architect associated with W. R. Lethaby and the Art Workers' Guild

- Maybush Lane, The Lodge (Cranmer House), terraced gardens, 1902

### **THORP William Henry 1852-1944**

Architect of Leeds

- Queens Road, no. 105, The Gables, 1890

### **TREADWELL & MARTIN**

Major London commercial practice

- Wolsey Gardens, Kiligarth (alterations), 1889

### **WATLING H. Steward**

Architect of Dovercourt, with an office in Felixstowe

- Gainsborough Road, Weekend House for W G Harris, 1909
- Queens Road, detached house for W G Johnson, 1906

### **WOOD Joseph**

Of Ipswich

- Gainsborough Road, no. 33, 1900

### **WRIGHT Henry John 1849-1924**

Architect and surveyor of Ipswich

- Bath Road, nos. 33 and 35, 1899
- Cobbold Road, no. 22, 1892
- Constable Road, Cottage Hospital, 1909 (competition design?)

- Constable Road, nos. 8-24 and Barton Road, no.1, 1891
- Leopold Road, no. 28, 1901
- Montague Road, Pavilion for Ranelagh Gardens, 1899 (demolished)
- Orwell Road, no. 19, shops and Oddfellows Hall, 1891
- Princes Road, no. 58, 1900
- Princes Road, St John's Parish Hall, 1900
- Queens Road, no. 96, 1900
- Queens Road, nos. 98 and 100, 1897
- Quilter Road, nos. 5 and 7, 1894

### **WRINCH Raymond Cyril 1878-1935**

Ipswich architect, articulated to E F Bisschopp (qv), own practice from 1901

- Bath Road, no. 20, 1913
- Hamilton Road, shop premises, 1914