

# Aldeburgh

## Conservation Area Appraisal

### Supplementary Planning Document

December 2013



On 1 April 2019, East Suffolk Council was created by parliamentary order, covering the former districts of Suffolk Coastal District Council and Waveney District Council. [The Local Government \(Boundary Changes\) Regulations 2018](#) (part 7) state that any plans, schemes, statements or strategies prepared by the predecessor council should be treated as if it had been prepared and, if so required, published by the successor council - therefore this document continues to apply to East Suffolk Council until such time that a new document is published.



## References

A Survey of Suffolk History, Suffolk Record Office, Wendy Goult

AONB management plan 2013-2018 (online available from:

<http://www.suffolkcoastandheaths.org/about-us/aonb-management-plan/management-plan-consultation-2013-18/>

Aldeburgh, Aldeburgh Society, Elizabeth Chesterton

An Historical Atlas of Suffolk, David Dymond and Edward Martin, Suffolk County Council Planning Department, Suffolk Institute of Archaeology & History, 1988

Architectural guide to Cambridge & East Anglia since 1920, Charles McKean 1982

DCLG 2012, National Planning Policy Framework, HMSO

Dictionary of Architects of Suffolk buildings 1800-1914 Brown, Haward & Kindred 1991

Dictionary of British Architects 1600-1840 Howard Colvin, Yale, 1995

Domesday Survey Parts 1 & 2 Suffolk, Edited by John Morris and Alex Rumble, Phillimore, Chichester, 1986

Historic Towns of East Anglia: David Lloyd; Victor Gollancz 1989

The National Heritage List for England, English Heritage (online available from:

<http://www.english-heritage.org.uk/professional/protection/process/national-heritage-list-for-england/>)

Suffolk Coastal District Council and Waveney District Council 2011 *First Review of Shoreline Management Plan Sub cell 3c Lowestoft Ness to Landguard Point*

Suffolk Houses, Eric Sandon, Baron Publishing, Woodbridge 1977

The Buildings of England-Suffolk, Nikolaus Pevsner and Enid Radcliffe 1975

The Suffolk Guide, Norman Scarfe 1988

The Victoria History of the County of Suffolk, Volume 1, 1907

Oxford Dictionary of English Place Names AD Mills 1998

**Public Consultation:** this took place between 28th June and 27th September 2013 and included:

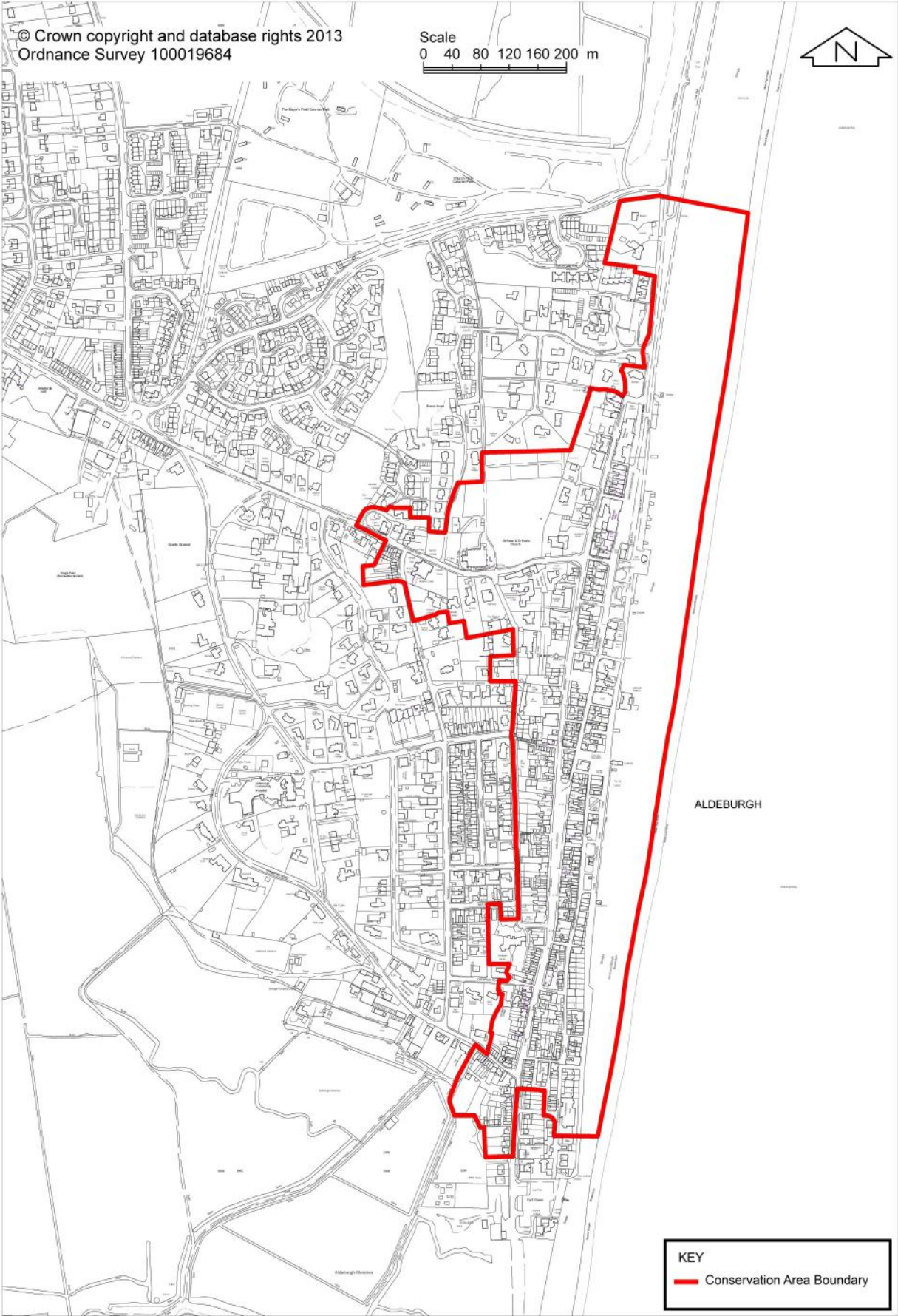
- All building owners/occupiers were written to advising them of the consultation and providing a weblink to the appraisals and offering to send printed copies on request;
- Affected Ward Members were invited to comment;
- The Town Council was written to with several printed copies of the draft appraisal provided and a weblink to the Council's website for downloading;
- The draft appraisal was placed on the Council's website for downloading;
- A press release was issued;
- Posters were supplied to the Town Council for display on noticeboards;
- Printed copies were available for inspection during office opening hours at the Council's planning helpdesk and printed copies were furnished to the public on request;
- Monthly adverts were placed in the East Anglian Daily Times promoting the consultation and providing contact details;
- And invitations for responses were sent, alongside printed copies, to the following bodies:

- o Suffolk Preservation Society
- o Suffolk Preservation Society: Suffolk Coastal Branch
- o Suffolk County Council Archaeology Unit
- o Suffolk Coast and Heaths AONB Unit
- o Aldeburgh Society

A total of 14 responses were received which led to 41 additions, amendments and alterations to the draft appraisal, summary map and management plan prior to adoption in December 2013.

<b>References</b>	<b>2</b>		
<b>CONTENTS</b>	<b>3</b>		
<b>Conservation area map</b>	<b>4</b>		
<b>Introduction</b>	<b>5</b>		
<b>1 Planning policy context</b>	<b>6</b>		
<b>2 Summary of special interest</b>	<b>7</b>		
<b>3 Assessing the special interest</b>	<b>8</b>		
Location and setting	8		
Historic development and archaeology	9		
Prehistory-Roman and Saxon	9		
13 <sup>th</sup> - 16 <sup>th</sup> centuries	9		
18 <sup>th</sup> century	10		
19 <sup>th</sup> century	10		
20 <sup>th</sup> century	11		
Archaeology	12		
Traditional building materials	13		
Boundary Walls	15		
Historic street surfaces & street furniture	16		
Traditional shopfronts	17		
Contribution of green and open spaces	18		
Plan showing relationship of buildings to open space	20		
Key Views and Landmarks	21		
Conservation Area details (pictures)	22		
<b>4 Character Area Appraisal</b>	<b>23</b>		
Character Area Map	24		
<b>5 Character Area 1: Church walk</b>	<b>25</b>		
Past and present	26		
Buildings			
Victoria Road and Alde Lane	26		
Church Walk	27		
Church, Churchyard & Church Close	28		
<b>6 Character Area 2: Crag Path</b>	<b>31</b>		
Past and present	32		
Buildings			
Brudenell Street	33		
Crabbe Street - East	34		
Crabbe Street - West	36		
King Street - East	37		
King Street - West	38		
Hertford Place	42		
Crag Path	42		
		<b>7 Character Area 3 High Street</b>	<b>49</b>
		Past & present	50
		Buildings	
		Champion Road	50
		High Street - West	50
		High Street - East	57
		Park Road	65
		<b>8 Character Area 4: Market Cross Place</b>	<b>67</b>
		Past and present	68
		Buildings	
		Wentworth Road	68
		Market Cross Place	70
		<b>9 Character Area 5: The Beach</b>	<b>73</b>
		Past and present	74
		Buildings	74
		<b>10 Conservation Area Management Plan</b>	<b>76</b>
		Alterations to existing buildings	76
		Design of new development	77
		Conservation area boundary	77
		Demolition	78
		Proposed enhancements	78
		Key spaces and routes	79
		Green and open spaces	79
		Landscape and trees	79
		Contacts	79
		Copyright	79
		<b>APPENDICES</b>	<b>80</b>
		<b>Appendix 1</b>	
		Architects in Aldeburgh noted in 'A Dictionary of Architects of Suffolk Buildings, 1800-1914'	80
		<b>Appendix 2</b>	
		Historic Associations - People	80
		<b>Appendix 3</b>	
		<b>Character Area Maps</b>	
		Aldeburgh (North)	81
		Aldeburgh (South)	82

Aldeburgh Conservation Area





## Introduction

There are currently thirty four conservation areas in the Suffolk Coastal District. The identification and protection of the historic environment is an important function of the planning system and is done through the designation of Conservation Areas in accordance with the Planning (Listed Buildings and Conservation Areas) Act 1990.

The Aldeburgh Conservation Area was first designated in 1970 and extended in 1998. Designation introduces additional planning controls over the demolition of buildings; over minor development and over the protection of trees. It is not intended that this will prevent development or stifle the area's economic potential though it may mean a requirement for more exacting standards of design for alterations and new development.

Having designated a conservation area the District Council has a duty to review the conservation area and having consulted the local community, to draw up proposals for its preservation and enhancement. A review of the conservation area boundary has not been undertaken as part of this appraisal.

This appraisal examines Aldeburgh under the suggested framework set out in English Heritage's 'Understanding Place: Conservation Area Designation, Appraisal and Management' (2011 rev. June 2012).

This Conservation Area Appraisal provides and identifies particular features which contribute to and justify its status. This includes:

- a definition of the special character of the conservation area through its particular qualities: layout, uses, architecture, setting, open spaces, topography and archaeology;
- a description of the area's history, development and current status;
- a guide to managing future change.



*Aldeburgh High Street in 1896*

## 1 Planning Policy Context

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'. They are to be valued and protected as an important part of our cultural identity. They contribute in many ways to our understanding of the present and the past and add quality to our lives and are of importance to tourism. They 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 their 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.

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 their 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 elements of the historic environment is set out in current National Planning Policy Framework (NPPF), 'Conserving and Enhancing the Historic Environment', which makes it clear that there must be the means available to identify what is special in the historic environment.

At the District and local level, the Suffolk Coastal District Local Plan recognises that development within conservation areas will need to accord with the requirements of the Planning (Listed Buildings and Conservation Areas) Act 1990. The Core Strategy of the Local Plan contains an objective 'to maintain and enhance the quality of the distinctive natural and built environment'. The Core Strategy also provides general advice supporting the retention and enhancement of Conservation Areas whilst minimising any significant adverse impact upon them.

The Suffolk Coast and Heaths Area of Outstanding Natural Beauty, in which Aldeburgh is situated, includes as one of its aims in the 2013-2018 Management Plan, to "conserve the historic resources of the area including landscapes, archaeology and the built environment".



*Local Distinctiveness on Crag Path*



*Local Distinctiveness in Aldeburgh, Moot Hall and Market Cross Place*

Strategic policies, in line with NPPF and guidance from Natural England, preclude development which would have a significant impact on the AONB unless the overriding national need for such development in a particular location can be demonstrated and no alternative site is available. The AONB also encompasses much of Suffolk's Heritage Coast, an area defined by Natural England as 'beautiful, undeveloped coastline' and managed to conserve natural beauty and improve accessibility for visitors.

The Suffolk coast is dynamic and has always evolved. The Shoreline Management Plan identifies the adopted intent of management for the Suffolk coast and coastal settlements over the next three epochs (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.





*Aldeburgh's coastal setting with its wide and gently shelving beach open to the east, and enclosed to north, west and south by estuarine marshes.*

## 2 Summary of Special Interest

Aldeburgh is a popular, small east coast sea side holiday town of wide-ranging cultural significance. It is set in a low flat landscape, level with the beach, with the estuarine grazing marshes and mudflats of the River Alde on three sides and the sea to the east.

The river estuary provided a safe haven first for Roman & Saxon settlers and subsequently the medieval town which prospered through trade, fishing and boat building. The church of St Peter & St Paul, set on top of the cliff and built in the early 16<sup>th</sup>-century, is a testament to the mercantile wealth and generosity of the town's inhabitants. There followed a period of decline in the latter part of the 17<sup>th</sup>-century due in part to the silting up of the haven.

Fortunes revived during the 19<sup>th</sup>-century when local industries, including fishing, flourished and as a consequence of the growing popularity of sea bathing. The aristocracy built substantial villas, when there followed a period of rapid growth and rebuilding in the early 20<sup>th</sup> century.

The old town was built on a narrow strip of land between the sea and a low cliff. Coastal erosion has meant that there are few buildings built

before 1800 remaining in the town.

Development took place along four roads running nearly parallel with the edge of the beach. The rows are closely spaced and populated by houses built either on a village scale or a town scale. The house plots are narrow so redeveloped houses tend to be tall and narrow. Many of the buildings have been painted with bright pastel shades of masonry paint with a riotously cheerful result. There is not a great deal still visible of the gault brick and red brick with which the town is built.

The streets are straight and enclosed on two sides, with pleasant long views from within. The best views are seen looking up and down the principal streets, from the top of the Town Steps, from The Terrace looking east and on the beach or Crag Path looking north or south. The cottages are modest and small scale. The lodgings, boarding houses and dwellings are larger, and frequently have one or two storey canted bay windows and balconies with timber balustrades. There are boat yards and recreational sailing on the River Alde south of the town. The town has an international reputation for music, associated with the Aldeburgh Festival which began in the town.

### 3 Assessing the Special Interest

#### Location and Setting

Aldeburgh is a small east coast seaside town, on the edge of the North Sea, 23 miles north of Ipswich, 15 miles north of Woodbridge, 7 miles east of Saxmundham, 5 miles north of Orford and 92 miles north of London. The nearest station on the Lowestoft to Ipswich rail line is Saxmundham. The A12 trunk road between Ipswich and Great Yarmouth is at Farnham 10 km distant. There is a coastal path to the Martello tower at Slaughden 0.5 km to the south of the town and north to Thorpeness 3 km distant. Aldeburgh is a popular holiday resort, with hotels, boarding houses and self catering accommodation. Fishing boats are pulled up on the shingle beach from where fish is sold in season. The High Street contains a diverse range of shops and provides ample opportunities for leisure shopping.

The ancient town occupied a long straight strip of land level with the beach between the sea and the low sandy cliff to the west. 19<sup>th</sup>-century expansion occupied the top of the cliff and the land to west, extending further west and north-west in the 20<sup>th</sup>-century. To the east across the sandy beach is the view of limitless sky and wide expanse of sea to the horizon. To south and west another vast space; the flat grassland landscape of the Aldeburgh and Sudbourne marshes, and the sleepily winding, mud coloured River Alde.

Between the marshes and the town is Fort Green with its former corn mill, and the masts and yards of the boatyard and yacht club. In the distance, an open invitation for a walk, is the silhouette of the Martello Tower CC.

To north of the town is open grazing marsh and to north-west, fringed by the golf club. There is



*Estuarine marshes of the River Alde*



*Aerial View of Aldeburgh (2007)*

another huge view to north, across an open landscape to Thorpeness and beyond. From here the church tower of Thorpeness is visible, together with the white dome of Sizewell B, 6 km to the north.

The parish lies within the Suffolk Coasts & Heaths Area of Outstanding Natural Beauty. The AONB web site describes it as follows:

*"The AONB consists of a mosaic of different habitats: farmland; heathland; ancient woodland; commercial forestry; reed beds; estuaries; grazing marsh; small towns and villages; low, crumbling cliffs and shingle beaches - a rich mixture of unique and vulnerable lowland landscapes, many of which are under pressure of change."*



## Historic Development and Archaeology

### Prehistory, Roman & Saxon

Three main stages of growth of the town have been identified in previous studies; these are the ancient 'Seaport' period of the 16<sup>th</sup> and 17<sup>th</sup> centuries; the 'Garrett Era' of the mid-19<sup>th</sup> century; and the 20<sup>th</sup>-century town. The extent of the conservation area covers the area of the ancient sea port period and a small strip of the mid-19<sup>th</sup> century period on the east side of The Terrace, in Church Walk and Alde Lane.

6,000 years ago the sea was a few kilometres distant to the east. As the sea level rose with the melting of glaciers, the coast line receded to its present position. Barrows and ring ditches occur along the river valley, evidence for Bronze Age activity about three thousand years ago. In the 7<sup>th</sup>-century BC, there were two tribes of Iron Age people living in Suffolk; Iceni and Trinovantes and the dividing line between their territory was drawn from Newmarket, along the Alde and through to Aldeburgh. The Aldeburgh folk lived on the Iceni side.

The spelling of the town's name in the Domesday book of 1086 was Aldeburc, meaning 'old or disused stronghold'. Constructed from Old English (e)ald + burh. The River Alde was given its name by association with the place name. The inference is that there was a defensible settlement here long before William conquered England. There are enough Roman

archaeological finds to suggest that they had a presence in the vicinity. There was a scatter of Roman farmsteads in the area and possibly even a stronghold.

Their culture was superseded by Anglo Saxons, who left evidence for their passing in major ship burials at Sutton Hoo and Snape. Their successors chose sites and probably built timber churches in all Suffolk settlements, there being 400 recorded in the Domesday Book.

Aldeburgh was on a peninsular with the river haven to north and its estuary to south. The tides and currents and storms along the East Anglian coast shifted the shingle, closing the inlet and depositing a long shingle bank from Aldeburgh to Orford. Material for the shingle bank was washed away by the strong southerly currents that eroded the coast, causing the town to retreat and new streets to be built, parallel to the beach. It is thought that when built that Moot Hall was some distance from the sea, and now it is almost on the beach.

### 13<sup>th</sup>-16<sup>th</sup> Centuries

In the 13<sup>th</sup>-century, Dunwich was the principal port on the Suffolk coast, though its fortune declined when tide and storms caused its haven to silt up. This was Aldeburgh's opportunity, and its haven north of the town opened up. Norman Scarfe (The Suffolk Guide) refers to 'two long lost harbours' within the mile of the town's north-south streets, and another quay to the north, 'more important in the town's Tudor heyday,



*Appleton's map of Aldeburgh and Slaughden in Armada year 1588 (Detail)*



*St Peter and St Paul, Aldeburgh Parish Church (Early 16th-century)*

flanked a big southward extension of Thorpeness Mere'.

The town rose to prominence from about 1300 and thrived on coastal trade, on fishing and boat building; earning its merchants sufficient surplus to rebuild the parish church. St Peter and St Paul, Aldeburgh Parish Church was rebuilt in a single phase in a late Perpendicular style between 1525 and 1530.

A further sign of 16<sup>th</sup>-century prosperity is Moot Hall, a meeting room for the town's council, built c.1529, the date on which the town received its first charter. A charter for a Wednesday market was granted in 1547 and a Saturday market in 1568. Aldeburgh held the rights to hold two fairs prior to 1759.

The Hearth Tax returns of 1674 indicate the onset of industrial decline, when between 26% and 50% of the 200-300 households recorded in the town were exempted as 'too poor to pay'. The poverty in the town was due to the decline of



*The Moot Hall of c1529, evidence of 16th-century prosperity*

herring fishing and boat building. There had been up to 1500 employed in fishing, which had fallen by half by 1800. The boat builders yards in Woodbridge, Ipswich and Aldeburgh were all in estuarine locations, where large ships for the Navy could be constructed. Silting up of the shipping channels and a decline in demand for ships caused the East Anglian industry to decline, when, the Johnson family, who had built ships on the Alde moved for better conditions to Blackwall on the River Thames.

### **18<sup>th</sup> Century**

In Georgian times, Aldeburgh was small and poor, when some of the unemployed sea men took up smuggling. The Napoleonic War gave rise to fears of invasion from the Low Countries and the need to provide coastal defences. Regiments of soldiers were garrisoned in coastal towns, including one at Woodbridge and a string of gun emplacements known as Martello towers were built from Rye to Aldeburgh in the late 18th and early 19th centuries. The most northerly, built largest and last was Tower CC at Slaughden, one kilometre south of the town.



*Crespigny House*

Sea bathing became fashionable towards the end of the 18<sup>th</sup>-century. Titled families, encouraged by the Hanoverian craze for the sea, began to recognise Aldeburgh and preferred it to the crowded beaches of the South Coast. Sir Claude de Crespigny, a well known Huguenot, built a mansion on the high ground above the Old Town in 1755. The first Marquis of Salisbury built the Casino in Church Walk in 1810. Adair Lodge was built for Sir Shafto Adair of Flixton Hall at about the same time.

In the 1780s what is now the A1094 main road was constructed by the Aldeburgh Turnpike Company, considerably improving access to the town and also the racecourse at Snape.





*19th-century holiday homes in Market Cross*

### 19<sup>th</sup> Century

The town's economy began to revive in the 19<sup>th</sup>-century as a 'watering place', due to the popularity of its healthy and perhaps astringent environment. In 1860 the railway came to Aldeburgh, operated by the East Suffolk Railway which was of great economic benefit to the town, not closing until 1966. By 1860 there were several hotels, fifteen lodging houses and over 50 boarding houses. The White Lion had grown steadily from a 17<sup>th</sup>-century core, being re-fronted in 1840 and then absorbing the neighbouring houses.



*The North Lookout Tower*

The old town of Aldeburgh was on the beach, between sea and a low cliff, and steps were built to the top of the cliff at the end of the 18<sup>th</sup>-century when houses in the lower part of the town were being lost to the sea. In c. 1870, a strong brick retaining wall was built uniting walls already supporting the major cliff top houses, and the steps were widened in 1880.

There were two rival fishing and pilotage groups needing to be first to send pilots out to large



*Uplands House, Victoria Road*

ships entering the Thames Estuary from the north. They may also have had salvage rights for vessels wrecked on the beach, possibly together with Leiston Abbey. Each built a look out tower on the edge of the beach.

The Garrett family were blacksmiths and ironfounders with works in Wickham Market, Woodbridge and Leiston. Richard Garrett left Woodbridge and came to Leiston in 1788 as a Blacksmith. Richard's grandsons successfully expanded the enterprises they inherited, Balls Garrett proprietor of the Medway Ironworks at Maidstone, Newson at Snape Maltings and Richard who expanded the business in Leiston, making agricultural implements for the agricultural industrial revolution. Richard's daughter Elizabeth Garrett Anderson was mayor of Aldeburgh in 1908 and was the first woman doctor in England. Her sister, Dame Millicent Fawcett, was a campaigner for the emancipation of women. They lived at Uplands House, Victoria



*The Jubilee Hall, Crabbe Street Road.*

### 20<sup>th</sup> Century

During the Second World War substantial beach defences against invasion were built because the Alde was seen to be of significant strategic advantage. This included concrete tank blocks,



*Lifeboat Station , Crag Path*

defensive ditches and gun emplacements. A wartime defensive battery was mounted at the southern end of Crag Path in 1940 and removed in 1946. The town was bombed in 1942, when 101 High Street and the adjoining Post Office were seriously damaged.

Lord Benjamin Britten came from Lowestoft and moved to Aldeburgh with Sir Peter Pears and in 1948 with local support and the newly-formed Arts Council, inaugurated the Aldeburgh Festival. Performances were given in the Jubilee Hall. The new Lifeboat Station was built in 1994 to replace the smaller older one. The new station gave cover for the first time to the boat and tractor. It was built using part of the bequest of Mrs Eugenie Boucher who had died in 1992 and designed by Tim Buxbaum when at Mullins Dowse Architects of Woodbridge.

### **Archaeology**

The earliest find within the Conservation Area is that of a flint scraper found in the garden of the coastguard station, identified as being from Early Neolithic to Early Bronze Age, now in the Ipswich Museum (IPSMG, card 959-181, 1959).



*Aerial Photo 1942—RAF Photography (© English Heritage NMR)*

Excavation at Barbers Point 2½ km west of Aldeburgh found evidence for Roman and Saxon activity. Finds of Samian Ware provided evidence for Roman activity and a number of Christian burials and post holes indicated an Early Christian community with a church, (probably Saxon). There may have been a Roman port at the river mouth and another small Roman settlement three miles along the north bank of the river at Barber's Point. Two churches and 60 acres were listed under Aldeburgh in the Domesday Survey, probably the predecessor of St Peter and St Paul's and the former St Mary's at Hazlewood. Various finds of scatters of pottery indicate contemporary occupation sites.

The Suffolk Historic Environment Record is the definitive record of the known archaeology of the modern county of Suffolk and records 206



*Rare view of Aldeburgh pier, c.1880*

entries for Aldeburgh. Included is the Pre 1779 coastal barracks at Gun Site, listing both documentary and extant evidence of a building and battery.

The listing also includes a number of wrecks and a large number of second world war coastal defence works including pill boxes, gun emplacements, slit trenches and barbed wire entanglements. This includes the site of a Second World War heavy anti aircraft (Diver) battery in the Diver Strip of Aldeburgh, armed with four 3.7 inch guns and Radar. Aerial photography from 1997 shows that the site is occupied by housing and a seafront area and no features of the battery remain.

There is also archival photographic evidence that a pier was built opposite Moot Hall between 1876 and 1878. The pier was planned to a length of 567 feet however only half was built and not long after it suffered considerable damage from a ship collision. It is thought to have been demolished by 1909 after it had become an 'unsightly' feature along the coastline.

Suffolk Historic Environment Record:  
[www.heritagegateway.org.uk/Gateway/chr](http://www.heritagegateway.org.uk/Gateway/chr)



### **Traditional Building Materials**

Materials used for building locally are derived from the heavy boulder clay which covers much of the County. Flint is found within the clay which also supported woodland hardwoods. A weak sedimentary rock called septaria is quarried along the east coast.

The nearby Reade's Brickworks was shut in 2011 after 350 years of brick production on the site. They produced Suffolk Red Facing bricks which are seen used throughout the town and the locale. Boards for floors and walls may have been locally sourced from nearby woodlands though it may also have been obtained by importation from European forests and landed via Slaughden Quay.

Roofs are covered by hand made red clay plain tiles, red clay pantiles, black glazed pantiles, half Roman tiles, Welsh slate and occasionally Westmorland Slate. Walls are built with timber-frames, in-filled with hazel wattles and clay daub; covered in lime render and painted with lime wash. Also indigenous to Suffolk is painted render or stuccoed masonry on brick or flint. Walls can be built with red brick, gault brick, beach cobbles, knapped flint and white lead paint or black tar on weatherboard.



*Plain tiles*



*Slate with red clay cresting*



*Pink painted brick & black glazed pantiles*



*Colour washed lime render on timber frame*



*Pantiles*



*Beach cobbles*



*Knapped flint*



*White lead paint on weatherboard*



*Slate roof, red brick walls with gault brick dressings and painted shutters*



*Blue painted brick, red brick dressings*



*Slate roof, red brick and white painted joinery*



**Above,** red brick with gault brick dressings. and rustic green frames and shutters

**Left,** cottages painted in 'pastel shades'



## Boundary Walls

Walling, fences and boundary divisions are predominantly constructed from the same brick (Soft Suffolk Red) as the town's buildings. Some walls incorporate whole unknapped flint (presumably sourced from the beach). The majority of the south-eastern churchyard wall of St Peter and Paul dividing the cemetery from Victoria road is constructed from flint and beach pebbles and also acts as a retaining structure. It incorporates brick capping and dividing brick piers. This construction method of combining both brick and flint is used in places throughout the town and is characteristic.

Significant boundary walling within the Conservation Area includes the brick garden walls of Wyndham House and Crespigny House and the combined flint walling of Aldeburgh Court. The high red brick enclosure walls aligning the southern edges of Victoria Road make a significant impact on Aldeburgh's main route into the town.

Walling by the Town Steps and West Lane has attached original tubular metal handrails which are of plain and functional design. The graded retaining walling at West Lane has stepped courses featuring a plinth stretcher bond.

The majority of the walls are of Suffolk soft red brick and capped with half round brick capping or brick on edge. Both English and Flemish brick bonds are used throughout the Conservation Area.

Many of the walls nearest to the beach on Crag Path show signs of exposure to the driving weather and display erosion of the soft brick face and mortar. Mostly, dividing brick walls have been left unrendered and unpainted. The defensive sea wall is made of reinforced concrete and shingle aggregate. The southern length of it has a concave face to mitigate coastal erosion.



*Pebble and brick walling, Crabbe Street*



*Brick walling, finials, render and painted timber door, Crespigny House*



*Brick walling with cast iron wall anchor plates, Choppings Hill*



*Retaining wall and handrail, West Lane steps.*



*Pebble walling, Beach House*



### Historic Street Surfaces & Street Furniture

Street furniture includes two timber shelters situated on the beach. They have incorporated bench seating and are constructed using painted panelled timber with peg tile roofs. The southern shelter was built in 1911 to celebrate the coronation of George V.

There are numerous contemporary cast iron bollards along Crag Path and Oakley Square car park. Recently installed barriers are situated at either end of the narrow dividing alleyways between Crag Path and King Street. These have been sensitively designed with a maritime theme incorporating subtle seaside motifs.

Paving and crossing surfaces are a mixture of modern granite cobbles, cement granolithic slabs, mixed aggregates, historic yorkstones and tarmac. Most of the Conservation Area's street, paving and crossing surfaces are a combination of materials from different eras.

The Town Steps have an inlaid brass displaying the name of the manufacturers 'Patent Impervious Paving Co' of Westminster Chambers, London. Inlaid brass reinforcement strips survive on flagstones outside the shop on the High Street.

There is a street level bronze memorial inlaid into the pavement at the base of the Town Steps, commemorating the sloop Marigold, built in Aldeburgh and sunk with all hands off Cape Horn in 1578. Another memorial is next to the model yacht pond of Snooks the dog, built in honour of his owner Dr Acheson, who served the local community from 1931 till 1959.

The Victorian Pump at the top of the Town Steps bears the name of the local manufacturer, Garret & Sons of Leiston. The pump was restored by the Aldeburgh Society in 2007.



*Beach Shelter*



*Memorial to The Marigold, Town Steps*



*Textured Paving, 146 High Street*



*Brass Inlay, Town Steps*



### Traditional Shopfronts

A large proportion of Aldeburgh High Street's traditional shopfronts remain in their original 'as built' condition. Features including joinery, tiling and masonry have been retained which make an aesthetic contribution to the High Street and add to Aldeburgh's distinct identity and sense of place.

There is a variety of significant features which span different eras of commercial activity and endeavour. Specific details to highlight which are typical of Victorian and Edwardian shopfronts are bow fronted shop windows with decorative margin glazing bars, curved corner glass, semicircular fanlights over entrance doors, stall risers, blind-boxes, detailed cornicing and pilasters. External decoration is often painted woodwork, glazed tiling and stucco/render.

Some ironmongery including door furniture and letterboxes also remains, adding historic value and distinctiveness to Aldeburgh's High Street. The accumulation of small scale historic details and architectural embellishment that still exist within the High Street are worth preserving due to the contribution they make to the overall character of Aldeburgh's Conservation Area.



*Historic Shop Front, 129-131 High Street*



*204, High Street*



*125, High Street*



*138, High Street*



*185, Suffolk House, High Street*



*170-172, High Street*



### Contribution of Green and Open Spaces

Trees, hedges, boundaries and street greenery are important elements of the conservation area, not only in public places, but on private land as well. A large proportion of green space within the Aldeburgh Conservation Area is within the boundaries of the private gardens running along the Western edge. Views of the gardens are best appreciated from Church Walk, The Terrace and Champion Road. Publicly accessible open space which includes significant and mature tree growth includes the Churchyard and Cemetery and the copse at the Gunsite, Market Cross Place. Most open spaces within the Conservation Area have views out towards the beach and sea and overlooking Aldeburgh's townscape, settings and important landmarks.

**Garden land of Gunsite & Bunker** The trees combine into a copse of dark green foliage which looks well contrasted against the predominating sandy colour and textures of the landscape. The copse is important in an area where the coastal climate can be expected to inhibit tree and hedgerow growth.



*Gunsite and copse*

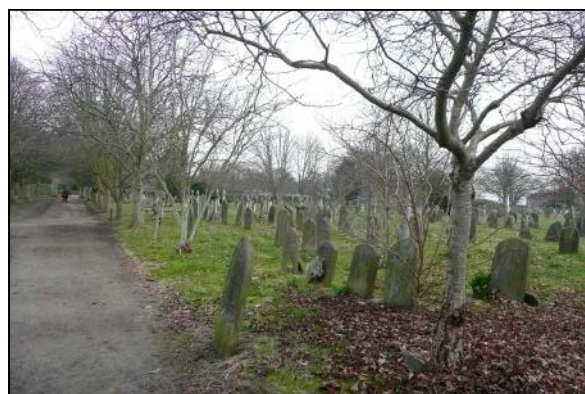


*Coastal Strip, Market Cross Place, Looking South*

**Coastal Footpath** Coast Walk the beach and the coast road between Bunker and Market Cross Place.



*Market Cross Place*



*Churchyard of the Church of St Peter & St Paul*



*Garden of Wyndham House*

**Garden of Wyndham House** Extensive garden which provides a spacious setting to Wyndham House, commensurate with its Grade II listed status.

**Market Cross Place**, a formally landscaped open space containing Moot Hall, War Memorial, model boat pond and beach shelters.

**Churchyard and Cemetery of St Peter & St Paul.** This large space provides the setting for the parish church with views of each face; a



place for the dead; a quiet place to walk along avenues lined with cherry trees; views over the sea to appreciate from its eastern edge; a refuge for wild life, animal and vegetable in its grassy ground, among the shrubs and trees of both garden and rural varieties; and the resting place of musicians, notably, Benjamin Britten, Imogen Holst and Peter Pears.

West of the churchyard western wall is the church car park, a convenience most days and a necessity on high days. There is an excellent view of the west end of the church from across the car park of the modest church hall and into Church Close.

**Gardens of Adair Lodge.** Pretty terraced gardens with steps and fountain between Church Walk and the High Street. The gardens are an essential part of the setting of the listed building. The steps are part of the south end layout of the building.



*Views south along adjoining road in Oakley Square*

**Oakley Square** allows views of the Grade II listed Oakley House, the Grade II listed North Lookout, views of attractive buildings on the north side of the square and views along adjoining streets and car park.

**Gardens of Uplands House** and related flats. The house, listed Grade II was occupied by the Garrett Andersons and now is divided into 4 flats. The land, particularly to south and east of the house provides an appropriately large garden for the setting of the listed building.

**Garden adjacent to Church Walk**, provides a bosky setting for the Grade II listed building and establishes the theme of intimate courts enclosed by brick garden walls.

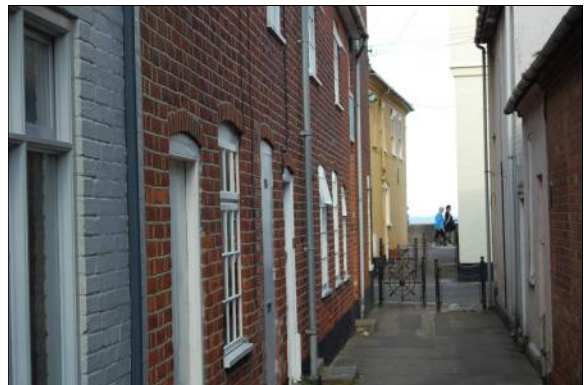
#### **Gardens below and east of The Terrace**

Provides a green buffer at the rear of buildings on the west side of the High Street and seen from The Terrace which enhances the linear form of the development and supports several fine garden trees, which are sparse within the conservation area.

#### **Space between 26 and 30 Crag Path**

The space allows views out to Sea from houses on the west side of King Street, and provides spatial variety in the detached and semi-detached forms of No 29 and 28 and 27. The space between 26 and 27 Crag Path is open to the beach to east with pleasant domestic landscaping with lawn.

**Gardens of Crespigny House** provides the setting for the Grade II listed building, the space being still open and not sub-divided.



*Crossing alleyway with a glimpse of the sea*



*Crespigny House, Hartington Road*



**Plan showing relationship of buildings to open space.**

This plan illustrates the relationship between Aldeburgh's built form and the spaces within it. The plot subdivision, particularly along streets running north-south, displays a fine grain. This tightly packed distribution contributes to the character and setting of the Conservation Area.

The tight urban form along High Street, King Street and Crag Path and the relationship between this and the less compacted and dense areas of the westerly boundary and approach are key characteristics of the Conservation Area.

The conservation area contains the oldest surviving part of Aldeburgh, in the space between the beach and the brow of the low cliff running parallel with the seas' edge. Within this space are three and sometimes four roads running north to south from Aldeburgh Lodge to the Brudenell Hotel, a distance of almost a mile.

Each side of the roads are two or three storey houses built against the back edge of the footway, and forming comfortable long linear spaces with attractive views to north and south. Confined alleys cross the principal roads between the Terrace and Crag Path providing exciting glimpses of the sea.

In two instances (Town steps and West Lane) there are steps from the brow of the western ridge down to High Street level and beach which provide good views across the town from the upper reaches.



## Key Views & Landmarks - Examples



*View from within the High Street looking north by Hertford Place*



*View across the rooftops from The Terrace*



*Gardens between The Terrace and the High Street*



*From within the High Street: looking South level with Baggott's Corner*



*View looking south towards Slaughden*



*View on the beach looking north towards Sizewell and Thorpeness*



*View from the top of the Town Steps looking east*



*Looking North in Crabbe Street to Moot Hall*



## Aldeburgh Conservation Area - Details



*Traditional Painted Pub Sign*



*Balustrades, Balconies and Bay Windows*



*Bowsprit & figurehead*



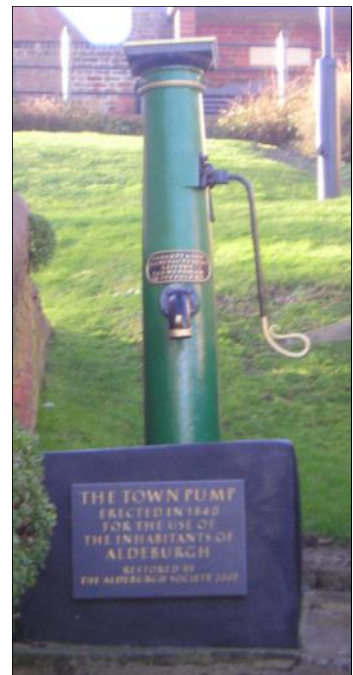
*Alleyway fencing*



*Georgian pedimented door case*



*PO Wall Box*



*Town Pump*



## 4 Character Area Appraisal

There are five distinct character areas that are the subject of the following street-by street appraisal:

**1- Church Walk;** an area of substantial Edwardian Houses, on the cliff top adjacent to the parish church.

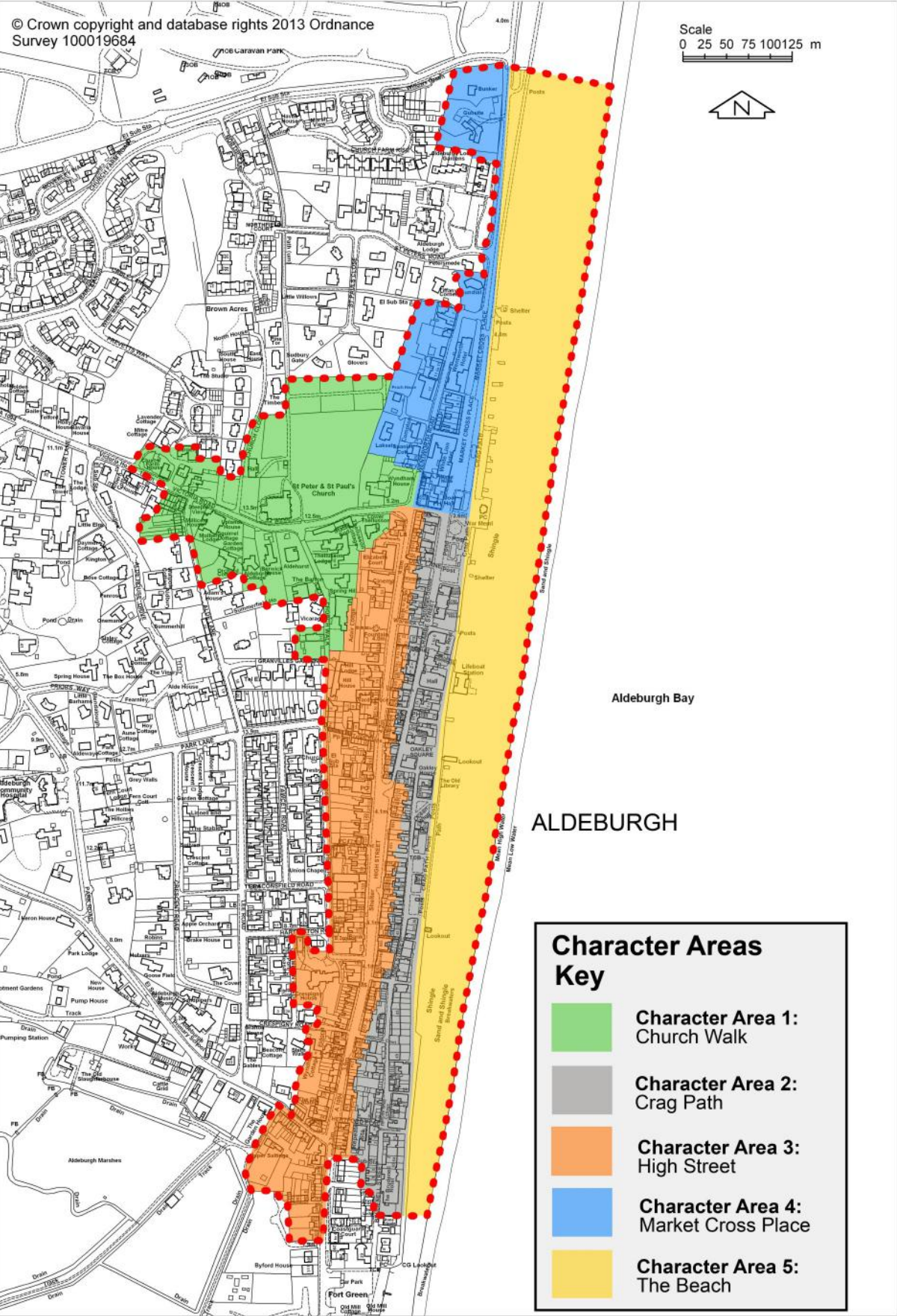
**2- Crag Path;** the most easterly of the four parallel roads on the edge of the sea, containing 18<sup>th</sup> and 19<sup>th</sup> century fishermen's cottages and Edwardian holiday homes, hotels and boarding houses.

**3- High Street;** the commercial and retail centre of the town almost one mile in length.

**4- Market Cross Place;** the area around the Moot Hall.

**5-The Beach,** the sand & shingle and moorings for fishing boats between Crag Path and the mean high water line.

Character Area Map





## 5 Character Area 1: Church Walk

*Victoria Road, Alde Lane, Church Walk, Church, Churchyard, Church Close.*



## Character Area 1: Church Walk



*Victoria Road, Boundary walls and the south porch of St Peter & St Paul's Church*

### Past & Present:

Victoria Road provided the principal access into the town from inland, closely passing the church and ending by the Moot Hall. It is an area of large scale architect designed Victorian and Edwardian mansions for the affluent, built around the church, and making use of the cliff top road for sites with a sea view, and safe from the tide at a time when Aldeburgh was booming. The houses were built with the local red brick with gabled and hipped plain tile roofs. High garden walls are a characteristic of the area, providing privacy and shelter from the wind.

The large houses have been divided into flats which have two storeys with vertically proportioned windows. Those built in the early 20<sup>th</sup>-century have sash windows which characteristically for the period, have small panes with glazing bars in the outer sash (upper leaf) and large panes in the inner sash. Brick work can be highly ornamented with terracotta string courses and brick aprons. There are also high garden walls.

The area also contains the Parish Church of St Peter & Paul, in the south-west corner of the churchyard. A substantial part of the churchyard is to east and north, where the church yard has been expanded over the centuries. The church was once located in a small churchyard where the earliest and listed monuments are found. The northern end of the churchyard is open for burials. The parish church is a major landmark that can be seen as far away as the Church Farm roundabout.

**Buildings that contribute positively to the character and appearance of the Church Walk Character Area**

### *Victoria Road and Alde Lane*

**Nos 5-9 Victoria Road** is a row of 3, 18th-century cottages, the result of the subdivision of a single house with a two storey range and rear outshut. It is prominent in views east in the Road. It has a central axial stack, black glazed pantile roof, parapet gables, and corbelled brick eaves. There are 8 pane sash windows under segmental arches in the painted brick façade.



*Church Farmhouse, Victoria Road*

**Church Farm House** (Grade II), c1830, is built in red brick with hipped slate roofs and ridge stack to front range. Original sash and casement windows, 4/8 pane sash windows at 1st floor and 8/8 pane sashes below, all with stucco hood moulds.

**No 11** has undergone substantial enlargement resulting in a prominent attic dormer in a half hipped roof and much glass to south, in a prominent glazed, gabled south wing with modern 'Y' tracery.

**Uplands House** is divided into four houses, **Mulberry Lodge, Millicent House and Steeple View**. Listed Grade II, it is early 19th-century, white washed brick with hipped roofs of black pantile and machine tiles with four large square plan chimney stacks. Sash windows and casements with glazing bars. It was lived in by the poet George Crabbe, Elizabeth Garrett Anderson and Millicent Fawcett.

On the corner with **Alde Lane** is a tightly packed terrace of early 19<sup>th</sup>-century houses including **Nos 6-14, Victoria Road and 1-5 and 13-23 Alde Lane**, probably brewery workers' cottages.





*Nos 1-5 Alde Lane*

**Nos 1-5 Alde Lane** have black pantiled roofs, with an axial end stack and corbelled brick eaves and **No 5**, a later addition, retains its Victorian sashes within structural openings with segmental arches. Elsewhere there are modern uPVC casements in painted brick walls.

**Nos 7-11** are tucked around the back in a confined yard. The buildings have rendered and painted walls and casement windows and can be glimpsed from Alde Lane, between **Nos 5 and 13**.

**1-5 & No 6 Victoria Road**, have facades with parapet eaves.



*Wyndham House rising above high red brick garden walls*

**1 & 2, Wyndham House** is situated on the corner with Wentworth Road rising above high red brick garden walls, enclosing a spacious garden. It was built c1790 and is now 2 dwellings. The walls are covered in stucco and colour washed brick with a hipped slate roof and corbelled brick eaves. It is listed Grade II and its principal façade faces east. This local landmark contributes greatly to the conservation area due to its visual prominence and contribution to setting.



*13-23 Alde Lane*

**Nos 13-23 Alde Lane** is a fine and substantial terrace of late 19th-century houses, built with a steep pitched half Roman red clay tile roof with 5 substantial chimney stacks and pots in the front slope. At the rear is a large, black weather boarded flat-roofed attic dormer. There is a central semicircular dray entrance and exit (serving the former Albert Brewery), with gault brick quoins. Each house and its corners are delineated by gault brick pilasters. The windows are a mixture of uPVC and timber casements set within structural openings with segmental brick arches.

**Nos 8-14 Victoria Road** are similar in scale and materials to the above.

### **Church Walk**



*Edwardian terracotta detail of Adair Lodge*

**Adair Lodge**, Grade II listed, was built for Sir Robert Shafto Adair of Ireland and Flixton Hall, Suffolk, in the early 19th century and rebuilt 1893. It was built of red brick with gabled machine made plain tile roofs, red brick walls and 2 light casement windows with hood moulds. The historic house has two storeys in a

'U' shaped plan. It has a single storey porch set within the recess of the 'U' with a half timbered gable spandrel. Above the porch is a brick gable, with a niche containing sculpture within a recess below a gabled bell cote. The three storey wing, reminiscent of a small medieval keep, is out of scale and proportion with the principal wing. It is a local landmark and architecturally, it makes an outstanding contribution to the appearance of the conservation area. The building was converted to an NHS residential home in the mid-20th century, now a private dwelling.

**Thellusson Lodge** has a rambling plan, the product of several stages of development. Built as the summer residence of the Marquess of Salisbury in 1810, it was rebuilt in c1900, converted into a residential home in the mid 20th -century and divided into 7 houses in c1980. Salisbury called his house the Casino, meaning 'his small house'. Built of red brick with hipped and gabled machine tile roofs and walls of red brick with large pane sashes within openings with segmental or wedge lintels.

There is a high red brick wall laid in Flemish bond, on the back edge of the footway, enclosing the gardens of **Nos 25, 27 & 29 Alde Lane** and of architectural interest for its own sake, being part of the late 19th-century development of the area and contributing to a strong feeling of enclosure along the lane.



*Walls in Victoria Road*

**Garden Walls in Victoria Road:** There are substantial red brick walls built on the back edge of the footway between Alde Lane and Wentworth Road, on one or both sides of Victoria Road. On the north side, a high red brick wall encloses the garden of **Church Farm House**. The line continues in fence and hedge until the western boundary of the churchyard which is enclosed by a Victorian brick and flint wall. From here the wall is continuous in flint work to the

porch. Beyond the porch, it continues east in red brick. Beyond the church gates it continues in coursed beach cobbles and on going sharply down hill from the west, it joins the high red brick walls of **Wyndham House**; with regularly spaced piers with pyramidal stone caps imparting a strong visual rhythm at the bottom of Victoria Road.

On the south side of Victoria Road, high red brick **walls run continuously between the High Street and Alde Lane**, enclosing the gardens of Uplands House and Thellusson Lodge. They turn south following the carriageway edge into Church Walk.

### ***Church, Churchyard and Church Close***



*The Parish Church of St Peter & St Paul, Victoria Road*

**The Church of St Peter & St Paul** stands on the highest point above the old town on the southern edge of an extensive churchyard. The tower is said to have been an important navigation landmark.

The south porch fills the space between the church and Victoria Road where there is an unusual east-west passage through the porch. With the exception of the lower stages of the tower, which may be late 14th-century, and the porch (1543), the church was rebuilt in 10 years from 1529 and it is similar in character, to other east coast churches in towns that prospered from trade in the 15th & 16th centuries. They have high towers and wide interiors within a clerestoried nave, north and south aisles and chancel chapels and ranges of matching large painted glass windows.

The principal views of the church are from the west, east and south. The north elevation contains a modern and architecturally polite single storey extension, faced in random coursed napped flint with stone dressings.



**The churchyard** is flat with little sense of the sea until the eastern third of the churchyard is reached. It is enclosed all round with brick, or walls of coursed beach cobbles.

The south boundary wall is of interest for its visual texture made by brick and beach cobbles and contains an inscribed tablet close to the south gate. The **former church hall** is prominent seen across the church car park. It was rebuilt on its present site in 1950. It originated as the chapel of Belstead Girls School in Park Lane, Aldeburgh. The hall is clad in black painted weatherboard and its facilities in red brick, composed in a tidy well proportioned design. Its yard to east is partially enclosed by a neat wall built with cobbles. Within the east end of the yard is a small mid-18th-century building, built with a red pantile roof and cobble walls. It is now used as the **church office** and may once have been the mortuary.



*Older chest tombs close to the south east corner of the church*

The churchyard is laid out with long avenues north to south and east to west, lined with flowering cherry trees. The paths are gravel and the area between them is grass, containing serried rows of head stones facing east. The stone used for the memorials corresponds to their date. (i.e. the most recent burials are to north and west, and the stone ranges from polished granite, black slate, limestone and Portland stone.) The monuments are also smaller in scale in relation to the mid-Victorian and Edwardian head stones in the middle section of the churchyard. Here the stone used for headstones appears to be predominately lime stone of the York Stone type.

Close to the sea, and in the centre of the perimeter wall is the Grade II listed **Fishermen's**



*Decay is a well established presence in the churchyard*



*View from Victoria Road looking North*

**Monument** in the form of a pile of carved marble rocks, commemorating the life boat disaster of 1898.

The oldest monuments are close to the east end of the church where there are 10, early 19th-century chest tombs and a headstone, 3m west of the north chancel chapel commemorating Charles Clarke, surgeon who died in 1743. Decay is a well established presence in the churchyard; spalling stone is common; and in one instance, a tree is forcing a chest tomb apart. There is a 'wild life' area where trees and long grass cover the monuments and accelerate decay.





## 6 Character Area 2: Crag Path

*Oakley Square, Brudenell Street, Crabbe Street,  
King Street, Hertford Place, Crag Path.*



## Character Area 2: Crag Path

### Past & Present

The area contains hotels, boarding houses, self catering holiday homes and public houses in streets running parallel to the beach between the High Street and Crag Path, marked by a continuous concrete flood wall on the beach edge. Crag Path may derive its name from the 'shelly' red gravel occurring along the shore.

The path is enclosed by high houses, with narrow frontages on the west side, and open to the sea and sky to east. Many houses are arranged 'back to back' in Brudenell Street, Crabbe Street, and King Street where the layout may have been based on the boundaries of artisan houses they replaced in the late 19th and early 20th centuries.

The roads may have been mews and streets containing the service accommodation for servants and stables for those in the houses on Crag Path. There is a significant difference in scale between the east and west sides of the street, the buildings to west being two storeys, while to east they rise above 3 storeys.



*View North in Crabbe Street of the Moot Hall*

The houses are of two scales, the earlier, artisan or 'village' scale and a later Victorian & Edwardian 'town' scale which is about half a storey greater. The buildings are of 2 to 4 storeys, ranged in terraces or semi-detached and maintaining a continuous built up frontage and a strong sense of linear visual enclosure. Joinery is painted and large pane sash windows are common. A feature of the sea front buildings are the pairs of canted bay windows in timber or rendered and painted brick and seen with an attractive profusion of painted timber balconies, and their balustrades.

Crabbe Street and King Street are almost straight with long views along their lengths. The Moot Hall can be seen from the south end of Crabbe Street where buildings frame the view. King Street bends enough for the distant vista to be closed by buildings on the east side of the Street. There are gaps in the building frontage of Crag Path which result in small squares, open to the sea, with views across the spaces of the west side of Kings Street.

### Buildings that contribute positively to the character and appearance of the Crag Path Character Area.

#### Oakley Square

Most notable is Oakley Square, an irregular rectangular space with an 'L' shaped plan enclosed on three sides by attractive small scale buildings, open to the sea to east and crossed by Crabbe Street to west. The space is used for car parking and is surfaced in black



*Canted bay of Correggio to left and flank wall of Lyndhurst to right*

top, now looking cracked and patched. The footways are guarded by black iron fencing and parking bays delineated by both concrete and granite sets. There is a payment meter, cycle racks and road signs which add a layer of municipal clutter to the space.

The square provides the setting for two listed buildings, the one, dominating the east side of the square is the Grade II listed **North Lookout**, with attendant black **fishermen's huts** on the edge of the beach, together with remains of bathing hut. Enclosing the south side of the square is Oakley House, in two principal parts, with gabled slate roofs, brick corbelled eaves, 2 storeys of painted brick walls and eight pane sash windows part glazed entrance door and timber door case with



Tuscan pilasters and cornice. The north side of the square is enclosed by the flank walls of **Lyndhurst**, a large scale 2½ storey, Edwardian red brick house; and **Correggio** to its left, lesser in scale, with 2 storeys of painted brick with a hipped tile roof and central gabled 2 storey porch and 2 storey canted bay window.

To west the space is enclosed by the Pelican Grill, a modern 1½ storey building, with double parapet gables, built in red brick, and rendered and painted brick. The view of the northwest corner of the former Pelican Grill (previously The Fishermens' Guild) is of a fire escape and a blind boarded dormer where there may be scope for enhancement.

The west side of the square is enhanced spatially where it extends across the boundary walls at the back of **Nos 110 and 112 High Street** (Cragg Sisters Tea Room and Lyndhurst to its right) into the space between their rear wings. There are fine views from the square, looking north-east towards the black huts and lifeboat station, east to the beach and the sea, south along King's Street and north along Crabbe Street.

The Square also contributes to the **view from the top of the Town Steps**, through the gap between the buildings on both sides of the High Street, across Crabbe Street, Oakley Square to the beach and the sea. Views of buildings across the square and views of the North Lookout are diminished by parked cars in the summer months and parking signs and metering equipment.



*Alleyway with a glimpse of the sea*

There is a small green between **22 & 24 Crag Path** and larger spaces cleared for car parking between the garden of **No 26** and **No 30 Crag Path** where **Nos 26 & 27** and **No 39** stand in isolation from the continuous frontages of the adjoining streets. This relieves what could have been an uncomfortably long linear space. Along the High Street crossing King Street and Crabbe

Street are streets and alleys providing dramatically confined spaces and glimpses of the sea, and contributing to the dense urban grain of the area (see also p.43).

### **Brudenell Street**



*No 7 Hertford Place on the corner with Brudenell Street*

There are groups of attractive cottages including **No 7 Hertford Place**, which turns the corner with Brudenell Street with a splayed 2 storey corner bay. It was built in an Early 20th-century Queen Anne Revival style with red brick walls and hipped plain-tile roofs. The house has two storeys with brickwork articulated with floor bands and aprons under windows. There are large pane sash windows in structural openings with gauged brick segmental arches. There is a dwarf front garden wall with recessed panels with timber gates with newel posts and turned balusters.



*No 1—No 3 Brudenell Street*

**No 1 & No 3** are a pair of late Georgian cottages. They have shallow pitched slate roofs and painted brick walls. There are two windows at 1st floor level and part glazed entrance doors with fanlights and timber surrounds in the outer bay of each cottage. Windows have sashes with

glazing bars. The ground floor window of **No 2** has a side hung timber shutter.



*Nos 5,7 & 9 Brudenell Street, pastel shades of painted brick and polychrome brick*

**Nos 5,7 & 9** are terraced and have similar elevations. The houses have shallow pitched slate roofs and brick walls. **No 5** is built with polychrome brick walls, **Nos 7 & 9** may also have a polychrome scheme under masonry paint. The facade of each house has one large pane sash window at first floor level in structural openings with cambered brick lintels. The houses have panelled doors in openings under fan lights.

### **Crabbe Street**

The Street runs between Crag Path and the High Street, from the Moot Hall to Baggott's Corner. It provides access to properties on both its sides, some arranged almost back-to-back with Crag Path and the High Street. For others it provided garaging in place of stabling in the early years of the motor car. It is a street of two

scales, the east side, with large and high buildings, providing a continuous frontage on the back edge of the footway. The scale of the buildings is smaller, and the built up frontage less continuous in comparison to the east side. The architectural quality of the buildings is also not as high as the east side.

### **Crabbe Street - East**

There is an interesting group of buildings at the north end of the street associated with Mrs E E Money-Coutts, who inherited a share of the banking company. Her husband acceded to the Latymer Baronry in 1912 and she acquired the title of Lady Latymer. In 1908, Mrs E E Money-Coutts, commissioned John Stevens Lee, an architect who had trained under Lutyens, to design Osbourne Cottage, Crabbe Street. This was followed by The Rest, Crabbe Street in 1910.

In 1914 she commissioned designs for three more houses, **Beach House**, **Crag House** (former home of Benjamin Britten) and **Moot Green House** in Crabbe Street. Excepting Elmwood, the houses built by John Stevens-Lee can be found together between The Jubilee Hall and Moot Hall Green. They are best appreciated as a group from Crag Path.

**The Rest**, the largest of the houses has been divided into 6 apartments. It has an 'L' shaped plan with a basement, two tall storeys and attics. There is a profusion of hipped roof dormers in the high, machine tile covered, steep pitched, hipped roofs and the tall brick chimneys with chamfered angles and broached stops. The walls are built with knapped flint with red brick quoins. The walls here are rendered and the 1st floor windows have external side hung shutters. Generally, the windows have small pane sashes. The east garden is enclosed by a red brick wall with a timber gate set under a semicircular headed arch under a gabled parapet.



*Beach House, Crag House and Moot Green House from the beach*





*The Rest., 1-6 Crabbe Street, 1908. Designed by John Stevens-Lee for Mrs E E Money Coutts in an Arts & Crafts style*

The entrance from Crabbe Street is an exciting architectural tour-de-force and a landmark within the area. Within the core is a bow-fronted oriel window with a lead half-domed roof and apron. Each side, vertical planes of flint with brick quoins rise vertically into two chimneys above the eaves guarding a small gabled dormer between them. The ground floor entrance is through half-glazed oak doors, rusticated brick quoins and painted timber Tuscan columns. Each wing, seen from Crabbe Street, has three roof dormers and to the right 5 bays with sash windows and to the left, scattered fenestration with a tall shallow splayed bay.

The east elevation has 4 bays with opening onto timber balconies. The garden is enclosed by an oak boarded fence between red brick piers and well-detailed timber gates.

**Osborne and Dartmouth**, best appreciated from Crag Path, is roofed in machine tiles with half-hipped gables. The red brick walls are laced with blue engineering bricks. The elevation is of a half 'H' plan with hipped gable ends, cross wings and massive pairs of external chimney stacks, wide-canted bay windows with small-pane sash windows.



*Osborne & Dartmouth seen from Crag Path*

The simplicity of the elevations on the west side of **Moot Green House**, **Crag House** and **Beach House** have been affected by a number of alterations and extensions. The houses were built with three cross wings with half-hipped gables, views best appreciated from the beach. The outer gables are tile hung, and 'fly' over the tops of the canted bays of the cross wing east walls. The central wing is half-hipped and tile hung, containing a casement window within the spandrel. Under the gable is a 1st floor loggia with a timber balcony. The roofs have axial chimney stacks and hipped roof tiled dormers. The walls are rendered and painted, and generally have both sashes and casements with small panes. The east-facing garden is enclosed by a brick wall, raised by the addition of a fence formed from rustic poles.



*Jubilee Hall, Crabbe Street*

**The Aldeburgh Jubilee Hall** was designed by Thomas E Key c.1904. It is built with a slate roof and red brick walls. The verge and eaves are decorated with corbelled brick courses. It has a triple west window under a semicircular arch and an entrance porch with a heavy brick parapet verge and a basket arch. It does not appear to be out of scale with Dartmouth House adjoining. Its historic associations with the Aldeburgh Festival are more important than its architectural merit, but it has fine streetscape qualities and its community uses contribute importantly to the area.

**No 12** is a late 18th-century two storey red brick and slate cottage, with a painted brick street elevation. At first floor are two sash windows with glazing bars. **No 10** is similar though it looks rebuilt. It has two sash windows at 1st floor level and a large pane sash window with margin lights at ground floor level.



*Cross Keys Inn*

**The Cross Keys Inn**, listed Grade II, is of cottage scale and character, and provides an attractive eye stopper closing views from the High Street and Crag Path.

#### **Crabbe Street - West**



*Swiss Cottage, with its seaward facing veranda*

**No 1, Swiss Cottage**, is listed Grade II. Built c. 1850, it remains a comparatively unaltered sea side house with its continuous timber balcony facing the sea.

**Dial House, 3-5 Dial Lane** is a substantial two storey house built on an important road corner position at the end of a view. It has a half basement under a continuous balcony at the level of a 'piano nobile' facing the sea. The central bay of 3 bays in Dial Lane, is imposing,



*Dial House Crabbe Street*

though only two storeys high. The roof is tiled and hipped, and the walls stuccoed and painted. The windows are of timber and open on to the balcony. There they have louvred shutters.



*Nos 9-13 Sweaborg Cottages*

**Nos 9-13, Sweaborg Cottages**, is a late 18th-century terrace of 3 houses, with gabled slate roofs, axial chimney stacks and rendered and painted walls. The doors have timber surrounds with pilasters and patera stops. Nos 9 & 11 have hood moulds over the windows and side hung timber louvred shutters. Each cottage has 2 windows at 1st floor level, with sashes with glazing bars.

Further south is **Reade Court Apartments**, a three storey, warehouse style residential development. Recently completed, it has local red brick walls and a scatter of sash and casement windows painted in 'lawnmower' green paint. Horizontal sliding doors are a feature of the design in Crabbe Street.



**No 21** (84 High Street), the former Aldeburgh police station is an imposing gault brick building of two storeys with hipped slate roof and symmetrically placed gault brick stacks. It is set back from Crabbe Street, and on the back edge of the pavement. Built c.1840 it is an elegant and calm, two storey, gault brick building with a gault brick facade. It has sash windows with large pane sashes and margin lights.

**St John's Court** is a late C20th, 2 storey range of red brick apartments with gabled red clay pantile roofs and garages set on the back edge of the footway.

**Nos 27-31** are three terraced modern 2 storey cottage style houses built on the back edge of the pavement. **No 27 and No 29** have battlemented parapets. All three have uPVC windows.



*Rear view of 110-118 High Street*

The backs of **Nos 110-118 High Street, Cragge Sisters Tea Room, Mariners View, and No 39 Crabbe Street, Pied a Mere**, enclose the west side of Oakley Square. The three buildings, with gabled pantile roofs and painted and rendered walls, together make a 'U' shaped plan and seen as two gabled wings and a yard, enhance the visual space in the square.

The visual enclosure on the west side of the Street is continued by **No 41**, and **Chesterfield House** to the junction with the High Street, where **No 124**, two storeys, with rendered and painted walls and double gables occupies an important place in the street scene at the junction of the two roads.

### ***King Street - East***

King Street begins at Oakley Square where Oakley House (listed Grade II) occupies an important location within the street scene forming the south side of the square and visible in views



*Oakley House & Oakley Square*

south from Crag Path.

The following have good facades facing King Street; **The Old Library**, 2 storeys, built of red brick, with slate roof and large pane sash windows.

**Nos 2 and 4**, of 2 storeys with gabled pantile roof and large pane sash windows, **4b**, 2 storeys of painted brickwork, with corbelled brick eaves of a hipped pantile roof, and ground floor with uPVC casement windows, garage door and part glazed entrance door.



*4 & 4b King Street*

**Nos 8-10, 16, 18 & Fort Cottage** make a good 2 storey group on the east side of the Street.



*8 & 10 King Street*

**Nos 8-10** are late 19th-century and built with a gabled red clay pantile roof with red brick walls with gault brick decoration, and large pane sash windows. No 8 has a uPVC entrance door and No 10 a timber boarded door with glazed fanlight.



*No 14 Half Crown Cottage*

The symmetrical and classically ordered frontage of **No 14 Half Crown Cottage**, faces west behind a small forecourt enclosed by dwarf walls. It has a hipped red pantile roof and walls of ashlar patterned render. The upper flush fitted sash windows have 6 and eight panes. At ground floor level, bay windows with double sash windows flank a panelled entrance door with fanlight under a flat roofed porch. The ground floor sash windows have small panes in the outer leafs in the Edwardian fashion. The building makes a positive contribution to its setting.

To south is **No 16, Smugglers Cottage**, looking squeezed in between its neighbours. It has 1½

storeys with a steep pitched red pantile roof with a gabled roof dormer with two light casements. There is a single sash window in the rendered and painted wall and an elegant flat-roofed porch with a boarded stable door. It is set back within a small walled forecourt.

**Nos 17, 18 & Fort Cottage**, present hipped roof wings to west. Fort Cottage has a slate roof and 17 & 18 have black weather-boarded flank walls.

### ***King Street - West***

The buildings maintain a continuous frontage on the back edge of a narrow footway ranging in scale between cottage and Edwardian scales. The most imposing buildings, **Nos 21 - 43** are located between the lookouts, where there is open space looking east towards the sea. The following have street frontages which contribute positively to the character of the conservation area.

**No 9**, late 19th-century, on a narrow plan, 3 storeys high with hipped clay pantiled roof, rendered and painted walls and 1st & 2nd floor canted bay window with large pane sash windows.

**No 10**, a 19th-century former workshop, 2 storeys high, built with a hipped clay pantile roof and red brick walls. There is a large area of glazing with windows detailed to reflect the work shop windows replaced in the conversion to restaurant.

**No 11** is a simple 2 storey painted brick cottage, with pantiled roof behind parapet gables. It has large pane sash windows and half glazed 4 panel door.

The back of the Grade II listed **152 High Street**, the former Suffolk Hotel has a comparatively plain appearance in its pebble-dashed render and half timbered gable spandrels.

Immediately south is **No 13, Seagull Cottage**, tall and thin with three storeys, clad in feather-edged painted weatherboard with a hipped clay pantile roof; a canted, 3 storey bay window, with a gabled roof and large pane sash windows.

**No 15-21** is a single range, 3 storey, late 19th-century building with a hipped slate roof and rendered and painted walls articulated into 4 bays with recessed panels. There are 4, 1st and 2nd floor windows, symmetrically placed above each other with balconies with turned balusters. 2nd floor windows have sashes with glazing bars and 1st floor windows have French Casements





*Nos 15-21 King Street*

with margin lights. There are 4 panelled and part glazed entrance doors with painted brick pilasters.



*No 25 & 23 King Street*

**No 23** is palatial in style, with a narrow three storey frontage and gable parapet in front of a gabled machine tile roof. The 1st and 2nd floors are rendered and painted with polygonal corner buttresses, string course and 3 light lancet windows with glazing bars within a basket arch. two bay arcade formed by semicircular arches with key blocks in terracotta and brick. The left hand arch is part glazed while there is an entrance to an internal yard past a balustraded dog gate.

**No 25** has an extraordinary decorated facade. It has three tall storeys and attics, with a gabled

roof with frilly bargeboard. The facade is symmetrical, down to the pair of ground floor, 6 panelled entrance doors, with fanlights under moulded cornices carried on console brackets. There is a 1<sup>st</sup> floor central bay window with triple sash windows. The bay is carried on brackets at ground floor level over a double sash window. There are two sash windows at 2nd floor level and central sash at attic level. The sashes have large panes, and gauged brick lintels over the structural openings. The external corners of the facade is decorated with red brick half lozenge shapes, set against the painted brick of the facade.

**No 29** has a monopitch lean-to slate roof, sloping down to west from a 3 storey façade. It has a canted bay window at 1st and second floor levels and a sash window under the bay all with are large pane. There is a part glazed 4 panel door under a fanlight to left set in a painted and rendered wall.

**No 27** leans against **No 29** with the use of a modern lean-to roof and spandrel circular window. The narrow painted and rendered facade has a 1st floor bay window with a modern double casement window. Under the bay is a double large pane sash window. There is a good view of the back of **Marine Cottage** between Nos 29 and 31, Canterbury Cottage.



*Nos 33 & 31 (Canterbury Cottage) King Street*

**Canterbury Cottage** is the northern part of a pair of mid-19th-century 2 storey houses, **Nos 33** and **31**, each with hipped slate roofs. The walls are of painted brick with recessed panels to accommodate panelled painted sliding shutters hung from timber tracks carried on console brackets at each end. Each facade has one window on each floor, with sash windows with large pane, margin glazed sashes.



*Marine Cottage*



*Nos 37 & 35 King Street*

**Nos 35 & 37** are a pair of 3 storey houses under a hipped slate roof and with painted brick walls. The fenestration is much altered though the entrance doors under moulded cornice porches carried on console brackets are in their original locations in the outer bays of the facade. The ground floor sash window of **No 35** looks original, within segmental arched openings and with margin glazed large pane sashes.

**No 41** is unusual with 2 half sash dormers set in the corbelled brick eaves of the gabled pantiled roof. The walls are of painted brick and there are 3 large pane sash windows and a part glazed 4 panel entrance door on the ground floor.



*Neptune House, No 43 King Street*

**No 43 Neptune House** stands grandly, well above its neighbours against which it is on a very different scale. It has three storeys with a hipped slate roof and polychrome and painted brick walls. The corner quoins are built in gault brick, the flank walls and rear walls in red brick and the facade with painted brick. The east facade is symmetrical and has three windows, with canted bays at 1st floor level flanking a semicircular

headed window. The bays have large pane sash windows with panels below sill level decorated with a clam shell motif. At ground floor level are large pane sash windows with wedge lintels set each side of an entrance door with a semicircular fanlight under a gauged brick arch.



*53-47 King Street*

**Nos 47-53** is a range of 5, mid 19th-century painted brick cottages. Nos 45-49 have corner pilasters and were built in advance of Nos 51 & 53. Each cottage has a 1 window facade. No. 47 has retained its 8 pane sashes though the others have large pane sash windows.



*East Cottage, 55 King Street*

**No 55, East Cottage** is boldly decorated. Built on two storeys, it has a gabled pantile roof, and red brick and painted brick walls with gault brick decoration. The facade faces east and has brick pilasters at the corners and 1st floor plat band of painted brick. At first floor level, 2 sash windows flank a stone tablet. This has a hood mould matching the hood moulds of the upper windows. The windows are 6 pane sash windows in flush frames. Their reveals and flat arches are



decorated with gault brick. At ground floor level the central ground floor sash window has panelled horizontal sliding shutters retained by a hood mould. The outer ground floor bays contain half glazed doors with fanlights and roll mouldings to match the hood mould. The structural openings have flat arches with decorative gault bricks.



*South Cottage, No 57, King Street*

**No 57, South Cottage** is in a prominent corner location but looking quaintly out of scale with its neighbours. It is an odd shape with monopitch pantiled roofs with battlemented parapet verges. The fenestration is much altered.



*59-63 King Street*

**Nos 59-65** is a row of 4 late Georgian cottages, with hipped pantiled roofs and corbelled brick eaves.

**Nos 69 & 67** is a pair of cottages with a gabled clay pantiled roof with an axial brick stack and symmetrical facade, notable for the use of beach



*Nos 69 & 67, King Street*

pebbles bound in by brick pilasters as the surface finish. The building has a 5 bay facade comprised of large pane sash windows within brick pilasters and brick segmental arches. Central in the facade at ground floor level is a carriage entrance with a brick basket arch and painted boarded doors. Within the bay, 1 and 5 are entrance doors within openings with segmental arches. There are part glazed entrance doors with glazing bars. There are rendered blind windows above the entrance doors.

At the south end of the Street is **Jackdaw Cottage No 77**. It looks recently constructed, though it is built with traditional materials, is pleasantly proportioned and is of a cottage scale. It is set out in an 'L' shaped plan of 2 storeys. The main range to west as set back from the street where there is a low forecourt wall and gate. The main range to west has a red clay pantiled roof, painted weatherboard walls and painted render ground floor.

Two doors down is **No 12, Hertford Place**, built mid 19th-century with gabled roof with brick parapet and machine tiles. The walls are painted brick and contain sash windows. The south elevation contains a flat-roofed porch and a hipped roof porch. At first floor level there is a canted bay window and balcony.



*The Aldeburgh Telephone Repeater Station, Hertford Place, built 1923 & extended into the roof in 1927.*

#### **Hertford Place**

(See Brudenell Street For **No 7** on the corner with Hertford Place). The large rendered building on the south side of Hertford Place is the historic **Aldeburgh-Domburgh No1 Telephone Repeater Station (TRS)** which, when built in 1923 was the terminal for the longest coil loaded submarine cable between Aldeburgh and Holland. When Aldeburgh's telephone exchange was destroyed by enemy action in 1942, it was relocated to the TRS where it remained until 1965. The style of the building suggests French mid 19th-century style, characterised by its slate Mansard roof with dormers, 1st floor string course, and tall metal framed casement windows. Now converted to a residential dwelling the building continues to make an important contribution as a local landmark.

**No 4,6,& 8** is a block of 3 C19th- houses. They have a hipped slate roof, and rendered and painted south elevation. At ground floor level are three canted bay windows. The west end wall is faced with beach pebbles.

**No 8** presents a rendered and painted parapet gable to the south, with a two storey canted bay window with glazing bars .

#### **Crag Path**

Many of the best Victorian and Edwardian buildings in Crag Path, Crabbe Street and King's Street are found between the two lookout towers. They begin with **No 9, Ocean Strand**, a sea side villa, built c. 1840, with a hipped slate roof, axial stacks, red brick walls with gault brick dressings, and tall sash windows or French casements with hood moulds containing external horizontal sliding louvered shutters. It has a continuous first floor balcony supported by circular cast iron columns. It is listed Grade II because of its comparatively early date, its architectural interest and the extent of preservation of its external elevations.



*No 10 Crag Path, No 9 Ocean Strand, & the back of the Jubilee Hall*

**Nos 10,11,12 and 14** form a late 19th-century group with Ocean Strand on Crag Path. No 11 is set back the whole of the Crag Path plot depth which forms a disharmony within the built up frontage. The buildings differ from one another, but share tall proportions, narrow plots, rendered and pastel coloured walls, canted bay windows, with large pane sash windows.



*Hertford Place (Northside), Nos 4, 6, 8, 10 & 12*



No 10 & 12 have parapet gables and 11 & 14 have hipped slate roofs and axial stacks. A further gap between Nos 13 and 16 provides space for an out door bar and a view of the back of the **Cross Keys Public House**. It is an attractive mix of parapet gable, sash windows with glazing bars and a battlemented single storey porch. Also there are two 3 storey canted bays with large pane sashes belonging to **Nos 14 and 15**.



*Nos 13, 12, 11, 10 Crag Path*

To south, facing the sea, and built with lofty 3 storeys in the late 19th-century is **No 17, Clare House**. It has a balcony, continuous across the whole elevation at third floor level. It has parapet gables with end axial stacks and a machine tile roof with end stacks. The walls are stucco with rusticated pattern on the ground floor. It has canted bays at 1st and ground floor level retaining the original Edwardian sash windows, with large pane inner sashes and small pane outer sashes. **No 16 to north and 18** to south, both in red brick, snuggle up either side.



*No 18, Lyndhurst, No 17, Taylor's Place, and No 16 Hope Cottage, Crag Path*



*Oakley House & Oakley Square*

**Oakley Square** is enclosed by early 20th-century houses, to north, and west. The south side of the square is dominated by Grade II listed **Oakley House** which runs the width of the south side of the square. It is a two storey house of three bays and a taller two bay extension to right. It has a gabled roof in interlocking concrete tiles and axial stack. The walls are painted brick. The windows are timber sashes with glazing bars in openings with segmental heads. The east elevation is gabled with a fretted bargeboard and 1st floor canted bay with C20 French casements opening onto a balcony with timber balusters. South of Oakley House and facing the sea is **No**



*19 High House – Oakley House, Crag Path*

**19, High House**. It bears the date of 1879 and looks little changed externally. It is gabled with a central brick stack, with machine made tiles with walls of painted brick. It has three storeys and two bays. There is a canted bay window with a hipped slate roof. The windows are large pane sashes in structural openings with wedge lintels. The entrance door is to right within a heavy stucco doorcase. It has a six panel door with fanlight in an opening with a segmental arched head and a small forecourt enclosed by railings.



23-25 Crag Path

**Nos 23-25** is a substantial late 19th-century tenement of three storeys with hipped slate roofs, axial and end stacks and walls of red brick with gault brick dressings. A prominent view is from the beach. The principal facade bears the title 'Ocean House' and faces east with sash windows with margin lights at ground and second floor level and canted bays at 1st floor level. The entrance door is a part glazed 6 panel door with a semicircular fanlight. The building extends as No 23 and 25 round the corner where the panelled entrance doors with fanlights are squeezed in either side of a window. No 23 has an attic storey and a canted bay at 1st and 2nd floor levels with large pane sash windows. Windows have large pane sash windows in structural openings with segmental arches. It encloses the south side of a small green. The west side of the green is formed by the garages of buildings on High Street, and the north side by Beach Cottage; a red brick house with hipped pantile roofs and brick dentil eaves. There are regularly spaced openings for sash windows replaced by uPVC double glazing.

**Nos 28 & 27** are semidetached, late 19th-century, three storey houses with tiled gabled roof, red brick walls to left and painted brick to right. Each has one window with large pane sash windows at ground and 2nd floor levels and a canted bay window with large pane sashes windows at 1st floor level. The pair stand isolated on the Crag path building line, in the centre of a car park. Further south, and also visually isolated is '**Fantasia**'; late 19th-century and notable for its green glazed tile roof and stepped parapet gables. It has two storeys; walls of painted brick and French casements at 1st floor east opening on to a full width timber balcony. At ground floor level under the balcony is a 4 panelled entrance door and a full height bay window.

The west side of the car park is enclosed by a good group of holiday houses on the west side of King Street (see King Street west). The high architectural interest of this group also continues to south along Crag Path from **No 30 to No 39 Tower House**.

The south side of the car park space is enclosed by the north wall of **No 30, North Gable**. North Gable and **No 31**, south Gable were probably built as semidetached. They have three storeys and attics, and their pairs of curved parapet gables are very visible seen from the beach. The gabled ranges have two storey flat-roofed wings north and south. The machine tile roof contains two splayed flat-roofed dormers with sash windows and a tall axial chimney stack. The walls are painted brick with a 1st floor cornice and recessed tile panels, now painted. Each pair has a canted bay window supported by timber brackets with large pane sashes at 1st floor and second floor level. The two storey wing of North House has a flat roof with timber balustrade and sash windows with margin lights on the 1st floor and ground floor level. The entrance is marked



Fantasia, Crag Path



No 30, Crag Path



No 31, Crag Path



by a stucco bolection moulding with a key block, and a 4 panel door with fanlight. The two storey wing of **No 31** has a canted bay window at 1st floor level with sash windows with glazing bars. The entrance door also has a bolection moulding and 4 panelled door with fanlight. Above the door is a 1st floor balcony with timber balustrade supported on console brackets.



*Nos 32 & 31a Crag Path*

**No 32** has two storeys, though built with a lesser scale and tucks in against the south side of **No 31a**. It has a hipped pantile roof and corbelled brick eaves and axial stack. The walls are painted red brick and windows have small pane sash windows. There is a canted bay with small pane windows at ground floor level under a 1st floor timber balcony across the facade supported by timber brackets. The balcony has timber balusters and corner posts with decorated brackets under a hipped slate roof.



*Nos 35 and 34, Crag Path*

A narrow alley separates **No 33**, Stafford House from its northern neighbour. No 33 is listed Grade II, reflected in the degree of preservation of the original building. It is dated 1770 and remodelled in 1861. It was built in brick, later painted and has a slate roof with end stacks. It



*Stafford House, No 33 Crag Path*

has canted bays on three floors either side of a two storey canted timber balcony carried on carved timber posts with timber balustrades.

**No 34** has double canted bays from ground floor to 2nd floor level. It has a gabled tiled roof, with a modern lantern light. The walls are painted brick and the windows have sashes with glazing bars. At 1st floor and ground floor the central opening in the bays are made with French casement windows. There is an iron balcony across the front, cantilevered off cast iron columns with a plain steel balustrade.



*No 34, Crag Path*

An alley separates **No 34** from its neighbour at **No 35**. This is a simple three storey rendered and painted building, with narrow proportions. It has a hipped tile roof with a side stack. The canted bay rises three storeys and contains large pane sash windows.



*Kingsworthy, 36 Crag Path*

**No 36, Kingsworthy**, built by Mr W French, is different in style and character to its neighbours. The hipped roof dormers, steep pitched plain tile roof and bow fronted bays looks mid 20th-century. Stylistically it carries the Aldeburgh 'canted bay formula' forward towards modern times and is worth conserving if only for the latter reason.

**No 37** is rendered and painted, the surface articulated with panel shapes. Unusually it has a parapet gable facing east, obscuring a double pitched roof perhaps. The 3 storey canted bays with hipped slate roofs are linked at 1st floor level by a timber balcony with a timber balustrade and timber columns. The windows are modern.

**No 39 Tower House** has a half timbered gabled east wing and hipped roof balcony. The windows have mullions and transoms; small panes above the transom and large panes below is a early 20th-century device of the Queen Anne Revival school. The plan is 'L' shaped and three storeys. The west wing has a parapet gable, concrete tile

roofs and off-centre internal stack. The south gabled wing has applied close studding and the suggestion of a jetty. The remainder of the walls are rendered and painted brickwork with brick red pilasters.

**Nos 40 to 43** have two storeys and a semi basement. They are set back from the edge of the footpath with gardens enclosed by a low brick wall. This re-establishes the building line further west as King Street, one row back, curves a little to the west. The roof is hidden behind a battlemented parapet. The walls are rendered and painted. The 2nd storey has French casements with glazing bars opening onto a continuous timber balcony running the width of the facades. Below the balcony are 1st floor and semi-basement floor level bay windows with balcony with glazing bars over the entrance doors at 1st floor level.

**Nos 46-43** are possibly the tallest of the Aldeburgh sea side houses. It is a range of four attached houses of three storeys and attics. The roof is made with clay tiles with parapet gables and axial stacks. The walls are painted brick. There are five large gabled roof dormers, with half timbered spandrels and pairs of sash windows. At ground and first floor level the east wall forms wide canted bays designed to hold paired sash windows in the centre. There are covered balconies at 1st floor level and glazed porches at ground floor level between the adjoining bays.

**No 47** seems to be squeezed in between higher neighbours. It has a 'U' shaped 3 storey plan, with tiled gabled roofs, axial chimney stacks and painted stucco walls in almost a Suffolk Vernacular style. Twin gables with timber bargeboards and ridge finials look east, with an axial roof and stacks behind. The walls are visually divided by stucco bands. There is a continuous timber balcony running the width of the facade, entered via French casements at 1st floor level. There are decorated stucco hood moulds over the window openings.



*Nos 49-42, Crag Path*



**Nos 48 and 49** are set back from the path within front courts enclosed by low brick walls. It rivals Nos. **43-46** for scale and mass. It was built as a semi-detached residence on 4 floors with a 'T' shaped plan. The base of the 'T' points east, and its angles are chamfered so the roof formed above is a hexagonal pyramid with a chimney on the apex. **No 48** has a pantile roof and red brick walls. A brick dentil cornice marks the level of the second floor. The entrance on the ground floor is through a cavern like porch, lined with painted stucco. Above is a veranda under a balcony with timber balusters. Fenestration comprises two light casements with transoms. The transoms are omitted at 3rd floor level.

**No 49** is the modernised side of the building. The west range roof has been raised to provide for attic rooms; the walls have been painted and the 1st floor veranda has been glazed in. The roofs are covered by machine made tiles.

**No 50, 51 The White House** appears to have been built as a single holiday house and subdivided into two. The building is refined and well proportioned and contrasts with its neighbour to north. It is 3 storeys high with a shallow pitched slate roof and painted moulded stucco walls. The walls have moulded string courses and recessed panels. The two bays to left contain canted bay windows at 1st and 2nd floor levels with large pane sash windows.

**Nos 52-54** is similar in scale and form to its northern neighbour, though the cluttered proportion of the fenestration, and the lack of any porch or surrounds for the entrance doors suggest 20th century artisan design. It has a shallow pitched slate roof and gault brick walls. **No 54** has rendered and painted walls. The elevation is symmetrical around the line drawn vertically between the entrance doors. The walls above basement level are red brick and painted render below. It has four windows at 1st floor level and canted bays at ground and 1st floor level. The entrance doors are located on the outer edge of the elevation within open porches carried by turned timber posts with carved timber brackets supporting a timber cornice. Two first floor balconies span between the porch roofs and the canted bay roofs. They are reached from 1st floor French casement windows. The canted bays have large pane sashes with margin lights.



*Sea View, No 59, Crag Path*

**No 59 Sea View**, has retained its red brick walls and hallow hipped slate roof. The brickwork contrasts attractively with the white painted



*No 60, Crag Path*

window frames and shutters.

**No 60** is a seaside house, probably 18th century and refurbished in the 19th century. It has steep pitched hipped slate roofs, with a gable to south and with tall, rendered internal stacks with corbelled brick caps. The walls are unpainted render on brick. The east wall of the building steps back to form a 1st floor balcony with cast iron balustrade across the east elevation. There are large pane sash windows with margin lights at 1st floor level and to east, three light casement windows with external side hung shutters. The entrance door is unusual because of its gothic shape and 'Arts and Crafts' character. It is sheltered by a pentice porch carried on console brackets.



61-62, Crag Path

to the beach, with brick parapet gables to south. The facade is capped by jettied timber-frame gables on the second and third floors and with a 1st floor covered veranda with a hipped slate roof across both bays. To right is the original building running between the parapet gable of the slate gambrel roof to left and a square turret with a square pyramid slate roof to right. parapet gable above and bay 6 contains the square plan tower. The ground floor is occupied by a late 20th-century continuous glazed in loggia which runs across the whole of the east elevation at ground floor level. This, in addition to the extensive replacement glazing, detract from the buildings appearance.

**Nos 61 to 65** make a continuous frontage with the **Brudenell Hotel**. **Nos 61 and 62** appear to be a pair. They probably date from the late 19th-century and have two storeys and are built up off a raised ground floor storey. The roofs run parallel with parapet gables facing the sea. **No 61** has a concrete tile roof, painted rendered walls and canted bay with sash windows. **No 62** has a slate roof, unpainted rendered walls and a canted bay with modern windows.

**Nos 63, 64, 64a and 65** have undergone much unsympathetic change. **Nos 63, 64a** are unpainted render, while the others are painted. The roof appears to have been raised, and now presents a continuous horizontal cornice to the beach. Fenestration appears confused and inconsistent, although the canted bays of the



The Brudenell, Crag Path

original **Nos 63 & 65** can be discerned. The **Brudenell** appears to be the product of the amalgamation of three buildings, a pair of 20th-century 3½ storey seaside houses to left and a Victorian 3½ storey hotel or apartments to right. The two bays to left have a double roof, parallel



## 7 Character Area 3: High Street

*Champion Road, High Street, (West & East sides), Park Road*



### Character Area 3: High Street



*High Street*

#### **Past and Present**

The High Street is straight and wide, wide enough between the south end of Crabbe Street and Crespigny Road to have accommodated a street market.

There is a continuous built up frontage of buildings, two or three storeys high on each side of the High Street enclosing a long linear village scale space with long views from one end to the other. The land rises steeply from behind the buildings on the west side of the street behind a steeply terraced wall that increases the visual impact of the large houses on the sky line and provides a 'back drop' behind the High Street buildings in views looking west. The roads rising from the west side of the High Street rise steeply forming dynamic linear spaces. On the east side of the High Street, narrow alleyways connect the High Street to Crag path. On the west side, steps rise in the narrow passages of West Lane and Town Steps.

Shop fronts are nearly continuous on the west side of the Street between 185 and 103 and 204. Cottage scale buildings and Edwardian town scale buildings sit beside each other, the latter, predominately of two storeys, particularly towards the south end of the street. Buildings are vertically proportioned, particularly in residential terraces, where the visual rhythm of solid and void is a significant feature.

#### **Buildings Contributing Positively to the High Street Character Area**

##### ***Champion Road***

The road is unmade up, with a gravel and informal grass surface. The conservation area boundary is drawn to include the western boundary of Crespigny House marked by a

hardwood boarded fence. Crespigny House is visible over the fence.



*Crespigny Lodge*

**Crespigny Lodge** was the gate lodge of Crespigny House, tucked in a corner between Champion Road and Hartington Road within the curtilage of Crespigny House. It has 1½ storeys with a mansard roof made of Westmorland Slates incorporating 5 flat roofed casement dormers. The walls are rendered with an ashlar pattern, and painted. The ground floor windows have 3 and 4 light sashes with glazing bars.



*Crespigny House*

**Crespigny House** is listed Grade II. Original building of 1775 is contained within the west ranges, extended and altered to the east in 1914. It can only be glimpsed from the surrounding streets giving the impression of a substantial mansion in a handsome garden setting.





57, 55 & 53 High Street West



Garden Wall of Adair Lodge

### High Street - West

**No 33-35**, semidetached houses, gabled slate roofs, central axial stack, painted render, 2 stories, 2 sash windows per facade, steps up to ground floor, forecourt railings.

**37** Offices in a contrasting cottage scale seen against its neighbours. 2 storeys, black glazed pantiled roof, axial end stack, and painted rendered walls.

**57, 55, 53** are a good group of cottage scale houses with a 'U' plan forming a court with the cinema, behind a brick wall with steel railings, against the west edge of the footway. The gabled roofs are stepped against one another and are covered in plain tile, slate and interlocking clay tiles. No 53 has 'Queen Anne' style windows with leaded lights, and Nos 55 & 57 have sash windows with glazing bars.

The 2.1m high, red brick garden wall of **Adair Lodge** is built along the back edge of the footway and contributes to the continuous built up frontage along the street. The wall contains a central timber gate where above its top can be seen some of the terracing of the garden.

The **Lighthouse Restaurant**, establishes the building line for the High Street frontages to the south. It is probably late 19th-century, 2½ storeys high, with two windows. There are gabled roof dormers in the slate roof, and PVC windows in rendered and painted walls. There is a nice small pane shop front.



79 High Street

**No 79** is a pair of late Victorian houses with hipped black pantiled roofs and rendered and painted walls. The building is set back from the street within a small forecourt. The sash windows have slender glazing bars and the entrance doors are 4 panel doors that are partially glazed.



93 High Street

**93, Bell Cottage** (Grade II listed) was formerly a pair of semi-detached cottages within a small forecourt enclosed by a dwarf wall and iron railings. It has a red clay pantiled gabled roof with parapet gables and brick corbelled eaves, suggesting a late 18th century construction date.

for the building. The 1st floor windows are sashes with glazing bars. There is a 6 panel part glazed entrance door to left with a timber door case with reeded pilasters, patera stops and cornice porch. To right the entrance door has been replaced by an out of scale two light window with large pane segmental shaped glass top light.



99 High Street



2—10 Town Steps

**No 99** (Grade II listed) occupies an important location on the corner of Town Steps and is part of a group including **1-3**, **2-10**, **13**, and the water pump, Town Steps. **No 99** is dated 1796, and faces onto Town Steps where it has a basement area enclosed by a picket fence. The roof is hipped and clad in red clay, and black glazed pantiles with an axial stack and corbelled brick eaves.

**No 101** is much restored with clay tile and parapet gable and rendered and painted walls. The windows have been replaced and fit in openings with rendered hood moulds. The Victorian 4 panel door and timber door case have a pentice canopy. **No 113** appears to have

19th-century origins though only the window cornice with its console brackets survive. **No 115** is late 19th-century is well proportioned and is built tall on three floors. It has a gabled slate roof and red brick walls. It has a good vernacular shop front with a deep fascia and blind and blind box.



Aldeburgh Post Office

The **Aldeburgh Post Office** building replaced one bombed in 1942. While it is now used in part as a Co-op food store, its character is still unmistakably that of a town Post Office. The formula employed then employed quality red brick walls and plain tile hipped roofs. Upper windows were small pane sashes and ground floor windows were arranged to form an arcade with small pane casements with semicircular heads above the transom.



125 High Street, The Pharmacy

The buildings on the west side of the High Street between the Post Office and Chopping's Hill form a continuous built up frontage on the back edge of the foot way, which defines the High Street spatially at its widest point establishing a satisfactory human scale space. In this way



these buildings positively contribute to the character of the conservation area. Those that stand out in the group are **No 125, the Pharmacy**, (Grade II listed) for its architectural ornament, its unaltered condition, for the canted bays and fine shop window.

The small pane outer sashes of **No 133 & 135** suggest that, the building is Edwardian and little changed. It has two storeys, is semi detached, with gabled slate roofs, brick dentil eaves, and gault brick walls with red brick gauged brick lintels. The facade is almost symmetrical with entrance doors flanking two storey canted bays with gabled roofs with half timbered decoration.



*141– 151 High Street*

**Nos 141-151** was a terrace of 6 houses under a hipped, smut-pantile roof. There are two storeys and attics. The walls are part red brick and probably part timber-framed and covered in pebble dash and half timbered decoration. There are 4 canted bay windows with large pane sashes and two bay windows with plate glass for use as an office and a picture gallery.



*The Union Baptist Chapel*

The **Union Baptist Chapel**, is listed Grade II. It was built in 1822, with a hipped slate roof and painted brickwork. It is set back from the Street

behind forecourt railings and painted brick piers. The proportions of the east elevation were carefully chosen by the building's designer, with 6 openings with semi-circular, 6 pane heads set over each other.



*175 High Street*

**No 175 and No 175a** were formerly one house, and is now a house and shop. It has a hipped plain tile roof and rendered and painted walls. It has 3 windows, i.e. large pane sash windows under hood moulds carried on foliate consoles. On the ground floor is a plate glass shop window to left and a 3 light large pane sash window to right.

**No 177** is a bank; this example having an urban character. It rises three storeys to a parapet gable and employs gault brick and red bricks above painted render at ground floor level. There are three large pane sash windows with triangular arches at 2nd floor level; and two light casements at 1st floor. There is a 7 light bay window at ground floor level.

The **Regatta Restaurant** is of similar proportions though the walls are of painted render. The fenestration is early 20th-century, with two bays at 1st floor level and a continuous glazed facade on the ground floor. The 1st floor bays have 3 lights with a central 4 pane casement window and small panes above the transoms. At ground floor the glazing is continuous across the elevation where there are small panes above the transoms matching the windows on the 1st floor.



*179 High Street*

**179** is important for its location on the street corner, where it is prominent in views from the south. It has a wide, slate gambrel shaped slate roof with axial end stacks, an upper tier of roof lights and a lower tier of 3 flat-roofed casement dormers. The walls are of painted brick containing large pane sash windows to east and 2 light casements to south. Plate glass shop fronts with balustrade flat roofs project to the back edge of the footway.

level. There is a canted bay window at 1st floor level and a mullioned and transom window in the splay, with leaded lights above the transom and a painted render or stucco plate glass shop front with consoles, moulded fascia, pilasters and stall riser. The shop door is part glazed with a fanlight above.

**No 187, Suffolk House** is an elegant early 19th-century shop and house. It has a shallow pitched slate roof with deep eaves and painted brick walls. It has a three window facade with large pane sash windows. The mullioned shop front to left has a wide soffit with brackets, curving around the corner to south over entrance doors across the corner splay. The right hand windows to the house are in two storey canted bays. The door to the house is central and has 6 panels with a timber door surround with pilasters and cornice canopy carried on consoles.

**No 183** is squeezed in between its neighbours. It too has a shallow pitched slate roof, 2 canted bays with 6 pane sash windows at 1st floor level, set in a rendered, painted and ashlar patterned masonry wall.

From Crespigny Lane to the south end of the conservation area, 2 storey cottage scale houses predominate. They are built on the back edge of the foot way and contribute to the domestic and linear scale and space formed by the buildings each side of the high Street.



*181 High Street*

**181, Smith's Bakery**, is prominent on the opposite corner of Chopping's Hill. Probably early 20th-century in its present form, its scale is 'Edwardian' and its shape long and narrow, rising well above its southern neighbour. It rises three storeys in a single width plan with a splayed corner containing the shop door on the ground floor. It has a hipped concrete tile roof and red brick facade to north. The east elevation is painted, applied half timbering in a small frame style native to the north west of England. The west elevation contains 4 light and 2 light casement windows with leaded lights at 2nd floor



*189—207 Crespigny Cottages*

**No 189-211, Crespigny Cottages** are a row of red brick, slate roofed cottages with axial stacks, built circa 1910, with one window facades and 4 panel entrance doors. **No 189** has painted brick walls. **No 189-207** have sash windows with glazing bars in segmental arched brick lintels. **Nos 207-211** have rendered architraves and hood moulds and large pane sash windows and



are set back within small forecourt gardens enclosed by a brick wall with iron railings .

**Nos 213, 213A, 215**, are listed Grade II. They are prominently located on the corner with Crespigny Road. They comprise of two parallel ranges with hipped pantile roofs. The walls are rendered with an ashlar pattern and are painted. The 1st floor level canted bay widow; the 3 part sash window with glazing bars and the 4 panelled door and door case with pilasters and moulded cornice; and the early 19th-century construction are significant.

**Nos 217,217A, 219 & 219A** were originally a pair of houses and are now divided into four. The building has 18th-century origins and was altered in the 19th & 20th-centuries. The two storey north & south wings were extended with lower ranges with battlemented parapets each side of a central yard. The hipped pantile roofs with deep eaves, the wings with their parapets flanking the yard, the eight pane sash windows in openings with segmental brick arches and the timber door cases with pilasters and cornice are significant features in the street scene.



*The Old Custom House, 223 High Street*

**No 223 the Old Custom House**, built in the early 19th-century is listed Grade II and now a house. It is set back from the back edge of the footway by a small court with a painted picket fence. Much of the forecourt is taken by the 7 steps necessary to gain the entrance on the 1st floor. The gabled pantile roof with internal end stack, dentil eaves cornice; gault brick walls; the 6 panel entrance door and timber architrave; the C19th 1st floor windows with iron casements and 20 pane casement windows at ground floor and rear Crittall windows make a special contribution to the conservation area.



*Rosemary and Lavender Cottages, 225 - 227 High Street*

**No 225, Rosemary Cottage** and **No 227, Lavender Cottage** looks much like a 17th-century Suffolk farmhouse. It is now divided into two dwellings. Its exterior configuration with a single pile, 'L' shaped plan and off-centre axial stack suggests a baffle entry (Lavender Cottage) with a low end cross passage (Rosemary Cottage). The building has a steep pitched pantile roof and rendered and painted timber walls built up off a brick plinth. The cross wing is jettied and the 19th-century windows have iron casements.



*229 High Street*

**No 229** has a good Georgian facade, under a hipped plain tile roof. The faced is rendered, disguising the brick detail. There is a 1st floor band and 8 pane sash window; and the shouldered door surround with its incised frieze and dentil pediment are very fine. The house is set back behind a small forecourt contained by a timber picket fence.

**Nos 231, 233 and 235** were a single dwelling built c1840 set back from the back edge of the footway by a small forecourt enclosed by a timber picket fence. They have a shallow pantile roof with a parapet verge and corbelled brick eaves. The walls are painted brick. No 231 is altered so as to be no longer listable, however it contributes to the character of the area by continuing the built up frontage in the High Street and providing the context of the adjoining listed buildings of which it is a part. No 233 (End Cottage) has 3 bays, with a central blind window over the entrance door and door case. It has 3 /6 light sash windows. It has one window and an entrance door to right. The 1st floor window has 3/6 pane sashes and the ground floor has 6 pane sashes. There is a hood mould over the entrance door.



239– 241 High Street

**Nos 239 and 241** are similar in form to No 235-233 and with similar detailing. They are a pair of houses with a shallow pitched pantile roof with a parapet gable and corbelled brick eaves. Their facades are similar, with two 1st floor sash windows with glazing bars on the 1st floor and eight pane sashes set in brick panels at ground floor level. The outer bays contain part glazed doors with reeded door cases with patera stops. The houses are set back from the High Street within gardens contained by brick garden walls and low timber gates with iron railings.



249-251 High Street

**Nos 249 and 251**, are a pair of houses, set back from the road in forecourts enclosed by rendered and painted brick walls. The houses have 2 stories, gabled slate roofs with an end stack and rendered brick walls. The two facades are symmetrical, with 2 storey pilasters and sash windows with glazing bars under rendered hood moulds. On the ground floor are sash windows with glazing bars and part glazed entrance doors with hood moulds.



*The former Black Horse Public House, 257 High Street*

**No 257, (The Black Horse)** The building requires extensive repairs. It was a former pub and is now in residential use

**No 259** was built c1830 and altered 1933. It is set back from the footway in a small fore court enclosed by a brick and a timber picket fence. It contributes to the character of the conservation area being built with painted brick and a gabled black glazed pantile roof with corbelled brick eaves and parapet gables.

**Nos 267, 269 & 271** is a terrace of early 19th-century houses set back within a small forecourt. It has a gabled black glazed and red clay pantiled roof with axial and end stacks, and corbelled brick eaves. The walls are painted brick. Fenestration is varied. No 267 has 3 bays with a blind window at 1st floor over the entrance door. The ground floor windows have sash windows in canted bays. 1st floor sash windows have 3/6 panes. No 269 has uPVC windows and door in original openings. No 267 has a 1 window facade with a 3/6 pane sash window at 1st floor level and 6/6 at ground floor level.

**Nos 273-281** is a row of 5 terraced cottages built on the back edge of the footway. Nos 273-275 have slate roofs and axial stacks and parapet gables. There are sash window with glazing bars and rendered hood moulds. Nos 261-277 have black glazed pantile roofs and large pane sash



windows under the eaves at 1st floor level. Doorways and windows have rendered skewback arches at ground floor level.

**Nos 301 & 303** is a much altered early 19th-century pair of cottages with gabled pantile roofs with axial stacks and flat-roofed half dormers. The walls are rendered and colour washed in contrasting colours not altogether in harmony with the open countryside and river estuary close by.



295 High Street



305 High Street

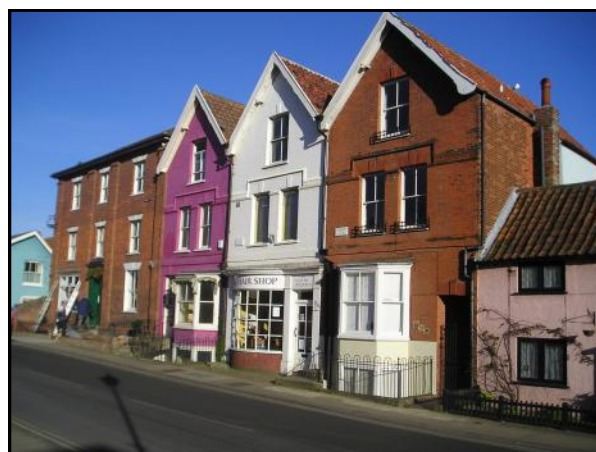
**Nos 295 & 305** are notable for the survival of beach pebbles as a facing material. They are used in combination with brick quoins and probably a brick backing. **No 295** has a concrete tile roof with corbelled brick eaves. The facade has three windows at 1st floor level containing 3/6 sash windows and 3 windows below with 6/6 sash windows. The off centre entrance door is a mid 20th-century standard door.

## High Street - East

*Buildings on the east side of the High Street between Baggott's corner and White Hart Inn.*

The buildings form a continuous built up frontage on the back edge of the foot way, which defines the High Street spatially at its widest point, establishing a satisfactory human scale linear space. In this way all the buildings on the east side of the High Street positively contribute to the character of the conservation area. Those that stand out in the group between Wentworth Road and Baggott's corner are:

**No 18-28, Hanover House** 4, 3 ½ storey buildings of a 'town scale' juxtaposed with the two low storeys of No 28, a building very much of a village scale and dwarfed by its neighbours to left which are fine townscape elements in their own right. No 28 has a pantiled roof with axial stack. Walls are rendered and painted with 2 and 3 light casement windows at 1st floor level, and two light casements with a bay window at ground floor level.



18—28 High Street

18-24 were built in the late 19th-century and No 28 in the late 19th century. No 18 is a striking eye stopper in the vista seen looking east from Victoria Road. It has a hipped pantile roof, red brick walls and a west facade of 3 bays divided by full height brick pilasters. There are large pane sash windows in openings formed with rendered skewback arches and a tall 6 panel door within a timber door case formed with pilasters and cornice. All four were built in the late 19th-century. Adjoining to south are three further parallel ranges, with windows lining though with No 18. The pantile roofs are gabled and the walls red brick or in No 20 & 22, they have been painted. The ground floor and basement windows of No 20 & 24 are canted bay windows in No 20, an attractive bow fronted shop

front with glazing bars. Elsewhere there are sash windows in openings with skewback arches.

**No 36** is situated on a corner site, prominent in



*36 High Street*

views from the south. It has a hipped smut pantile roof with corbelled brick eaves. The walls are painted brick with uPVC windows. There is a projecting shop window with stall risers and large panes and central entrance door.



*40 – 46 High Street*

**No 40 to 46** was built in the mid-19th century as a terrace of houses, with a shallow pitched slate roof with axial stacks. The houses were altered into two shops, The Aldeburgh Bookshop and Burnett & Company, the former with a long plate glass shop front with a continuous fascia and the latter with tiled stall riser, and timber mullions on two levels, the top level made from small glass panes and a timber fascia. The 1st floor windows are replacement uPVC fittings.



*50 – 58 High Street*

**Nos 50 to 58** is a fine red brick pair of apartments, c.1910, with tall gabled black glazed pantile roofs with axial end stacks. The facades are symmetrical mirror images three tall storeys high in town scale. Each of the facades has three bays, divided by a full height brick pilaster. The floors levels articulated with string courses and dentil bands. The outer bays contain two storey canted bays with flat parapet roofs with ball finials. The third storey contains three light and two light casements with small panes above the transom. Each window has a brick apron. The 2nd floor windows are sash windows in openings with segmental brick arches. The inner sashes have large panes and the outer sashes have small panes. The windows of the bay has brick aprons. At ground floor level are muscular stucco door surrounds, with glazed doors and square fanlights flanked by heavy pilasters with consoles carrying a heavy cornice canopy. This building should be seen in the same context as 18-28 High Street (described above).

**No 72-74, Reads Court** is a modern apartment block designed in a neo-Georgian style that packs three storeys into the two of its neighbour. Like its neighbour, it utilises horizontal stucco bands at floor level, sash windows with glazing bars on its façade. The central bay is reinforced by a stucco architrave.

**No 76** has 2 high storeys and roof lights. It has a steep pitched plain tile roof, wide modillion eaves cornice, brick walls and stuccoed detail. The facade is divided by gauged brick pilasters which cross the 1st floor stucco frieze decorated with triglyphs in the Doric Order. Two canted bays with large pane sash windows were placed either side of a central sash window. The soffit is decorated with mutules and the frieze with a dentil pediment. At ground floor level are three light, large pane sash windows with brick mullions. The entrance is in the centre of the





76 High Street

elevation with two panels and a glazed saltire cross. Above is a rectangular fanlight. Brick pilasters flank the door. In the centre at 1st floor level.



84 High Street

**No 84** is listed Grade II and backs on to No 21 Crabbe Street. It was built originally as a holiday home before it became a police station c.1840 in gault brick with a hipped slate roof with stacks on the end slopes.



92- 98 High Street

**Nos 92-98** is an attractive row of late 18th-century cottages with gabled pantile roofs, axial stacks, painted brick walls and sash windows with glazing bars.



106-108 High Street

**Nos 106-108** To left and occupying an important corner site are Old Hall Antiques and 'Dp's'. Built in the 19th-century, the building has a hipped slate roof with deep eaves and painted brick walls with corner pilasters. The west elevation is articulated with two bay windows containing large pane sash windows. The windows have cornices carried on consoles. The shop fronts have stall risers, plate glass windows and fascias.



*Chesterfield House, 120 High Street*

Between the alley and Baggott's Corner is a row of small scale, two storey, late 18th & 19th-century cottages and shops: except that is for **Chesterfield House**; belonging to the Edwardian period of expansion and having three storeys, a hipped slate roof, painted brick walls, painted timber weatherboarding and two canted bays. The shop front projects a short distance in front of its neighbours, and has large panes, a fascia and consoles.

**Nos 110 to 124**, the cottages and shops have hipped and gabled pantile roofs and painted brick walls. No 110 has a Victorian shop front, with stall riser, plate glass windows and fascia, continue to left over the part glazed, 4 pane entrance door.



*112 High Street, Mariners View*

**No 112, Mariners View**, has an unusual 2 storey brick porch and bathroom extension applied to the centre of the cottage façade.



*114-116 High Street,*

**No 114** has casement windows with glazing bars and a ground floor canted bay window for a shop window.

**No 116** has a slate roof and a symmetrical façade with twin gables containing three light casement windows with glazing bars. The outer bays at ground floor level contain doors with fanlights, which to the left containing gothic pattern glazing bars. The shop window on the left side is bowed and with glazing bars.



*124 High Street*

**No 124** is in a prominent location at the junction of Crabbe Street and the High Street. It has little architectural form, with seemingly randomly placed windows. The south elevation has a double gable end with an unattractive rendered verge detail. It has 1st floor sash windows with glazing bars and plate glass shop fronts to south and west.



Buildings that stand out between **Baggott's Corner** and **Neptune Alley** are:

**No 132, The Crew Clothing Store**, C19th, 3 storeys, hipped black pantile roof painted brickwork, canted bay and double shop front with plate glass windows.



*Baggotts Corner - 132 High Street*



*134 High Street*

**No 134, Flick & Son** shop and offices, late C18th, with red pantile roof with corbelled brick eaves, painted brick walls and bow fronted shop window.

**No 138, Lawson's Delicatessen** shop, C18th, red pantile roof, brick corbelled eaves, painted brickwork, and good traditional double fronted shop window with fascia, cornice, blind and blind box.



*140—142 High Street*



*144 and 146 High Street*

**Nos 140 & 142**, C18th with hipped black pantile roof with corbelled brick eaves, painted brickwork, 2 storey brick porch and 1st floor sash windows at 1st floor level and traditional shop windows each side of the porch.

**Nos 144 and 146**, were built in the late 19th and 20th-centuries and frame the alley entrance with canted corners, hipped roofs, red brick walls and 1st floor sash windows. No 144 has a good traditional shop front with large panes, fascia and cornice. No 146 has the outer sashes with glazing bars and brick aprons, typical of the early 20th-century.

**Nos 148-150**, Tyne Cottage and Old Cottage, are early 19th-century cottages, listed Grade II; with red pantile roofs, painted brick walls, corbelled brick eaves and a well proportioned range of 6 pane sash windows with glazing bars, No 148 has a 6 panel door and timber door case with cornice on console brackets. No 150 has a 6 panel door with a timber architrave.



*No 152, the former East Suffolk Hotel*



*No 152, Extension of the East Suffolk Hotel*



*No 154, 156, 158 & 160 High Street*

**No 152**, The former **East Suffolk Hotel**, has slate roofs and rendered and painted walls. Additional architectural impact is provided by its façade with its ordered sash windows on three floors, a deep semicircular portico carried by Tuscan columns and an 11-paned boarded fanlight within.

**No 152** has a later southern extension of the East Suffolk Hotel, built on two storeys with slate roofs and rendered and painted walls, and with basket shaped carriage arch and 1st floor sash windows at 1st floor level.

**Nos 154-160** were built in the early 19th-century

are similar in detail and character with Nos 148 to 150 (see above) and are the continuation of the row into which the Hotel was inserted. The buildings have black glazed and red pantile roofs, corbelled brick eaves, and painted brick walls. No 156 has a 1st floor canted bay and 154, 156 & 158 have sash windows with glazing bars.



*162-168 High Street*

**Nos 162-168** rises three storeys and has a florid late Victorian façade and looks like a department store. Its size, scale, and mannerist style have a significant impact on the appearance of the area. The key elements of the design are the curved gable, brick string courses and pilasters, arched window heads and canted bay windows.



*170-172 High Street*

**Nos 170 and 172** are listed Grade II, No 170 being early 19th-century and 172 late 19th-



century. No.170 has a recessed doorway with a good shop front with a round-cornered rectangular bay window with glazing bars and small panes. No 172 has a part glazed entrance door left of a canted bay window with margin glazed sashes.

**No 176** is a well proportioned mid-19th century, two storey, hipped slate roof, shop. There are large pane sash windows at 1st floor level and a plate glass shop front below with fascia and cornice.



*178 High Street*

**No 178** has a charming simple elevation with a single ground floor entrance door and a single sash window with glazing bars on each floor.

**No 182** has a hipped slate roof, painted brick walls and symmetrically placed front entrance door, two 1st floor sash windows and canted bay windows with hipped slate roofs on the ground floor.

**No 184** was built in the mid-19th century and notable for fenestration arranged symmetrically around the entrance door and its heavy cornice carried on consoles, the sash windows with margin glazing bars and the pediments over the windows decorated with a trailing moulding.

**No 186** turns the corner into Neptune Alley with a well proportioned façade made with shop windows each side of the central part glazed entrance door and a shop window in the Alley. It has sash windows with glazing bars at 1st floor level, and a hipped slate roof and painted brick walls.

### ***Neptune Alley to The White Hart***

Notable buildings include **No 190** for its traditional shop front with cornice, fascia, plate glass windows and stall risers.

**No 204**, with half roman clay tiles, pebble dash walls, canted 1st floor bay windows and good shop front comprising cornice, fascia, plate glass windows central door with fanlight and stall risers.

**Nos 206-220** is a terrace of modest artisan cottages with gabled pantiled roofs, axial stacks, corbelled brick eaves, red brick and painted brick walls (216-220) and doors and windows in original structural openings. Glazing bars in sash windows have been retained in Nos 206 and 212.



*The White Hart, 222 High Street*

**The White Hart Inn** is listed Grade II, its northern part with 3 1st floor windows is substantially Georgian having parapet gables with end stacks, steep pitched black glazed pantiled roof, rendered and painted brick walls and 8 pane sash windows on ground and 1st floors arranged symmetrically around the central entrance door. The single storey south range is also of interest, having a pantile roof, axial end stack, half timbered south gable and red brick walls.

**Aldeburgh Court** to the southern boundary of the conservation area (**Nos 228-270**) includes an attractive mix of 18th & 19th century cottages that all contribute to the special architectural character of the conservation area:

**No 228**, the **Aldeburgh Fish & Chip Shop** is prominently located at the south end of the wider section of the High Street and turns the corner with a splayed corner containing the entrance door. It was built around the end of the 19th-century with a hipped tile roof with internal stacks and blocked dormer window, It has a brick dentil course under the eaves, painted brick 1st floor storey and red brick ground floor storey. The windows and doors have painted stucco reveals and transoms under semicircular fanlights.



*No 228 Aldeburgh Fish & Chip Shop*



*No 232 High Street*

**No 232** is a severe 2½ storey, Victorian design, with a steep pitched artificial slate roof and red brick walls in three bays to west. It has a central open porch with a room above. It retains the original large pane sash windows to right and uPVC windows centrally and to left. It has a forecourt enclosed by iron railings fixed to a dwarf brick wall and with brick gate piers and iron gate.

**No 234** has two storeys, a gabled plain tile roof and painted brick walls. The west elevation is Victorian and contains a central pentice porch with a plain tile roof and double, large pane sash windows at ground floor and 1st floor with moulded stone or concrete lintels. The ground floor left hand window is blocked. The narrow forecourt is enclosed by low painted iron railings.



*No 238 High Street*

**No 238** was built with two storeys in the late 19th-century and has a black glazed pantile roof with parapet gables and end stack. The walls and chimneys are built in gault brick. It has a central 6 panelled door with moulded timber door case. The windows are arranged symmetrically with the central door and have wedge lintels with key blocks. The left hand, two light casement windows to left have external louvred shutters and to right the original cottage windows have been retained, with their iron casements and transom in the ground floor right hand window.

**Nos 240-246**, Alde Cottages are four well proportioned, late 18th-century, 2 storey dwellings with reflected plans, each of one window, with axial stacks, black glazed pantile roofs and colour washed walls. Structural openings comprise of 6- panel doors and 6-pane sashes in with segmental brick arches.





**No 250 & 252** are a pair of cottages, with nice canted bay windows, and the original red brick and gault brick dressings. No 254 is unusual with a timber-frame 1st floor and windows with leaded lights, which look 20th-century in character.

**Nos 258 to 270** is a picturesque row of late 18th-century terraced houses, having gabled pantile roofs with axial chimney stacks and corbelled brick eaves. Probably of red brick under the existing paint finish, the cottages are set back within small front gardens enclosed by low walls or painted picket fences. Nos 264 and 266 have large pane sash windows and a half dormer windows. 268 has large pane sash windows and a gabled canted bay; and 270 has a single storey bay window.

### **Park Road**

Park Road Connects Victoria Road with the High Street and leads to the Garret Anderson Era area on the western side of Aldeburgh containing substantial Edwardian residences, the Aldeburgh Community Hospital and the County Primary School. Its southern connection with the High Street is within the conservation area.

The cottages in the road are set back from the footpath edge within small forecourt gardens enclosed by low walls and iron railings. They form a long curved linear space where views to the east terminate at the High Street and the Brudenell Hotel on Crag Path. To west they end at No 13, Park Lane and the distant trees and hedges of countryside beyond.

**No 4 Cedar Cottage**, on the south side of the road, is an attractive Victorian house attached to its neighbour to west and set back within a small forecourt enclosed by a low brick wall. It has 2 storeys, with a gabled slate roof, and painted brick walls. It has large pane sash windows within openings with segmental brick arches.

**Nos 6-20** is a two storey terrace of Victorian Houses, with a hipped slate roof, and (excepting No 8) painted red brick walls.

**Nos 8-20** have decorated iron railings on a dwarf brick wall. Each house has one window except No 20 which has double sash windows with margin glazing bars in a two storey bay window decorated with a 1st floor and eaves level dentil cornice. No 20 also has an entrance door with fanlight, and door case with pilasters and cornice supported by consoles. No 6 & No 10 are the least altered houses in the terrace.



*Nos 3-9 Park Road*

**Nos 3-9** Park Road occupy the north side of Park Road, set back within small forecourt gardens enclosed by a brick wall. It is a terrace of four, 2 storey, red brick, late Victorian cottages, which have a hipped slate roof with axial chimney stacks and corbelled brick eaves. Originally with large pane sash windows, retained in No 9 & 5, the doors and windows have been replaced in the late 20<sup>th</sup>-century.





**8 Character Area 4: Market Cross  
Place, Wentworth Road, Market  
Cross Place**



## Character Area 4: Market Cross Place

### Past and present

A fishing industry in Aldeburgh has existed since the middle ages, when from 1547 a market was held on Wednesdays or Saturdays and when the Moot Hall was the Market Cross where the market would have taken place. The Moot Hall was restored and moved landward in 1850 by RM Phipson, a Victorian historic building architect. Currently, the Moot Hall is still the Council Chamber and also in use as a museum. The absence of other buildings contemporary with the Moot Hall suggests that the 'beach village' with roads parallel with Crag Path has been lost to the sea.

Market Cross Place and Crag Path combine into a significant large and long linear open space, enclosed by the flanks of houses in Crabbe Street, to west by the two hotels, the Wentworth & the White Lion. The gardens of Gunsite & Bunker are also a significant green space on the northern edge of the conservation area.

The Moot Hall divides Market Cross Place into a recreational area to south and a working area for the beach fishing trade to north. Within the southern area is the low concrete tide wall which separates the beach from Crag Path; the war memorial, in a small formal garden; a model yacht pond and Tudor style beach shelters, in a style chosen to be in harmony with the Moot Hall.

The area contains two large hotels, the Wentworth and the White Lion and large Victorian holiday houses in an open and spacious setting. They are built with a large Victorian 'town scale' up to three storeys, with vertical proportions and plain tiled, pantiled or slate roofs. Walls are of polychrome brick and painted rendered masonry. Gable spandrels of the Wentworth Hotel are attractively half timbered and reflect the timber-framed and brick noggin of the Moot Hall.

The northern part of the area stretches on to Church Farm Road. There is a wide cut grass strip with an asphalt footpath leading to the beach car park beyond the northern boundary of the conservation area.

Wentworth Road is a continuation of the High Street, running parallel with Market Cross Place. Its west side is enclosed by substantial buildings, set against the footway edge, or within gardens enclosed by high brick garden walls. There is a good view into rear yards between **No 5** and **No 7** and the churchyard wall beyond. The south gable wall of the building between gateways and

set against the road is made with beach pebbles tied in with red brick lacing courses. There is an attractive view of the backs of buildings, their yards and enclosing walls on the east side of Market Cross Place. The west side of the Wentworth Hotel and the service areas of The White Lion Hotel, rising three storeys and built against the back edge of the footway, imbue a strong sense of enclosure, relieved at the north end by the Wentworth's ornamental garden, enclosed by a low wall of brick and pebbles, through which are views of the sea. Looking north from the High Street the massive twin gables of Eaton House are important features and further north, Sundial house and its garden hedge stops the eye at the end of the road. At the southern end, there is a long view south along the High Street; a short view between buildings to east and a view of the church looking west.

### Buildings Contributing Positively to the Market Cross Place Character Area



*Sundial house, Wentworth Road*

### Wentworth Road

**Sundial House**, was designed by Oliver Hill c1925. The house has 1½ storeys, with a canted plan facing south with a late 20<sup>th</sup>-century conservatory. Its principal feature is its steep pitched roof covered with black glazed pantiles and an axial chimney stack. It has rendered and painted walls. There are 5 flat roofed dormers with inappropriate leaded glazing. The south façade contains 5 French casement windows with margin glazing and semicircular fanlights.

**No 1, North House** is listed Grade II. It was built c1840 and altered later. Built with two storeys with a double pile plan and set back a little from the carriageway behind a dwarf wall. The gabled slate roof is formed from parallel ranges and the walls are of painted brick. The



façade has three windows, with a central canted bay containing sash windows. The inner sashes have large panes and the outer sashes have small panes. The two outer 1<sup>st</sup> floor windows have 8 pane sashes. To left at ground floor level, are 2 French casement windows with margin glazing and louvred shutters under segmental arched heads. The porch to right is a 20th century glazed porch.



*Garden building , rear of No 1, Wentworth Road*

There is a **2 storey garden house** in the corner of the garden 50 m west of No 1 North House, Wentworth Street. It appears to be part of the brick retaining wall on the west garden boundaries of properties in Wentworth Road adjacent to the footpath and its steps. Built c1870 of red brick with gault brick dressings, blue engineering brick quoins and hipped plain tile roof with corbelled brick eaves of alternating red and black brick. The ground floor has 2 arches each side and the 1<sup>st</sup> floor, east elevation, 3 lancets and 2 lancets north side.

**No 3, Tiffany House** is listed Grade II. It was built c1840 and altered later. Built with three storeys and set back a little from the carriageway behind a dwarf wall, the house has a hipped concrete pantile roof with a gault brick stack on the apex of the roof. It has wide eaves with timber brackets and painted brick walls with sash windows with glazing bars at 2<sup>nd</sup> floor level, and at 1<sup>st</sup> floor level is a full width balcony with an

ornate iron balustrade reached through French casements. The window openings on each floor have square hood moulds for horizontal sliding louvred shutters, now only on the ground floor. On the ground floor the full height sash windows with glazing bars are protected by side hung louvred shutters.



*No 7 Wentworth Road*

**No 7 Wentworth Road** is newly extended, and designed in a Modern Movement style. It is built of rendered and painted masonry with a square proportioned, 2 storey façade with three 1st floor windows with horizontally proportioned panes in structural openings with a strong vertical emphasis acknowledging the proportion and rhythm of the 18<sup>th</sup> & 19<sup>th</sup> century façades in the conservation area. To right at 1<sup>st</sup> floor level is a bay window with a hipped plain tile roof. At second floor level is a deck on which sits a flat



*Tiffany House, No 3 Wentworth Road*

roofed glass box with horizontally proportioned glass panes. Above this is a second glass box at third floor level.

**No 9** has a gabled slate roof, painted brick walls and a gable wall built with beach cobbles with red brick lacings. There is an attractive view here of the churchyard wall and the Parish Church across the car park.



*11-15 Wentworth Road*

**Nos 11-15.** is a terrace of enjoyable fanciful architectural detail, suggesting the hand of a modern architect. The hipped slate roofs, canted bay windows; louvred shutters, hood moulds' consoles. and ashlar patterned stucco might have originated in the mid 19<sup>th</sup>-century though the giant reeded pilasters with patera stops, the steel railings on dwarf gault brick wall laid in stretched bond and the mustard and lavender paint colour may not.



*Eaton House, 17 Wentworth Road*

**No 17, Eaton House,** as far as Victorian Suffolk town houses go, is massive in scale and size. It is three storeys high with a single storey wing to south and built of gault brick with stone columns

and pilasters and red brick dressings. It has a double pile plan with twin stepped gables and axial gable stacks, and is built parallel with and set back from the road by a small front garden. The principal façade faces the road, and has 5 bays with an open porch at ground floor level linked to canted bays with angled pilasters supported by Romanesque style columns and capitals.



*Compton, Wentworth Road*

**Compton,** a 20<sup>th</sup> century residential development of generic design appears to have been built in the old walled garden of Wyndham House.

### ***Market Cross Place***



*Wentworth Hotel, West Elevation & Entrance*

**The Wentworth Hotel** occupies the land between the northern ends of Wentworth Road and Market Cross Place. The building divides into two constructional phases, the first c1850 built in red brick, rendered to east, and with a hipped roof with slates hung diagonally, end stacks and wide bracketed eaves to west. The joint between red brick and gault brick lies 2 windows south of the pedimented 6 panel entrance door.



The windows are irregularly spaced, and consist of sashes with glazing bars and large pane sashes. To east this section has a flat-roofed wing with an almost semicircular plan and a stone cornice. It has 4 bays with sash windows with glazing bars. The later phase was built in the late 19<sup>th</sup>-century in gault brick, with gabled slate roofs. The east side has an E-shaped plan, with principal and secondary gable ends, decorated with an applied timber frame in the gable spandrels. The façade has 5 bays of 2½ storeys with sash windows having small pane outer sashes and large pane inner sashes. The first bay to right has a single storey porch with a balcony with railings above. The entrance into the porch is through glazed doors under a semicircular canopy on console brackets.



7-14 Market Cross Place



White Lion, Market Cross Place

**7-14 Market Cross Place** is a terrace of 6 houses on three floors with a continuous 1<sup>st</sup> floor balcony. It is built of gault brick with red brick dressings. It has a façade of 14 bays with a high curved parapets, and large pane sash windows

on each floor. The entrance doors have 4 panels within a frame with a semicircular fanlight. There is a single storey canted bay between each of the doors. Behind in Wentworth Road, large, 3 storey red brick wings project and where the character is very much dominated by the road.

**The White Lion Hotel** is listed Grade II and occupies three ranges in Market Cross Place and one in Wentworth Road. To right is the original White Lion Hotel, and to left, two former houses, now part of the Hotel. The hotel originated in the 17<sup>th</sup>-century, though its present appearance owes much to Regency Gothick of the 1<sup>st</sup> half of the 19<sup>th</sup> century. The former inn is clad in rendered and painted brick. It has a battlemented parapet and polygonal corner buttresses. The three storey, 3 window façade has sash windows with glazing bars. The 1<sup>st</sup> floor and ground floor have tripartite sash windows with glazing bars.



The White Lion, 15 Market Cross Place

**No 15** To the left of the former inn is No 15, a house, listed Grade II which is now part of the hotel. It was built in the mid-19<sup>th</sup> century, and has rendered and painted brick walls and slate roof with parapet gables and corbelled brick eaves. There is an off centre axial chimney stack and an end stack. It has a 4 window 3 storey façade with 8 pane sash windows. It has modern doors under a flat porch canopy supported on Tuscan columns.



*White Lion, 16 Market Cross Place*

**No 16**, a former house (listed Grade II), has been subsumed into the hotel. The building has a gabled slate roof with end axial stacks and corbelled brick eaves. The walls are painted brick and the façade has 4 windows. The first floor windows are sashes with margin glazing. The ground floor has two windows with margin lights flanking the opening for a former entrance door.



*White Lion, 17 Market Cross Place*

**No 17, Market Cross House**, situated almost opposite the Moot Hall or Market Cross was built c1860 and is listed Grade II. Formerly a house and then 'Jays' Hotel it was 3 flats at the time of 1996 resurvey. It has a hipped slate roof with rendered and painted walls. The façade has 4 windows and 3 storeys with a continuous 1<sup>st</sup> floor balcony with a 20<sup>th</sup>-century steel balustrade, spanning between the single storey canted bay windows in the outer bays. 2<sup>nd</sup> and ground floors have sash windows with glazing bars. The 1<sup>st</sup> floor has 3 French casements opening on to the balcony to left and sash windows to right. There is a square brick porch containing a modern ½ glazed door in the centre of the elevation.



*18 Market Cross Place*

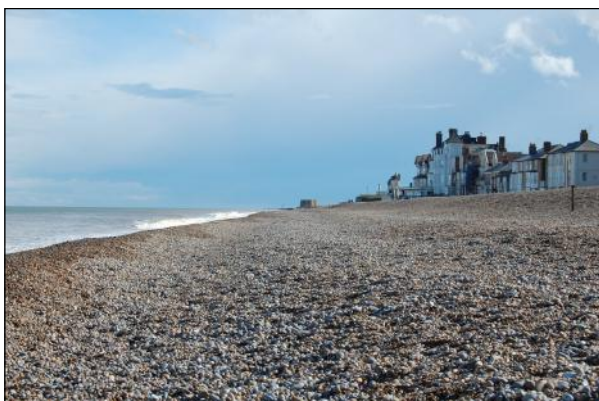
**No 18** at the end of the row, was built c1840 and has a gabled slate roof and rendered and painted brick walls. The left hand end contains a blocked carriage entrance which is now a garage. Above are cantilevered canted bay windows with large pane sash windows. To right set back behind a cast iron fence is a symmetrically arranged façade of 2 storeys and 3 windows. The outer bays at 1<sup>st</sup> floor level contains C.20<sup>th</sup> century French casement windows that open out onto a continuous 1<sup>st</sup> floor cast iron balcony with iron balustrade. At ground floor level the outer bays contain large pane sash windows each side of a 4 panel part glazed entrance door within a reveal with a semicircular arched head containing a 3 vane fanlight.



## 9 Character Area 5: The Beach



## Character Area 5: The Beach



*Wide expanse of undulating shingle with views of Crag Path and the Martello Tower at Slaughden*

### Past & Present

With rising sea levels, tidal drift and winter storms the Suffolk coastline is in constant change, giving up land and towns to the sea. In the past, the movement of the sea edge westward has had a deleterious effect on Aldeburgh's shipping and property. There have been several serious floods within living memory, and the security of the area's coastal protection works have always been a cause for concern. However the floods have not always been to Aldeburgh's disadvantage. The silting up of the river at Dunwich by tide and tempest encouraged Aldeburgh's inhabitants to open a haven north of the town. The haven and Aldeburgh prospered and a substantial income was earned from mercantile activities, for which the church and Moot Hall are evidence. There is now little sign of this Haven, though it is tempting to speculate that the present day fishing boats are pulled up onto the beach in a position close to where the 16th-century haven might have been.

The disastrous east coast floods in 1953 lead to the construction of coastal protection works and a concrete sea wall has been constructed from Fort Green to a point level with the north end of Wentworth Road.

The Sea wall is relatively low against the beach, being between 0.6m and 1.0m high on the landward side. From the beach it appears to rarely exceed waist height, and towards the centre it is frequently knee high. It is built of reinforced concrete which is generally accepted as a visually appropriate material for coastal locations, probably because of the similarity between the beach shingle and the concrete aggregate. There are concrete steps in the wall where east to west footways encounter the wall.

The beach is formed from a wide expanse of shingle that gently undulates before steeply pitching down into the sea. North and south of the town, the shingle is populated by clumps of special coastal plants such as Sea Holly and Yellow Horned Poppy.

There are fine views from the beach looking north towards Thorpeness and Sizewell, partially obstructed by the buildings and boats on the northern half of the beach. The view south is towards Slaughden, where the Martello Tower appears, often in silhouette in the hazy coastal air.

### Buildings Contributing Positively to the Beach Character Area

North of the north lookout is the Lifeboat Station and Fisherman's huts with their boats and winches. There are nine huts, of functional design and ephemeral qualities. They have shallow pitched roofs covered in roofing felt and walls of black stained feather edge weatherboard. The form is traditional for fishermen's stores on the east coast and are visually appropriate on those parts of the beach designated as working areas.

The huts are located on the western edge of the beach, where they cause the least visual obstruction. The increase in huts being upgraded and utilised for fish retail is an important economic feature of the town, particularly as there is no longer a fishmonger on the High Street.



*Aldeburgh Lifeboat Station, seen from the beach*

**The Lifeboat Station** is a dominant feature in views from the beach. It also masks the undistinguished rear elevation of the Jubilee Hall. It has two parallel, gambrel roofs clad in slate and supported by external aluminium or stainless steel 'A' frames. The external frames supporting the lifeboat house roofs suggest masts and spars of yachts, so important to



many in Aldeburgh. The colour of the slate grey roofs, white painted doors and red spandrels suggest the colours of the RNLI.

Also dominant in views on the beach are two lookout towers, built in the mid-19th century by rival beach companies. The companies provided pilots for ships entering the estuaries and shipping intelligence via the telegraph to the Admiralty and Lloyds. They are simple vernacular structures, comprised of square towers with pyramidal slate roofs and walls of rendered and colour washed brick to south and polychrome red and gault brick to north.



*North Lookout Tower, the sea wall and steps*



*South Lookout Tower*

**The Northern Tower** has 3 storeys and has a substantial single storey black tarred timber shed, attached to its east side and built as a life boat station in the 20th century.

**The South Tower** has three storeys, and was built with rendered and colour washed brick. An iron spiral stair rises against the south side to provide access to the east facing viewing platform. It has a weather vane in the form of a wherry. A charming and simple mid 19th-century,

single storey, rendered and painted building is attached to the east side of the tower. It has a shallow pitched, gabled slate roof, with a polychrome axial chimney with a over large cap. It has a boarded door and a 4 light window. The lookout towers provide a welcome vertical visual element which contrasts visually with the strong horizontals in the view of the sea, the horizon, the beach and local landmarks.



*Fisherman's Boats and Huts*

Aldeburgh beach is a natural resource valued as a heritage landscape and recreational destination for a wide variety of visitors including bird watchers, anglers, dog walkers and nature enthusiasts. It is also used by the RNLI for their lifeboat station and by inshore fisherman to store their boats and sell their catch from huts.

The beach is used and valued for commercial, cultural and recreational purposes, which reinforces its relationship with the town. The unplanned, random character of fishing boats, nets and fishing equipment is an important economic and cultural feature of the town and critical to retain.

## 10 Conservation Area Management Plan

Aldeburgh's character is that of a Suffolk coast sea side town which retains much of its traditional form and appearance. Small scale incremental change has taken place, particularly the painting of grey brick buildings with attractive pastel shades which enhance the appearance of the town which continues to retain many of the special characteristics which justify its Conservation Area designation. These special characteristics include, amongst other things, the number and quality of its traditional buildings, the relatively unique shape, form and layout of the settlement itself and the attractive relationship which exists between the older buildings, the spaces between and around them, and the wider landscape. Important natural features such as trees and green spaces also make a major contribution. The historic residential-led mixed-use character of the Conservation Area, which includes small-scale commercial elements that have traditionally operated in a residential context, is also a key feature.

Use is an important consideration when guiding alterations, demolition and new development in the Conservation Area. It is vitally important therefore, that these special characteristics are retained and reinforced.

There are however other characteristics which only serve to undermine the traditional qualities of the Conservation Area. These can include intrusive overhead wires and their supporting poles, large modern street lights, standard concrete kerbs and large prominently sited highway signs. Heavy traffic can also have a major impact upon the character and appearance of the Conservation Area, as can inappropriate car parking. Physical measures to control parking including signage, lining and bollards must be very carefully considered to minimise their impact on the quality and importance of open spaces and street scenes within the conservation area and alternatives should always be considered preferable.

Inappropriate new developments and the cumulative effect of incremental change are a constant threat to the special architectural and historic interest of the Conservation Area.

Detrimental change can take many forms, from infill with poorly designed new houses to modern replacement windows and doors in older buildings. Other undesirable changes can include inappropriate alterations and extensions

highway works and signage, unsympathetic advertising and the construction of intrusive walls, balustrades, fences, driveways, garages and other structures.

The use of concrete tiles, artificial slates, PVC plastic and aluminium windows and doors, cement render and modern bricks should all be avoided. So too should the use of brown stain on timber joinery, windows and doors as it invariably appears as a discordant feature, particularly where the traditional use of white paint provides a unifying element in the street scene.

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

### Alterations to existing buildings

The particular character of Aldeburgh with its strong prevailing historic appearance renders 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 windows, doors, front boundaries, chimneys, and roof coverings. Whereas some conservation areas can benefit from the enhancement of their mixed character, others will be slowly degraded over time through the exercise of permitted development rights.

It is proposed, therefore, that a survey be undertaken to identify the extent of existing harmful change and that an Article 4(2) Direction be considered for making the conservation area which will require householders to seek planning permission when changing any of the following features:

- Front windows
- Front doors
- Chimneys
- Roof coverings
- Removal of front boundary walls and railings
- Creation of hard standings

An Article 4(2) Direction is a special planning measure provided under the Town and Country Planning (General Permitted Development) Order 1995 that removes the permitted



development rights of householders within a conservation area to undertake works to their houses without planning permission. Such a Direction is only justifiable where erosion of the conservation area's character through the cumulative effect of unsympathetic works is happening and may not be relevant in every conservation area. The purpose of a Direction would be to encourage retention and repair of original features or their sympathetic replacement or reinstatement, where necessary.

An application for such a planning permission is currently free. The purpose of this proposal would be to encourage retention and repair of original features or their sympathetic replacement or reinstatement, where necessary. The views of the residents of the conservation area will be sought on the proposal for an Article 4(2) Direction before proceeding with it.

### **Design of New Development**

National Planning Policy Framework (2012) states at paragraph 137 that "Local planning authorities should look for opportunities for new development within Conservation Areas and World Heritage Sites 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."

Making an appropriate design in an historic area such as Aldeburgh can be a difficult challenge. The design of new development can include high quality modern design. Pastiche of historicist recreation can be acceptable but is not always achieved well, particularly where existing buildings abound in decorative features. Certain characteristics can be used as inspiration without resorting to copying – perhaps a high degree of modelling (three-dimensional effect), the use of projecting bays, or a bold scale or character. Such an interpretation can ensure that new design is both creative and contextual. New development should always respect the grain of the conservation area, including preservation of building lines, relationship to gardens, streets, parking and farmland, scale, density and uses. Proper account should also always be taken of the impact that new development adjacent a conservation area can have on its setting.

Although a conservation area boundary represents a demarcation enclosing a special area of historic interest, changes immediately outside of it can still have a significant impact on character and appearance. The setting of the

conservation area, therefore, has an intrinsic value that must be acknowledged in any proposals for change to it. Key tests of any development proposal should be its impact when viewed from the beach; from the sea wall at Slaughden; from the terrace or the top of the town steps. It is only from one of these or other vantage points that the full town panorama can be appreciated.

Key sites with the potential to form new landmark development must be the subject of agreed design briefs that seek to protect the character of their setting and context whilst promoting high quality design and uses that will add to the social, economic and cultural wellbeing of the town.

### **Conservation Area Boundary**

On completion of appraisals for all 34 of the District's conservation area a review will be commenced of their boundaries as a separate exercise. There is no timetable as yet proposed. Full public consultation will be undertaken on any suggested revisions to the position of the boundary that may be proposed as part of the future review.

This appraisal does not include any proposal to alter or amend the conservation area boundary but includes suggestions that have arisen out of public consultation, for future consideration. Existing anomalies, such as where the conservation area boundary bisects properties or follows alignments not easily determined by mapping or on the ground, will need to be addressed as part of a future review.

Regarding the Conservation Area Boundary, recommendations proposed by the Aldeburgh Society include:

- In the greater interest of protecting the character of 'historic' Aldeburgh, the Society feels that the CA boundary to its west should at least be aligned with the eastern boundary of the Garret Anderson Area (GEA). This would include for example Fawcett Road and all of The Terrace. Indeed, subject to where the greater protection lies, it would be preferable for the GEA and an enhanced Conservation Area (i.e. one which also includes the area *between* the GEA and CA) to be merged.
- The Society believes the issue of the Conservation Area boundary is very important and should be visited by the

District Council at an early date.

It should be noted that there are two focal areas within Aldeburgh. One is 'historic' Aldeburgh which basically comprises the GEA eastwards, including the present Conservation Area with the significant Main Street to the sea. The other is centred on the roundabout on the A1094 and where more commercial development might be encouraged.

### **Demolition**

Aldeburgh has a finite quantity of historic buildings which are integral to the character of the conservation area. Their loss, through unwarranted demolition or neglect, would erode the special status and distinctive character of Aldeburgh and undermine the conservation area. Conservation area guidance issued by the Government provides that a proposal to demolish an unlisted building that is judged to make a positive contribution to the special interest of the conservation area will be considered against the same set of tests that apply to a proposal to demolish a listed building. Appendix 2 of the English Heritage publication 'Guidance on conservation area appraisals' sets out the characteristics to be identified in judging whether an unlisted building makes a positive contribution. Buildings considered to make a positive contribution to the Aldeburgh Conservation area have been described in the character area appraisals and are coloured blue on the conservation area appraisal maps.

### **Proposed Enhancements**

This appraisal identifies opportunities for the enhancement of the character and appearance of the conservation area. The quality of the built environment in Aldeburgh is very high but there are areas that could benefit from improvement. These have been identified in this appraisal. The suggestions represent guidance for future opportunities to implement rather than a planned or specific programme.

Street furniture - As a principle, the reduction of street clutter within the conservation area is desirable including the minimisation of Highways signage and the careful consideration of its design to minimise its street scene impact; undergrounding of overhead cables and wires; removal of redundant telephone and electricity supply poles; 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.

Road and pavement surfaces should be kept to a high standard and any yellow lining must be 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 lining should be avoided.

Concerns highlighted by the Aldeburgh Society about distractions from the character and appearance of the Conservation Area include:

- The dilapidated state of some of the wooden sheds on the beach. Whilst some are clearly part of Aldeburgh's character, others are not.
- The former Black Horse hotel at the corner of Park Road and the High Street is looking increasingly dilapidated.

Key spaces and routes - Improvements to pedestrian routes that form important links between key spaces such as Market Cross Place, Crag Path and Oakley Square, or Town Steps, High Street, Crabbe Street and Crag Path, or The Terrace, West Lane, High Street, 152 High Street, King Street and Crag Path for example. Signage could also be considered to enhance the connectivity of these key routes and others, although the extent and design of this should be sparing.

Green and open spaces - Small areas that could benefit from improvement include south of the Moot Hall to Dial Lane, Oakley Square, between 26 & 30, Crag Path.

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.

The green spaces in the conservation area most notably Market Cross Place north of the Moot Hall and the church yard of St Peter & Paul's Church would benefit in the long term from sensitive management of both the mature tree stock and historic structures; buildings and walls. The church yard would benefit from the compilation of a long term management plan that



would reconcile policies for the conservation of the natural environment with the preservation of historic structures and character. New carefully designed tree planting will ensure the longer term enhancement of the town and its buildings by the presence of key impressive trees.

Suffolk Coastal District Council's Parish Tree Scheme may be available to Parish and Town Councils who wish to carry out planting schemes to enhance spaces within the Conservation Area.

Landscape and Trees — The positive management and design of the landscape of the conservation area is a key consideration in planning related work. Inappropriate planting (design and species) can detract from the character of the settlement. Using plants which are found naturally within the locality and taking guidance available from the Suffolk landscape character assessment web site;

[www.suffolklandscape.org.uk](http://www.suffolklandscape.org.uk). Suffolk Coastal District Council Supplementary Planning Guidance are also useful tools.

The key consideration regarding trees is to ensure that the spaces they need to grow and thrive are preserved and enhanced. Suitable replacement planting to ensure longevity and succession in the treescape of the settlement 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 boundary treatments to property can also provide enhancement to the conservation area and here the use of materials which in character with the settlement should be considered. Walls, fences, railings and hedges (whether native or ornamental) can be carefully chosen to reflect local styles and respond/create a sense of local distinctiveness.

## Contacts

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

Conservation & Design Service  
Tel. 01394 444616  
[conservation@suffolkcoastal.gov.uk](mailto:conservation@suffolkcoastal.gov.uk)

Arboricultural & Landscape Manager  
Tel. 01394 444421  
[Nicholas.Newton@suffolkcoastal.gov.uk](mailto:Nicholas.Newton@suffolkcoastal.gov.uk)

For information specifically in connection with the Suffolk Coast and Heaths Area of Outstanding Natural Beauty designation, please contact:  
Suffolk Coast and Heaths

Tel 01394 384948

[www.suffolkcoastandheaths.org/about-us/meet-the-aonb-team/](http://www.suffolkcoastandheaths.org/about-us/meet-the-aonb-team/)

## Copyright

Photographs of old Aldeburgh and maps used in this document are reproduced by kind permission of Suffolk Record Office Ipswich.

Maps are based on Ordnance Survey Material with the permission of the Ordnance Survey on behalf of the controller of Her Majesty's Stationery Office © Crown Copyright. Unauthorised reproduction infringes Crown copyright and may lead to prosecution or civil proceedings.

Suffolk Coastal District Council LA07960X2004

## APPENDICES

### Appendix 1 Architects in Aldeburgh (noted in 'A Dictionary of Architects of Suffolk Buildings, 1800-1914', Brown, Hayward & Kindred)

#### John Stevens Lee

Trained under Lutyens  
Osborne House, Crabbe Street for Mrs E.E. Money-Coutts  
Major additions 1893

Crabbe Street- 2 new houses on the site of Kent and Fairhaven for Lady Latymer 1913

Crabbe Street- 3 new houses on the site of Beach House for Lady Latymer 1914

Elmwood, Lee Road  
Pair of cottages and garages. 'U' shaped plan for Lady Latymer

The Rest  
Crabbe Street, - Red brick,  
1910 for Mrs Money-Coutts  
Main entrance on corner leading to Crag Path

#### Edgar Sefton Underwood

Major additions and alterations Crespigny House, 1913

#### James Ransom

Gower House. Alterations for S Garrett

#### Frederick Barnes

National School, 1874

#### Thomas Edward Key

Lee Rd / Park Rd - Kenilworth House for G O Knowles 1897

12 Lee Rd, house for Dr Summers

Marden Lodge. Major additions for D Hervey 1906

The Hatch Park Rd for P Clark 1904  
Jubilee Hall,  
Hill House  
Public Laundry 1904

#### George Wyatt

Aldeburgh Mechanics Institute  
Public Reading Room - 1850

#### R M Phipson

Restoration of Moot Hall - 1854

Vicarage for St Peter & Paul 1875

#### Field & Simmons

Park Road, Detached House for Dr & Mrs Garrett Anderson, 1910

#### Henry Miller

Sir Claude de Crespigny house 1755 1st large house in Aldeburgh (see below) .

### Appendix 2 Historic Associations - People

Lord Benjamin Britten, composer. Resident in Aldeburgh 1942 to 1976. Lived in The Red House. founded Aldeburgh Festival

George Crabbe (1754-1832) poet and coleopterist (collector of beetles). Born in Aldeburgh. Crabbe worked both as a dock labourer and surgeon from time to time. Lived in Uplands, Victoria Road.

Sir Claude de Crespigny, 4th Baronet, (1847-1935), Military adventurer and sportsman. Crespigny House was built in 1775 for his great-great-grandfather, Sir Claude Champion de Crespigny, 1st Baronet (1734-1818) and was the first large house built in gentrified Aldeburgh.

Built Crespigny House in 1755, the first large house in gentrified Aldeburgh.

Dame Millicent Fawcett (1847-1929), Suffragist. Lived in Uplands, Victoria Rd Aldeburgh

Richard Garrett Anderson, (1755-1839). Founded Richard Garret & sons, agricultural implement makers and lived in Leiston.

Newson Garrett (1812-1893), Maltster and Brewer. He built Snape Maltings and lived in Uplands, Victoria Rd Aldeburgh.

Elizabeth Garrett Anderson (1836-1917). First female doctor, the first woman to be elected to a school board and, as Mayor of Aldeburgh, the first female mayor and magistrate in Britain. Lived in Uplands, Victoria Road, Aldeburgh and whose childhood was spent at Alde House.

Dame Millicent Fawcett (1847-1929), Suffragist Lived in Uplands, Victoria Rd, Aldeburgh.

Sir Peter Pears (1910-1986), Tenor (see Britten above).

Imogen Holst, composer and conductor, and sole child of composer Gustav Holst.

JMW Turner, landscape painter. His painting of Aldeburgh coast and Martello tower is in the Tate Gallery.

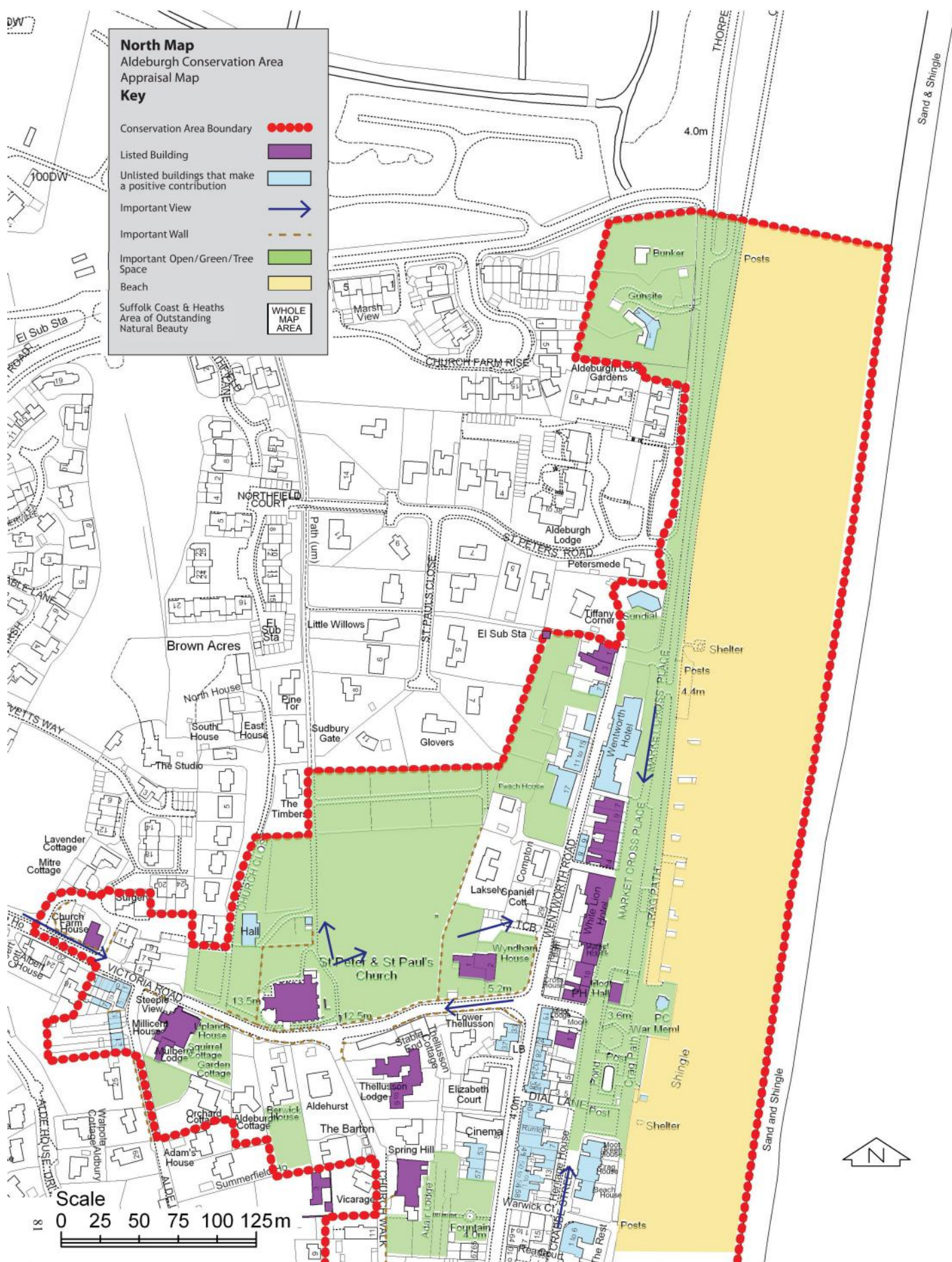
Sir Laurens van der Post (1906-1996), author, conservationist, farmer & journalist lived in Turnstones, Crag Path, Aldeburgh.

Herbert Lomas, 1924-2011, Poet & translator.

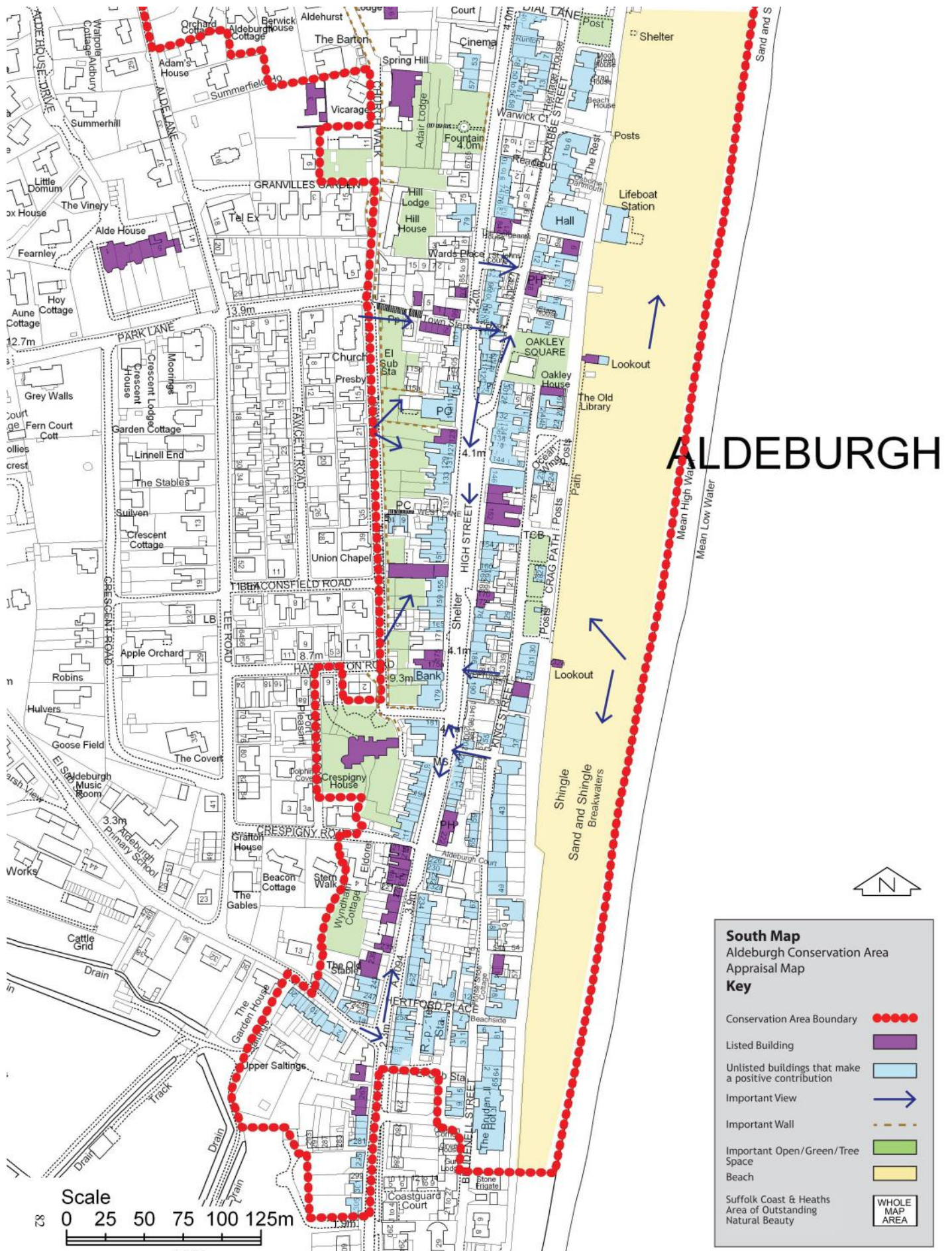
Margery Sharp, 1905-91, lived at No.32 Crag Path. Author who wrote 26 adult and 13 children's novels.

Edward Clodd, 1840-1930, lived at No.33 Crag Path, leading figure in Rationalist movement who entertained leading literary figures.













**Extension of the Aldeburgh Conservation Area  
Supplement to Conservation Area Appraisal  
October 2023**





The conservation area management plan in the December 2013 Aldeburgh Conservation Area Appraisal states that:

‘On completion of appraisals for all 34 of the District’s conservation areas a review will be commenced of their boundaries as a separate exercise. There is no timetable as yet proposed. Full public consultation will be undertaken on any suggested revisions to the position of the boundary that may be proposed as part of the future review’.

In 2021 the Conservation Team commissioned a consultant to assess the quality and character of the areas to the north, west and south that border the present conservation area, which were initially identified by the Aldeburgh Society and Aldeburgh Town Council for potential inclusion. This assessment was undertaken in the context of local and national government policies and Historic England guidance in relation to conservation areas. The guidance contained within the Government’s National Planning Policy Framework (NPPF) paragraph 191 is particularly important in the context of the Aldeburgh extension areas:

“When considering the designation of conservation areas, local planning authorities should ensure that an area justifies such status because of its special architectural or historic interest and that the concept of conservation is not devalued through the designation of areas that lack special interest.”

An initial Conservation Area Boundary Re-Appraisal Report was undertaken by Dr Paul Bradley and James Darwin in March 2021. This document has built on the initial

appraisal report, with a survey and assessment undertaken by Place Services in August 2021 on behalf of East Suffolk Council. An initial draft and proposed boundary was presented to East Suffolk Council, Aldeburgh Town Council and the Aldeburgh Society in September 2021. All of the extension areas are supported by the Aldeburgh Society and Aldeburgh Town Council.

### **Public consultation**

Public consultation took place in early 2023 and included writing to all residents who live within the extension areas with a link to the consultation document on the Council’s website. Printed copies were also provided and made available at Aldeburgh Library and East Suffolk House with printed copies being posted to residents on request. Also invited to comment were the Aldeburgh Society, Aldeburgh Town Council, Suffolk Preservation Society, Historic England and other interested bodies. Additionally, an information session was hosted within the town. 21 comments were received in total from residents within the extension areas with a further 44 comments from non-residents/bodies which led to 10 changes to the appraisal and management plan.

### **Copyright**

All maps in this document are based upon Ordnance Survey’s Maps with the permission of Her Majesty’s Stationery Office © Crown Copyright (unless otherwise acknowledged). Unauthorised reproduction infringes Crown Copyright and may lead to prosecution or civil proceedings.

East Suffolk Council Licence no. 100019684, 2019.

## **Introduction**

The following areas have been identified as being worthy of inclusion in an extended Aldeburgh Conservation Area:

## **Character Areas**

### **Area 1 Aldeburgh Lodge Gardens**

This is a small area of land which includes a group of architecturally distinguished 1960s houses, developed within the grounds of the former Aldeburgh Lodge. These are good quality examples of small-scale development of this period and their modernist architectural style is unusual within the area.

### **Area 2 19<sup>th</sup> Century Area**

This is a large area extending to the west of the original conservation area boundary, which includes the late 19<sup>th</sup> and early 20<sup>th</sup> century housing development constructed largely in the former grounds of Crespigny House. The area comprises The Terrace, Fawcett Road, Lee Road, Park Lane, Beaconsfield Road, Hartington Road, Champion Road, Crespigny Road, and Park Road. This area is notable as it demonstrates the 19<sup>th</sup> and 20<sup>th</sup> century expansion of Aldeburgh, and within it are many residential buildings that have retained their historic character and original architectural details and fittings. As such, the area as a whole is considered to be of good quality, with a well-preserved residential character, worthy of protection.

### **Area 3 Slaughden Martello Tower**

This area extends to the south of the historic core of Aldeburgh, to take in Fort Green including areas of Brudenell Street, Crag Path, and High Street. It includes an

area centred on the early 19<sup>th</sup> century former windmill and former hamlet of Slaughden, and stretches down to take in the land up to and including the Grade II\* and Scheduled Martello Tower. The area encompasses the beach, as well as Aldeburgh Yacht Club (also known as the Slaughden Sailing Club) and associated buildings.

## **Views**

As part of this assessment, key views have been identified and are shown on each character area's map (Map 2, Map 3 and Map 4). These views are not exhaustive, and rather than seeking to identify each and every view that contributes to the area's significance, the types of views that are distinctive of the extension area's character and contribute to its historic or architectural interest have been identified below. These can largely be defined as:

- Kinetic views along streetscapes (for example, within the residential streets of Area 2).
- Distant views of the settlement of Aldeburgh which highlight its coastal setting (for example, from Area 3 to the north).
- Views towards important features within the setting of the area (for example, the sea, river, marshes in Area 3, and distant views of the Scallop and Thorpeness settlement in Area 1).



Map 1: Extension Areas



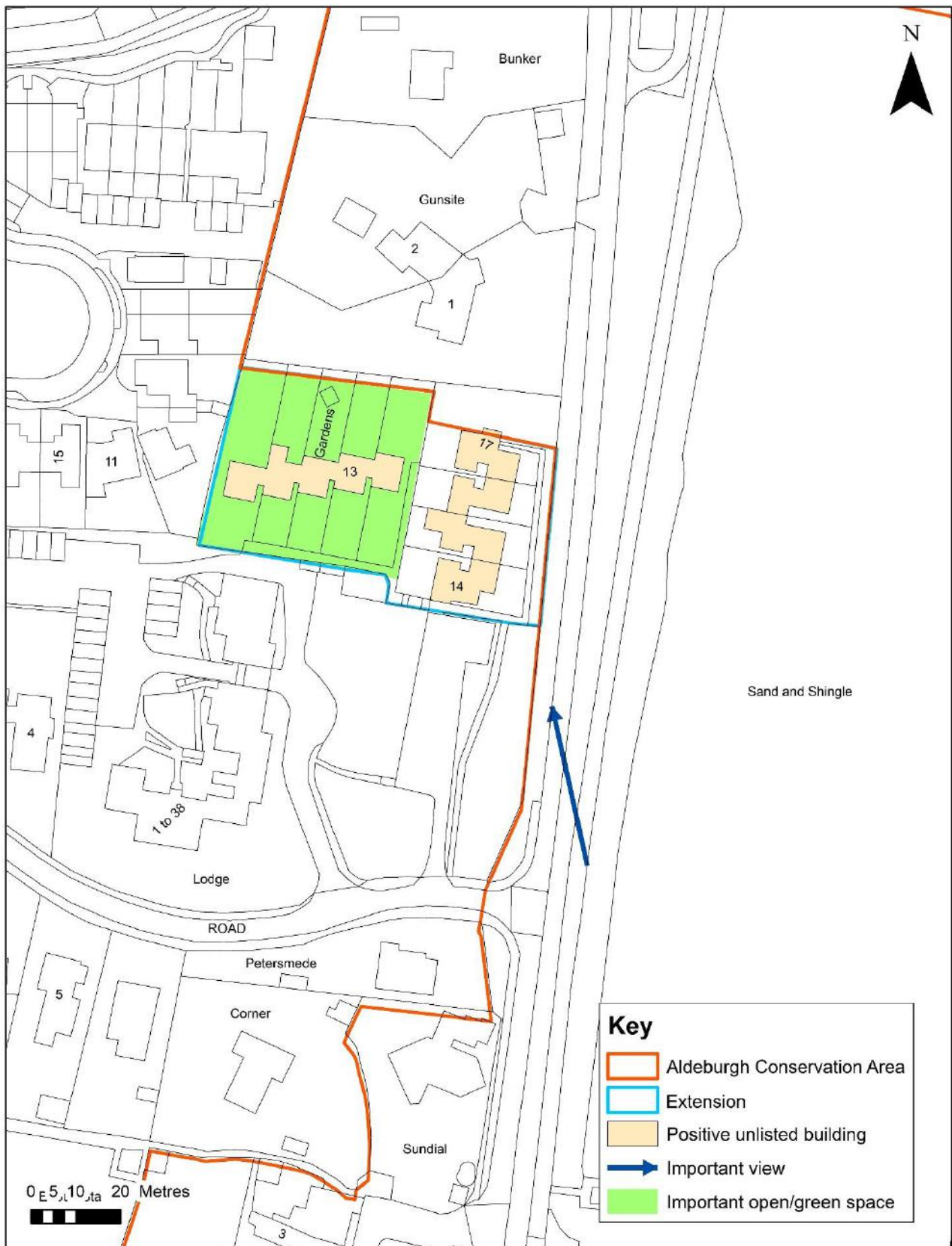
## Area 1: Aldeburgh Lodge Gardens

*Thorpe Road*





Map 2: Extension Area 1



## Past and present

This area comprises a small pocket of sloping land at the northern end of the Conservation Area. The area borders the north side of Character Area 4: 'Market Cross Place' of the Aldeburgh Conservation Area but it is also highly visible from Character Area 5: 'The Beach'.



Figure 1 Aldeburgh Lodge, depicted on the OS Map 1904

This area was formerly part of the grounds of Aldeburgh Lodge. The lodge was a substantial classical marine villa, originally built in the 1820s as a seaside retreat for Vernon Wentworth, of Wentworth Castle in Yorkshire. It had gardens running down to the beach, and the house was set within its grounds, isolated within the landscape (as depicted by the First Edition Ordnance Survey Map, Figure 1). Aldeburgh Lodge was sold by the Wentworth family in 1904 to Mr Wilkinson who was a teacher, and used Aldeburgh Lodge as a school between

the years of 1905 to 1937. It was then partially demolished c1939, and damaged in World War Two, leading to it being fully demolished in 1979. Some of the large mature trees of the mansion's gardens still survive.

In 1968 Aldeburgh Lodge was acquired by WM C Reade who built the Aldeburgh Lodge Garden Houses (now demolished) to the design of Glyn Hollister. Thorpe Road was cut through the grounds of Aldeburgh Lodge in the mid-20<sup>th</sup> century.

On the site of the former gardens, just to the north of the location of the former Lodge, is a group of Modern staggered terraced houses. These were designed by the architects Gordon White & Hood and built in the late 1960s. The houses originally faced Aldeburgh Lodge before its demolition.



Figure 2 Aldeburgh Lodge





*Figure 3 View north west towards the buildings in the area from Thorpe Road*



*Figure 4 View north towards the row of staggered terraces*



*Figure 5 View towards the bungalows and beach/seafront in the east*

### **Spatial analysis**

The main road which traverses this area is the mid-20<sup>th</sup> century Thorpe Road. The houses within this area were built as a group and are positioned close together; they are set back from the main Thorpe Road, on a private access road off St Peters Road.

The streetscape of the area benefits from a sense of openness, due to the visual connection between the buildings and roads with the seafront to the east. The buildings are set back from the street behind grass verges with hedgerows and boundary walls, which are visually permeable.

### **Landscaping and open spaces**

The houses in Aldeburgh Lodge Gardens are set within well planted plots with a backdrop of a dense tree belt, giving the area a very green and secluded character to the north and west, which leads the eye to the east towards the open seafront. Some of the mature trees within the gardens here are retained from the earlier grounds of Aldeburgh Lodge, and therefore are of historic significance.

### **Building styles and materials**

The late 1960s housing within Aldeburgh Lodge Gardens is unique in its style and materials used; these buildings reflect the modernist forms and materials of the period, with flat roofs, and are faced in red brick with painted timber cladding to the first floor of each house.

### **Buildings and features contributing positively to the character and appearance of the Conservation Area**

This inventory should not be considered to be an exhaustive list of positive

contributors within the area. It is intended solely to showcase historic buildings within the area and provide an overview of the architectural quality of the area. It should be read alongside Map 2, which indicates which buildings make a positive contribution.

**Nos. 9-13 (cons) Aldeburgh Lodge Gardens** are located on the staggered hillside terrace overlooking Thorpe Road. They comprise of five cube-like linked houses, below which are four contemporary bungalows. This modernist development, designed by Gordon White & Hood in the late 1960s, forms a prominent and distinctive landmark when viewed from the beach, or from Thorpe Road.

The Aldeburgh Lodge Gardens development is of architectural interest, designed by the Leicestershire architects Gordon, White, and Hood for Grange Estates. The houses are good examples of their type, flat roofed and faced in red brick with painted timber cladding to the first floor of each house. Large plate glass windows were recently replaced to a uniform design.



*Figure 6 No. 9 Aldeburgh Lodge Gardens*



**Nos. 14-17 (cons) Aldeburgh Lodge Gardens** are four linked flat-roofed bungalows, designed to look like two larger dwellings. They are entirely faced in brick and capped with a deep, white fascia. The buildings provide a good and relatively unaltered example of a small 1960s housing development. The bungalows have had some of their external joinery replaced. The Aldeburgh Lodge Gardens development was designed by the Leicestershire architects Gordon, White, and Hood and built for Grange Estates c1968.



*Figure 7 Nos. 14 – 17 Aldeburgh Lodge Gardens*

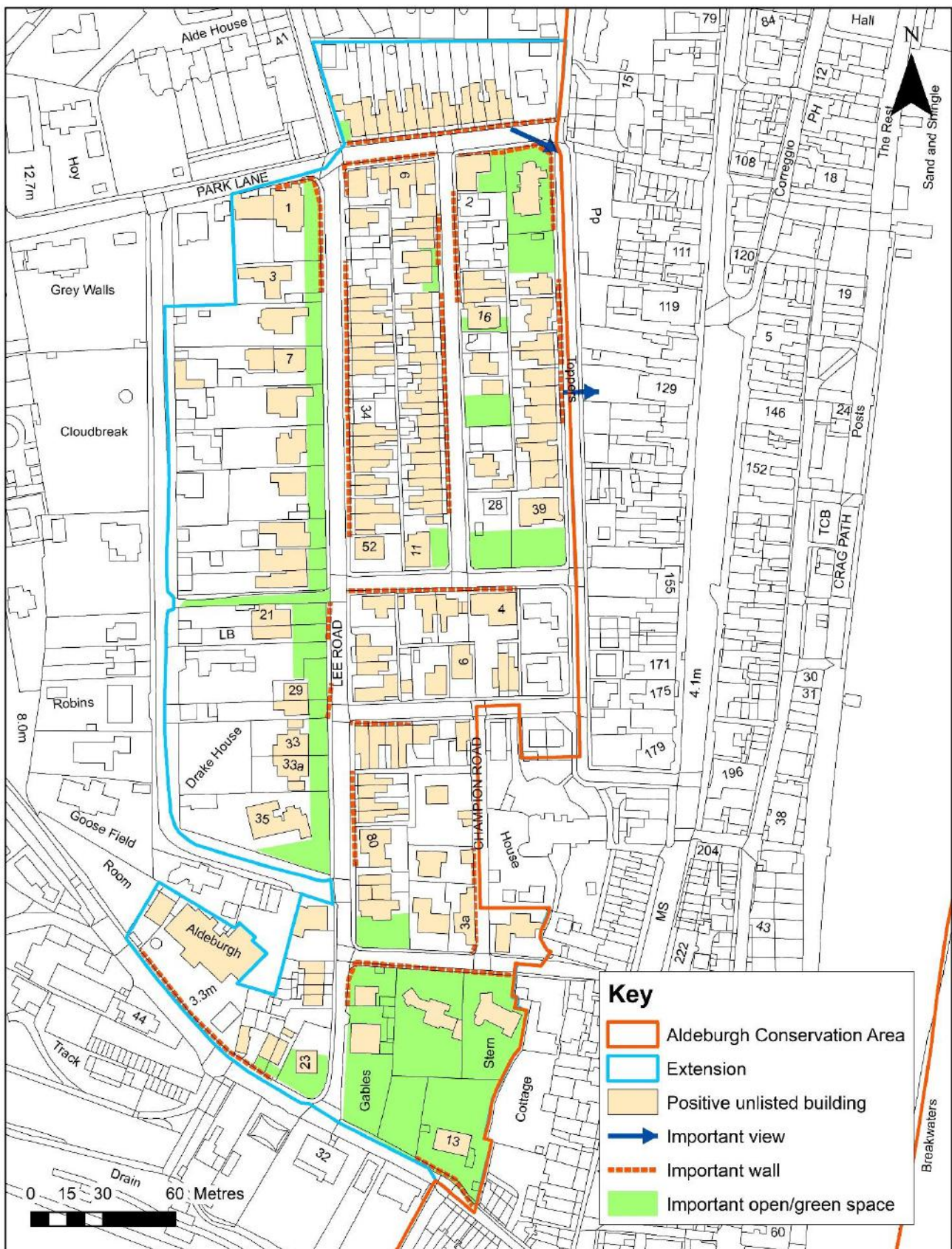
## Area 2: 19<sup>th</sup> Century Area

*The Terrace, Beaconsfield Road,  
Hartington Road, Fawcett Road, Park  
Lane, Lee Road, Crespigny Road, Park  
Road, Crescent Road*





Map 3: Extension Area 2





## Past and present

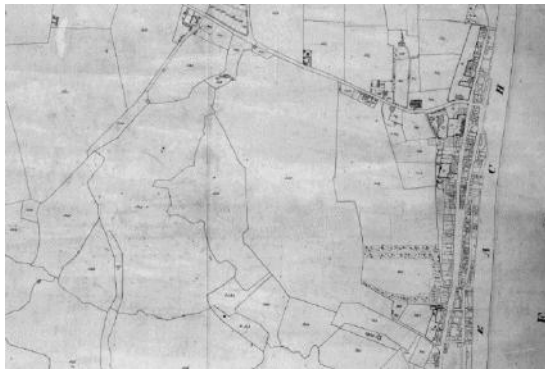


Figure 8 Tithe Map of Aldeburgh 1846



Figure 9 1849 Crespigny Sales Plan



Figure 10 Excerpt of the 1882 OS Map showing undeveloped land and Crespigny House

This area encompasses the 19<sup>th</sup> and 20<sup>th</sup> expansion to the west of Aldeburgh's historic High Street. The area was partially established within the former Crespigny Estate. The land here was undeveloped (Figure 8) until the estate was portioned off into plots, which were offered for sale

in the mid-19<sup>th</sup> century (Figure 9). However, development began later than this, at the turn of the century, as shown by Figure 10 and Figure 11. Some of the street layout is evident on historic maps of the area, and Lee Road is shown on the 1849 map forming part of the Crespigny House sales particulars and on the 1882 Ordnance Survey Map (Figure 10).

The majority of streets within this area were laid out by 1904, as shown on the Ordnance Survey map (Figure 11). Crespigny Road, Champion Road, Hartington Road, Fawcett Road, Beaconsfield Road, Park Lane and Crescent Road are all first evident on the 1904 map. Development along these roads comprised predominantly of terraced cottages, with larger plots and buildings established along Lee Road.

Some elements of the historic grounds of the Grade II Crespigny House are still evident today, such as Crespigny Road, which follows the former driveway to the house. Some mature parkland trees have also been retained across the area, notably along Crespigny Road.



Figure 11 Excerpt of the 1904 OS Map, depicting development within the area





*Figure 15 View south along Lee Road*



*Figure 12 Historic cast iron lamp post base on Crespigny Road*



*Figure 14 View west along Park Lane*



*Figure 16 Architectural detailing on Park Lane*



*Figure 13 Villa on Fawcett Road*



*Figure 17 View west towards the area from Crag Path, with the gables of The Terrace visible over the rooftops of the historic core of Aldeburgh*

### Spatial analysis

The majority of the development within this area follows a 19<sup>th</sup> century street plan. The 1846 Tithe Map of Aldeburgh (Figure 8) shows the extent to which farmland covered the area, particularly to the west of the town. Roads were laid out in the mid to late 19<sup>th</sup> century, following the historic routes of the former Marsh Lane and the access drive to Crespigny House. This grid layout within the residential streets of Park Lane, Fawcett Road, Lee Road, Crespigny Road, Hartington Road and Beaconsfield Road is still legible today and contributes to the Victorian character of the area and an understanding of its historic development. After the death of Newson Garrett in 1893, the Crespigny Estate turned their attention further west with another scheme for the sale of freehold building plots with Crescent Road at its centre.<sup>1</sup>

The area comprises a grid of long and straight residential side streets, with shorter interconnecting streets. Houses are largely set behind small front gardens, however, along Lee Road and Park Lane the area benefits from well planted front gardens, which contribute positively to the streetscape.



*Figure 18 Example of the side paths between houses which add interest to the street layout*

Punctuating the streets are regular cut throughs and paths, which connect the parallel roads together; these provide long views between streets, and across the backs of houses. Access to long rear gardens is provided to the side and along these paths, which are a characteristic feature within the area.

The Terrace is a notable road in particular within this area, as it sits on the high ground overlooking the historic core of Aldeburgh to the east and the seafront beyond. This gives the space a sense of openness and grandeur. Houses along The Terrace are afforded these wide-reaching views.



*Figure 19 View across rooftops from The Terrace*

---

<sup>1</sup> Stephen Barnard, Crescent Road Early History (Aug 2022)



The established character of unified terraced housing stretches across the area. However, there are also examples of large individually designed villas of asymmetrical configuration, particularly on the south side of Park Lane and west of Lee Road. The plots between Lee Road and Crescent Road included a requirement for a building line facing Lee Road. The intention was to create a grander development than the east side of Lee Road, particularly to the north where the plots on the east side were smaller due to their proximity to Fawcett Road. Buildings on the east side of Crescent Road were originally subsidiary to the main houses on Lee Road; however, after the Second World War some owners of Lee Road properties sold building land facing onto Crescent Road with inconsistently sized plots. For example, Crescent Cottage was developed by the then owner of Grey Walls in 1946 and initially called Grey Walls Cottage, Linnell End's plot was sold 1961, the Stables plot was sold in 1988), and Suilven with Apple Orchard's plots sold in 1898.<sup>2</sup> Despite the variety of buildings here, the boundary lines mean the original scheme for the sale of this part of the Crespigny Estate is still in legible.

### **Landscaping and open spaces**

The landscaping within this area is found in the front garden plots, which have largely been retained. These, although not publicly accessible, make a strong contribution, as bursts of greenery are frequent within garden plots and characteristic of the area. They create a verdant residential character.

Rear garden plots are also notable for properties along the western side of Lee Road. These are substantial plots and stretch to the west to abut Crescent Road. These large, green gardens reflect the grandeur of the properties on Lee Road. Although development has occurred within some of the plots facing Crescent Road, where they have been retained, these gardens make a positive contribution to the residential character of the area.



*Figure 20 Large front garden on Lee Road, partially visible from the street*

Veteran and mature trees, which were often purposefully retained and incorporated into the development, make a notable contribution, and enhance views throughout the area. The continued preservation and maintenance of the landscaping along Park Road is due, in large part, to the voluntary efforts of the Park Road Association. They allude to the former use of the area as part of the grounds of large villas and mansions, prior to the sale and development of land here. These now provide attractive landmark features and a strong green aspect to the streetscape.

---

<sup>2</sup> Crescent Road Early History, *ibid*.



*Figure 21 Mature tree and front garden hedgerow planting on Lee Road at the junction with Crespigny Road*

### **Building styles and materials**

The houses within this area predominantly date from the late 19<sup>th</sup> to early 20<sup>th</sup> centuries. Architectural features reflect the domestic fashion at this time, and include brick and stone banding, decorative tiles, decorative eaves detail, bay windows, sash windows, stained glass fanlights and windows, and prominent gable ends. The predominant building material is red brick, with some examples of gault brick and painted rendering. Roofs are largely hipped and tiled, with slate and pantiles found across the area. Historic boundary walls have often been retained, and are red brick, often topped with hedges and shrub planting, which makes a positive contribution to the historic residential character of the area.



*Figure 22 Example of red brick villa with bays, sashed windows, decorative banding, and dog toothed eaves detailing*

A high portion of buildings have retained their historic timber windows, which adds great interest to the area. The area has a strong character due to the consistency in building materials. There is also a sense of cohesion in the rhythm created by building types and massing, including long stretches of terraced housing (Figure 23).



*Figure 23 Terraced housing on Park Lane*

Dotted throughout the area are groups of detached and semi-detached houses, mainly along Lee Road, Crescent Road, Church Walk and Alde Lane where the plot sizes are notably larger. Corner plots are also substantially larger, and provide glimpses into planted gardens, breaking up the views and development.



## **Buildings and features contributing positively to the character and appearance of the Conservation Area**

This inventory should not be considered to be an exhaustive list of positive contributors within the area. It is intended solely to showcase historic buildings within the area and provide an overview of the architectural quality of the area. It should be read alongside Map 3, which indicates which buildings make a positive contribution.

### ***The Terrace***

**Our Lady and St Peter Roman Catholic Church** was built 1924-5 and designed by Arthur Young and Allan D Reid. It is located at the top of the hill affording views to the east towards the sea. It is aligned north to south, with four bays, in a knapped flint construction with stone dressings under an Arts and Crafts inspired high pitched roof. The east end was unfinished and is in red brick with weatherboarding. The battlemented round tower was reduced following Second World War bomb damage, as shown in Figure 25.<sup>3</sup> The church is set within a small but well planted plot, with a hedge border, which contributes positively to the streetscape.



*Figure 24 Church of Our Lady and St Peter c.1930s (source Suffolk Churches)*



*Figure 25 Church of Our Lady and St Peter*

**Nos. 21 and 23 The Terrace** are a pair of rendered and painted two storey villas, first shown on the 1904 OS Map. They make a positive contribution due to their historic and architectural interest. They are two storeys, with entrances paired in the centre of the elevation, with historic tiled porches, and two storey canted bays at each end. The bays and door surrounds are detailed, and both properties retain their original plate glass sash windows. They have dog toothed eaves detailing. The buildings are set behind a very small front garden with a low wall. They look out towards the sea, with long views over the historic core of Aldeburgh.



*Figure 26 Nos. 21 - 23 The Terrace*

**Nos. 25 to 29 The Terrace** comprises three attached villas, set above basements and with broad steps up to the front doors. They have finely detailed iron railings which separate the street from the lightwell areas to the basements. The

<sup>3</sup> N Pevsner and J Bentley, *The Buildings of England: Suffolk East* (London, 2015) p.78.

buildings are notable for their prominent brick Dutch gables, which contribute positively to the streetscape. There are two storey canted bays with robust brick detailing to window openings. All three properties have had their original joinery replaced.



Figure 27 Nos. 25 - 29 The Terrace

**Nos. 31 and 33 The Terrace** are a pair of large red brick properties. Their projecting gabled frontages are linked with a recessed element in the centre, giving the impression of two detached houses. They are late 19th / early 20th century in date. Both buildings retain their original sash windows with plate glass to the lower leaf and 12 panes over 2 to the upper. Over the ground floor canted bays are bracketed balconies with elaborately detailed iron railings, which contribute to the seaside character of the residential development here.



Figure 28 Nos. 31 - 33 The Terrace

**No. 39 The Terrace** is a good example of a large, detached villa of the early 20<sup>th</sup> century, occupying a sizeable plot on the corner of The Terrace and Beaconsfield Road. The building appears to retain all of its original joinery, including a tile hung canted bay window to the south east corner, and a covered two storey balustraded veranda. To the south front there appears to be a further balcony linking the corner bay and a projecting gable. The house appears to have been designed to maximise the potential of its setting and views.

It has a large garden plot to the south, which is planted with trees and shrubs, and punctuates the streetscape with greenery.



Figure 29 No. 39 The Terrace



### ***Beaconsfield Road***

**Nos. 8 and 10 Beaconsfield Road** are first shown on the 1904 OS Map. They have been somewhat altered; however their central bays are in red brick with prominent two storey bay windows, canted to the ground floor and square above with tile hung detailing. Both properties have been extended; more sympathetically at No 8, which has an attractive two storey gable to the recessed section, to the side of an entrance porch. Both properties retain original joinery.



*Figure 30 Nos. 8 - 9 Beaconsfield Road*

### ***Hartington Road***

**No. 5 Hartington Road** is first shown on the 1904 OS Map. It is built in red brick, two storeys in height, with slate roof covering. It has ground floor canted bay windows with plain 2 over 2 plate glass sash windows. There is a blind window to centre of the first floor, above the main entrance. The eastern side of the building has retained decorative pierced and scalloped detailing along the eaves, which can be found on houses along Hartington Road at nos. 16 – 24 and 15. This creates a sense of unity along the streetscape.



*Figure 31 No. 5 Hartington Road*

**Crespigny Lodge** was the gate lodge of Crespigny House, tucked in a corner between Champion Road and Hartington Road within the curtilage of Crespigny House. It is one-and-a-half storeys with a mansard roof covered in Westmorland Slates, incorporating 5 flat roofed casement dormers. The walls are rendered with an ashlar pattern and painted. The ground floor windows have 3 and 4 light sashes with glazing bars. It is unusual in its form and use of materials within the area, and also makes a positive contribution to the area's historic interest due to its former use and connections with Crespigny House.



*Figure 32 Crespigny Lodge*

**Nos. 18-24 Hartington Road** is a terrace of five dwellings first appearing on the 1904 OS Map (No 16 is modern and not included). The terraces are two storey, built in red brick with a slate roof covering.

There is a ground floor canted bay to each dwelling. They are notable for their attractive sash windows with margin panes, many of which survive, although some are replacement examples and No. 22 has modern window replacements which detract from the architectural interest of the row.



Figure 33 Nos. 22 and 24 Hartington Road, showing a comparison of windows

#### **Fawcett Road**

**No. 3 Fawcett Road (Brethren's Meeting Room)** is of historic and architectural interest. It was built in the early 20<sup>th</sup> century, and comprises a two storey structure, with painted render elevations. Its gable end fronts Fawcett Road, with a red clay pan tile roof covering. It has retained its original plate glass sash windows to its east elevation. The building was likely constructed as a mission room and caretaker's cottage c1902. It was occupied by the Plymouth Brethren from before WWI and is shown as a mission room on the 1904 OS map. It is notable as a rare surviving example of a Brethren Mission Room dating from pre-1914.



Figure 34 Mission Room, Fawcett Road

**Nos. 9-11 (Hunsdon Villas)** were built in 1908 and comprise of a pair of red brick houses with entrances paired in the centre and two storey canted bays at each end. The building has a shallow pitched slate roof with decorative dog toothed eaves. The houses have good brick detailing to the eaves and over door and window openings, with a grey brick band at first floor level. Both properties retain their original doors and have sash windows with margin lights to the perimeter, which helps maintain a sense of unity and contributes positively to the street. They sit behind a small front garden plot, which is planted with shrubs, with a low brick wall to the north, which contributes to the verdant residential character.





Figure 35 Nos. 9 - 11 Fawcett Road

**Nos. 12 and 14 Fawcett Road** are a pair of late 19<sup>th</sup> / early 20<sup>th</sup> century villas, two storey, built in red brick, with prominent chimney stacks to each gable end. The two storey canted bays have recessed plain brick panels. There are expressed brick quoins to the corners and recessed porches grouped to the centre with decorative segmental arch openings. No. 14 retains its attractive sash windows with 6 pane upper sash over plate glass lower sash. The low red brick wall which bounds the plot makes a positive contribution to the street.



Figure 36 Nos. 12 and 14 Fawcett Road

**Nos. 23 and 25 (Lynton Villas) Fawcett Road** are a pair of villas built in 1898; they are two storey red brick villas with

projecting gabled bays topped with finials. The pair have decorative gault brick gauged arches over door and windows, and projecting brick aprons below first floor windows. The architectural detail makes a positive contribution to the street; however, the majority of doors and windows have been replaced with unsympathetic units.



Figure 37 Nos 23 and 25 Fawcett Road

**No. 26** is a flat roofed Modern Movement house of 1935, a unique style within the area. It was designed by C. H. Huke for himself and built by W. C. Reade of Aldeburgh. The building is rendered brick. The projecting taller section to the left-hand side adds interest to the massing of the building. Replacement windows are mostly in the character of the original units. The building is notable due to its age, type and stylised composition; it is a good example of Modern Movement housing and sits in stark contrast to the dominant red brick vertically composed houses in this and the surrounding streets.<sup>4</sup>

<sup>4</sup> N Pevsner and J Bentley, *The Buildings of England: Suffolk East* (London, 2015) p82 and *The Modern House Revisited* (1996) p122.



Figure 38 No 26 Fawcett Road

**Nos. 27-45 Fawcett Road** comprises a long stretch of terraced villas, dating to the turn of the century. They are of interest as a group of well preserved, red brick villas, which create a strong sense of rhythm along the street. They have two storey canted bay windows, and shallow pitched roofs with slate covering and centrally located chimneys. Many have retained their original plate glass sash windows, which add to the architectural interest of the row. There are some bespoke details to each pair of villas; for example, California Villas has a brick pediment feature over its entrances, May Villas have dog toothed eaves and terracotta tile detail, and many of the pairs have gault brick detailing. The varied detailing of these villas contributes to their architectural interest, and as a group they make a notable and positive contribution to the streetscape.



Figure 39 Villas on the west of Fawcett Road

### **Park Lane**

**Nos. 7-29 Park Lane** dominate the north side of the street. This row of terraces was built in 1904 in two phases by Lady Latymer to house fishermen. The stretch comprises terraced two storey houses, with entrance doors grouped along the party walls and broad single storey canted bay windows. The main façade is in red brick with contrasting gault brick bands to the heads of the ground floor openings and to the heads and sills of the first floor windows. The majority of the houses retain their original door and window joinery. The houses are set back from the street, behind small front gardens enclosed with dwarf brick walls. Many of these are planted with shrubs and flowers, which make a positive contribution to the streetscape.<sup>5</sup>

<sup>5</sup> N Pevsner and J Bentley, *The Buildings of England: Suffolk East* (London, 2015) p82





Figure 40 View north east along Park Lane

**No. 4 Park Lane** is an impressive red brick villa (now painted) of two phases. The right hand section is of a more typical design, and is shown on the 1904 OS Map, whereas the left hand section was built in 1924 (with a date plaque) and is more ornate in appearance. There is a canted two storey bay window to the right, which is balanced by a large projecting chimney stack to the left with a carved tablet set under a pediment to the upper section of the chimney breast. To the ground floor the stack is flanked by oculus windows. The building makes a notable positive contribution to the streetscape due to its unique detailing. It has a low, decorative boundary wall, partially with iron railings.



Figure 41 Date plaque on north elevation of No 4 Park Lane

**No. 6 (Cotmandene) Park Lane** is a grand, early 20<sup>th</sup> century symmetrical double pile red brick villa with sophisticated detailing.

It has a central recessed porch with canted first floor window over, flanked by two storey canted bay windows topped with prominent gables supported on timber brackets. The property retains its original door and window joinery, which adds to its architectural interest.



Figure 42 No. 6 Park Lane

### **Lee Road**

**No. 1 Lee Road** is a large villa dates to the late 19<sup>th</sup> century. It is constructed in red brick and has a recessed central bay with an enclosed timber porch. This is flanked by two large bays topped with prominent gables. The façade has retained architectural detailing, such as brick banding, flat headed arches above windows. It has notable chimney stacks, orientated diagonally, which add interest to the roofscape. The building is set within a generous corner plot, with shrubs and making a positive contribution.



Figure 43 No. 1 Lee Road

**No. 2 Lee Road** is located on the corner with Park Lane and is a detached villa dating to c1926. It has pebble-dashed elevations with a faux timber-framed gable end on the north elevation. The property retains its original door and window joinery, which adds to its architectural interest. This includes the bay and open porch to the west elevation, a corner bay set diagonally across the north west corner and a two storey bay window to the north elevation. Its narrow front garden is bounded by a very low red brick wall.



*Figure 44 No. 2 Lee Road*

**No. 15 Lee Road** is a sizeable detached red brick villa likely dating from the early 20<sup>th</sup> century. It has a recessed centre with enclosed timber porch flanked by two storey canted bay windows with hipped lead roofs over. Above this are two gables. It has retained its 6 over one sash windows. The building is set within a generous plot, with border shrubs making a positive contribution.



*Figure 45 No. 15 Lee Road*

**Nos. 17 and 19 Lee Road** are first depicted on the 1904 OS Map; they comprise a pair of impressive red brick villas. They have two storey bay windows with prominent gables over. Open porches are grouped to the centre of the entrance elevation. Of interest are the unusual glazing bar arrangements to the upper sash units, being divided into 8 panes above two panes, and with single pane of plate glass to the lower sash (to No. 19). As with many of the properties on the west side of Lee Road, the buildings here have generous plot sizes, which are well planted with shrubs and small trees, visible from the street. These make a positive contribution to the sense of status and residential tranquillity of the area.



*Figure 46 Nos. 17 and 19 Lee Road*

**Nos. 21 and 23 Lee Road** are a pair of attractive late 19<sup>th</sup> century gault brick



houses. They are notable for their use of gault brick, which is unusual within the area and adds interest to the historic material palette here. There are two storey canted bays on the front elevation with flat roofs grouped to the centre of the entrance elevation. They have a slate roof covering. To the roof are large, canted dormer windows. The windows on the main façade are 3 over 3 pane sash windows with margin lights. No. 21 has a side porch addition, with the original door opening to the main elevation partly filled in to form a window. The pair are set well back from the road, within a well planted garden, which makes a positive contribution to the green historic character of the area, and grandeur of properties on the west side of Lee Road. Also of note is the George VII post box built into the boundary wall.



*Figure 47 Nos. 21 and 23 Lee Road*



*Figure 48 Post box on Lee Road*

**Nos. 48 and 50 Lee Road** are a pair of late 19<sup>th</sup> / early 20<sup>th</sup> century houses, with two storey canted bays to the ends of the entrance elevation. The property displays an unusual use of stone decoration; the pilaster framed bay windows and segmental arch head to the recessed central porches are notable highlights. Both houses retain original joinery, including leaded light entrance doors and timber side panels, and eight panes over single plate glass sash windows to the bays. The building makes a positive contribution due to its age and as an example of unusual decorative detailing.



Figure 49 Nos. 48 and 50 Lee Road

**Nos. 29 and 31 Lee Road** are a late 19<sup>th</sup> century pair of cottages, in red brick (although no. 29 is now painted). They have pantile roof covering, which is in contrast with the predominance of slate roofs in the area. The roof is gabled, with end chimney stacks. There are two storey canted bay windows with flat lead roofs. Both properties retain their 2 over 2 pane sash windows, which add to the architectural interest of the pair.



Figure 50 Nos. 29 and 31 Lee Road

**No. 52 Lee Road** is a notable example of a detached 20<sup>th</sup> century bungalow first shown on the 1927 OS Map. It has pebble-dash elevations with pantile roof continued over the open porch / veranda. The porch joinery is original, and the whole is a good example of the bungalow type, in an understated design and composition.



Figure 51 No. 52 Lee Road

**No. 64 Lee Road** is a dominant red brick house of the late 19<sup>th</sup> / early 20<sup>th</sup> century. It is three storeys in height with red brick elevations. There are brick lintels over window openings of contrasting bands of red and gault brick. The building has a crenulated brick parapet to the sides and prominent crow-step front gable, which are visible from along Lee Road and some surrounding streets. The property retains its original 2 over 2 pane plate glass windows, which add to its architectural interest.



Figure 52 No. 64 Lee Road



**Nos. 70-76 Lee Road** comprises a row of four late 19th / early 20th century two storey houses. They have red brick elevations, with slate roofs and ground floor projecting bays. The detailing of the ground floor canted bay windows, with their sash windows with margin lights and the scalloped eaves boards, reflect the detailing of houses found on Hartington Road.



*Figure 53 Nos. 70 to 76 Lee Road*

**Nos. 82-84 Lee Road** are a symmetrical pair of buildings by John Stevens Lee built in 1913 (thought to be a pupil of the celebrated early twentieth century architect, Edwin Lutyens). The pair are in red brick, in a horseshoe composition with a central covered courtyard between them. They have simple architectural detail, including flat head arches over ground floor windows, and a tiled hipped roof. They were built for Lady Latymer.<sup>6</sup> There are mature trees within the gardens, which are visible from the street and make a positive contribution.



*Figure 54 Nos. 82 and 84 Lee Road*

**No. 41 Lee Road** was built in c1900. This is a detached two storey dwelling with attic accommodation. It has a slate covered hipped roof, with pebble-dash upper elevations and decorative panels of render, all unpainted. The ground floor is in red brick. There is a decorative porch canopy running the entire width of the entrance façade, with slate roof supported on elaborate brackets, which adds interest to the building and streetscape. The house retains its original joinery, including the distinctive glazing bar arrangement to the upper sashes of the ground floor sash windows, which contribute to its interest.



*Figure 55 No. 41 Lee Road*

<sup>6</sup> N Pevsner and J Bentley, *The Buildings of England: Suffolk East* (London, 2015). P82

### ***Crespigny Road***

**Grafton House, No. 8 Crespigny Road** is first depicted on the 1882 OS Map. It is an unusually ornate and well detailed two storey house, using contrasting gault brick detailing to form a band course to the return elevations and full height corner pilasters and stout projecting surrounds to first floor windows. It has hipped ends to the roof, and ground floor canted bay windows, with circular stone detailing above. The house retains its original window joinery, which adds to the interest of the building. It has a contemporary brick boundary wall to Crespigny Road, topped with a clipped hedge, which makes a positive contribution to the streetscape.



*Figure 56 No. 8 Crespigny Road*

The boundary wall of no. 8 extends to front onto Park Road and displays intricate detail along its brick piers which are of note and make a positive contribution.



*Figure 57 Decorative piers*

**Beacon Cottage, Crespigny Road** is of uncertain construction date - it appears not to be shown on the 1957-8 OS Map but is shown on the 1971 edition. It is a well-detailed storey-and-a-half structure, with black glazed pan tile roof and prominent shaped gable. There is a stout canopied doorcase to the north elevation. The red brick boundary wall is also of note and pre-dates the main house, making a strong contribution to the sense of enclosure on Crespigny Road.



*Figure 58 Historic walls on Crespigny Road*

**Crespigny House** is listed Grade II. The original building of 1775 is contained within the west ranges, extended and altered to the east in 1914. It can only be glimpsed from the surrounding streets



giving the impression of a substantial mansion in a handsome garden setting.

### **Park Road**

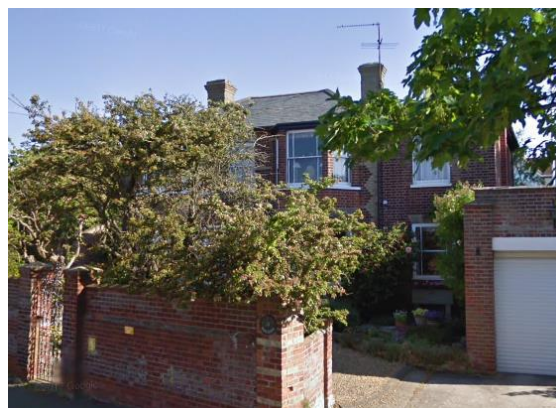
**The Gables, Park Road** is a sizeable, detached property first shown on the 1882 OS Map. It occupies a plot which extends from Lee Road to Park Road, with its prominent façade fronting onto Lee Road with extensive gardens stretching south to Park Road. It was originally used as a holiday retreat by the Thompson family of Kensington during the late 19th and early 20th centuries and finally purchased by them in 1913. The southern elevation was remodelled for William Thompson in 1920. It has a double pitched slate roof, with prominent gables to the south and north elevation. There are projecting two storey canted bay windows to the south elevation, with tile hanging, linked by a plain tiled porch roof. Of note are the unusual brick quoin detail to the corners (which are repeated at Belstead House, Park Road) and complimentary brick detailing to the arched first floor openings to the west elevation. The building was altered to the designs of the architect Hugh Pilkington for the Thompson family 2005.



*Figure 59 The Gables, Lee Road elevation*

**No. 13 Park Road** is a large detached red brick villa likely dating from the late 19<sup>th</sup>

century. It has two storey canted bay windows with hipped lead roofs over. Above this is a hipped roof. The building has yellow brick detail, unusual for the area, to the flat headed arches above the ground floor windows and along the flank walls in a chevron pattern. The building is set within a generous plot, with formal planting, trees and shrubs making a positive contribution. It also has a red brick boundary wall with piers and an iron gate which adds to the historic residential character of the area.



*Figure 60 No 13, Park Road*

**No. 23 Park Road** is a late 19<sup>th</sup> / early 20<sup>th</sup> century detached two storey villa, rendered, with a symmetrical south elevation and central door flanked by small canted single storey bay windows. It has a slate covered roof with stacks to the east and west pitches. The building is located prominently on the corner of Park Road and Lee Road. Recent sales particulars describe this house as being of timber-framed construction. The building and its large garden make a positive contribution to the area, and mark the entrance to Lee Road, a grand residential street within the area.



Figure 61 No. 23 Park Road

**No. 27 Park Road** is a pair of red brick houses dating from the late 19<sup>th</sup> century. The building is two storeys in height, with a hipped plain tile roof and central chimney stack. The windows to the right-hand side have had modern plastic replacements. The building has interesting architectural detailing in the central plain pilaster with plain pilasters to each side as well. The building makes a positive contribution. It is set within a well planted plot, with trees and shrubs making a positive contribution to the streetscape. It also has a red brick boundary wall which adds to the historic residential character of the area.



Figure 62 No. 27 Park Road

**The Former schoolmaster's house, No. 29 Park Road** dates to c1908. It is two-storeys, built in brick with stone dressings, plate glass sashes and a two-storey canted bay. It has a replaced pantile roof. Its western return elevation to the schoolyard is blind at ground floor level. The building is of architectural interest and group value with the neighbouring school building, due to its former use as the schoolmaster's house.



Figure 63 No. 29 Park Road

**Aldeburgh Primary School and boundary wall** dates to c.1875. The lease of the site was organised by Peter Bruff in 1874 and soon after a school was erected to the designs of Frederick Barnes of Ipswich. Barnes, a pupil of Sydney Smirke, is also known to have exhibited paintings at the Royal Academy.

The original school building is a single storey gabled structure in a restrained seventeenth century vernacular style, of painted and rendered red brick with white brick buttresses, under a slate roof. It has small pane casement windows. There are some later additions of lesser interest.<sup>7</sup> The school has also been known as Aldeburgh National School and Aldeburgh Town School.

<sup>7</sup> N Pevsner and J Bentley, *The Buildings of England: Suffolk East* (London, 2015)



It has a decorative rendered low boundary wall with heavy moulded brick coping embellished with Moorish niches.



*Figure 64 Aldeburgh Primary School and boundary wall*

In 1973, the renowned English composer, conductor and pianist Benjamin Britten donated £1,000 towards the construction of a music room at Aldeburgh Primary School. His intention was that such a room would be available to the community at large as well as to the school children. When it became clear that a new school was not going to be built, Britten agreed for his donation to be invested in a trust fund until such a time as it became feasible to provide a music room for the school. In 1999, Aldeburgh Primary School requested trustees of the Music Room Trust to build a room on the school site dedicated to the teaching and performing of music. Contributions to the cost were made from the Lottery Fund and the Britten Pears Foundation.

### ***Crescent Road***

Crescent Road contains a number of buildings which have been developed throughout the twentieth century, which as a group, contribute to the character of the street. **The Stables** and **Linnell End**, however, are early examples. The buildings appear on the 1905 Ordnance Survey map.

Its name, building line and form indicate the previous use of the building. It is a two storey building in an L-plan. The western façade of the building is in painted brick under a slate roof and has irregular apertures. It has retained many sash and casement windows which make a positive contribution.



*Figure 65 Linnell End and The Stables, Crescent Road*

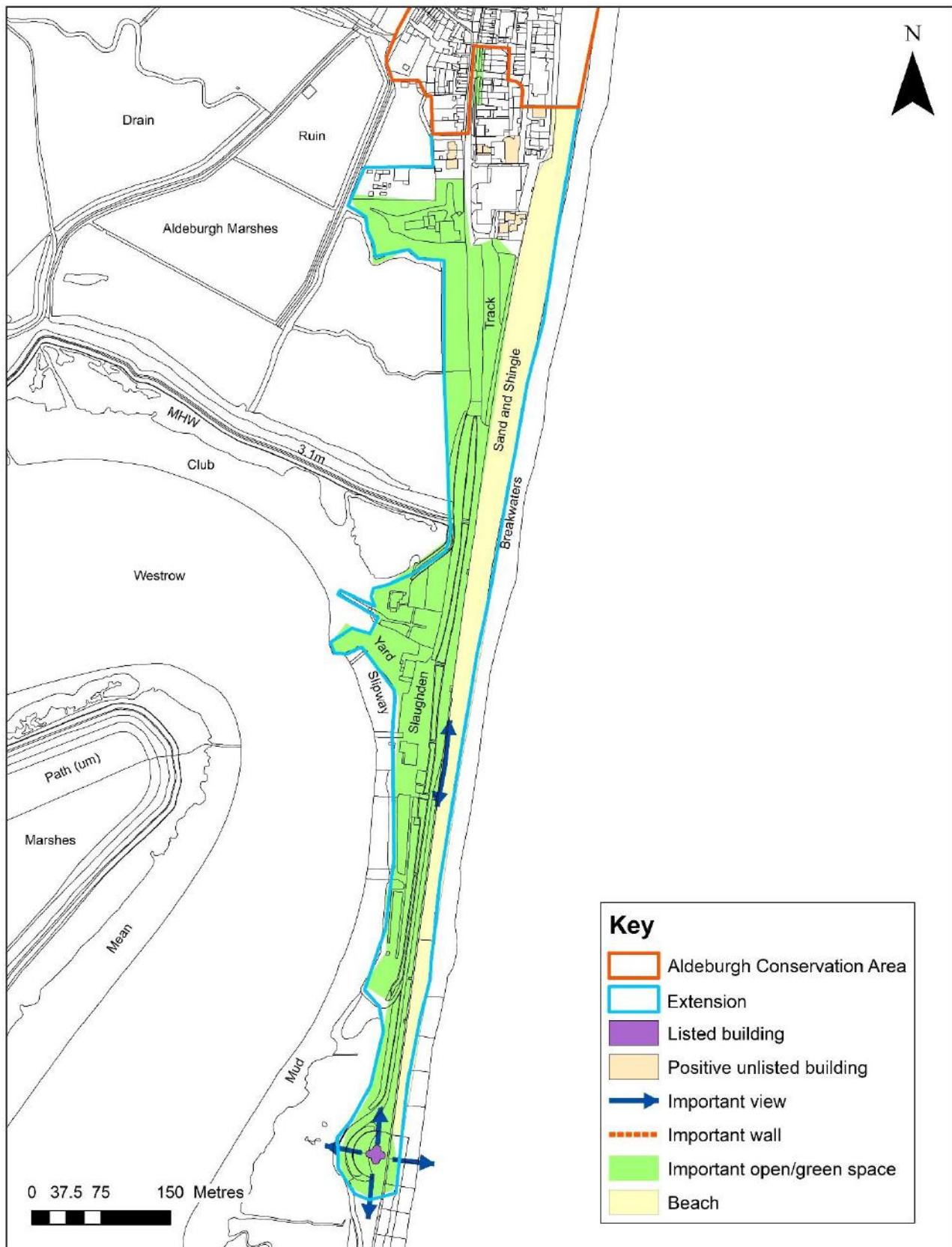
### **Area 3: Slaughden Martello Tower**

*Slaughden Road, Brudenell Street, Crag  
Path*





Map 4: Extension Area 3



## Past and present

This area was once the location of the small hamlet of Slaughden. Slaughden Quay was shown on a map in 1570-80, and recorded in 1679 as a 'commodious quay with warehouses and fish houses' and facilities for fish drying.<sup>8</sup> The area was known as an important fishing village, and comprised a small number of buildings and equipment for shipbuilding. However, the area was at risk of flooding, and "in 1953 the sea came over and took the lot. All the sheds, all the boats".<sup>9</sup> It is now home to a long narrow shingle bank with a sea wall, with a variety of post medieval buildings and features.



Figure 66 Fort Green area depicted on the OS Map 1883

The north of the area includes the landmark building Fort Green Mill, which was first built in 1824. The Fort Green Windmill is shown on the 1883 Ordnance Survey map, labelled as being a corn mill. The mill is a notable feature within the area, as it is prominent along the coast and the only surviving example of a number of mills which once existed in Aldeburgh.<sup>10</sup> There was also once an old limekiln to its

north and some further buildings to its north west, although these no longer exist.

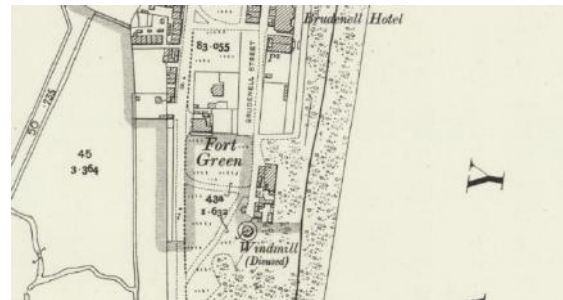


Figure 67 Fort Green area depicted on the OS Map 1904

The mill is shown as being disused on the 1904 Ordnance Survey map of the area (Figure 67Error! Reference source not found.), and it was converted into a private residence that same year. Development along the west of Slaughden Road also dates to the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, with residential development on the High Street being established in the early 20<sup>th</sup> century.



Figure 68 Fort Green Mill pre-1902 (source: Wikimedia commons)

The majority of the land around Fort Green functioned as an undeveloped green space until the 1970s, although has also served as a defensive site from the Napoleonic Wars to the Second World War.

<sup>8</sup> Suffolk HER ADB 026

<sup>9</sup> Aldeburgh District Local History Society, The Last Child of Slaughden Interview, 2008

<sup>10</sup> Suffolk Mills Group, Windmills of Suffolk, <https://www.suffolkmills.org.uk/archivewindmills.html>



The Grade II\* Listed Martello Tower (1808-10), along with Second World War Anti-tank cubes, extend to the south of this area and demonstrate Aldeburgh's ongoing defensive military history. The Martello Tower was built in 1808 – 1810 (restored in 1973) by the Royal Engineers to the design of Colonel Twiss, who was responsible for the design of many military defences, and Captain Ford, a military engineer who first put forward a proposal for a chain of gun-towers.<sup>11</sup> It was converted into residential use in 1932, and later commandeered by the military to use as a watch tower in 1940. It is unusual due to its large moat, and it is also the most northerly and largest of those built during the Napoleonic War.

The area to the north of the Martello Tower, the former settlement of Slaughden, is shown as being in use as a series of wharfs, boat yards, a quay, and landing stage are located along the River Alde. A series of associated buildings line the river bank, which once included an inn. The Aldeburgh Yacht Club was first founded in 1897, although is now set within a modern club-house, constructed around the turn of the twenty-first century. In 1987 the Yacht Club had around 100 members, and has grown substantially since then, now with around 2,000.<sup>12</sup>



Figure 69 Excerpt of the 1905 OS Map, showing Slaughden and the Martello Tower

To the north, surrounding Fort Green, the Boatyard and Car Park are both shown as being established by the 1970s Ordnance Survey map of the area, and the prominent Latymer House was built on the site of an old bowling green in the late 1970s.

### Spatial analysis

The layout of this area is shaped by its proximity to the seafront; the streets run parallel to the shoreline, and create narrow plots between Crag Path, Brudenell Street, and Slaughden Road. The original footprint of the green which was once located here is partially preserved by the location of the car park, which contributes to an openness in the layout of development. The streetscape of these areas benefits from this sense of openness, which creates a strong sense of place.

The south of the area leads to the Martello Tower and is formed by a long and narrow sliver of land between the sea and the River Alde, along which runs Slaughden Road and a track to the Tower.

<sup>11</sup> Historic England List Entry, Martello Tower, <https://historicengland.org.uk/listing/the-list/list-entry/1269724>

<sup>12</sup> Oral History, Aldeburgh Voices, Elizabeth Roney, <https://aldeburghoralhistory.weebly.com/elizabeth-roney.html>

The area encompasses non-residential maritime uses that relate to the historic coastal character of the town; at its midpoint is the Aldeburgh Yacht Club. The building is used by the club, and has associated outbuildings and boats surrounding it. These features are all indicators of the area's historic and continued use as a working landing point, with the sound and appearance of the boats kept here contributing positively to the way the area is experienced. There is a small car park for visitors, which is a small space with very little furniture to detract from the open character.

### **Landscaping and open spaces**

The area between Fort Green and the Martello Tower includes wide, long reaching views and a sense of openness which largely defines the character of this area. This open space, which the river, sea and marsh setting also contribute towards, is an integral part of the Conservation Area extension.

The area comprises a narrow stretch of land extending from the marshes which is set between the river and sea. The flat topography, views, and sparsity of buildings contrasts with the rest of the Aldeburgh Conservation Area, adding to its unique character and appearance. The unmade Slaughden Road visually stretches into the distance, terminating with views of Aldeburgh town to the north and the Martello Tower to the south. Both are important way finders and create a strong sense of place here. Views towards the marshes, along the river and towards the sea also strengthen this sense of place along the Suffolk heritage coast.



*Figure 70 View south along the track towards the Martello Tower, with the Yacht Club to the right and shingle beach to the left, the openness of the area evident in the long view*

Vegetation and grasses flank the track and add some greenery to the area.

The beach is also included within this area, and makes an important contribution, representing the historic development of the area and strong connection between the settlement and the sea. A reinforced concrete sea wall sits low against the edge of the beach, which means there is little visual disruption between the beach and the track. There are concrete steps leading down from the track set along the sea wall, providing access. The beach is formed by a wide expanse of shingle sloping down towards the sea. Sea defences are located to the south, towards the Martello Tower.

Small grass verges and front garden plots to the north of the area, closer to the settlement of Aldeburgh, also make a positive contribution.

### **Buildings styles and materials**

To the north within the Fort Green area, building materials range from painted render, to red and gault brick. Roofs are typically hipped, and with slate or pan tiles.



The boatyards and Yacht Club are predominantly built using modern materials.

### **Buildings and features contributing positively to the character and appearance of the Conservation Area**

This inventory should not be considered to be an exhaustive list of positive contributors within the area. It is intended solely to showcase historic buildings within the area and provide an overview of the architectural quality of the area. It should be read alongside Map 4, which indicates which buildings make a positive contribution.

#### *Listed Structures*

**Martello Tower, Grade II\*, List Entry Number: 1269724 also Slaughden Martello tower, Scheduled Monument, List Entry Number: 1006041**

The tower was built in 1808-10 by the Royal Engineers to the design of Colonel Twiss and Captain Ford. It was built to a unique quatrefoil design which supported four rather than three cannon.<sup>13</sup> It was later sold in 1932 and converted into a house. The entrance to the west is set in stone reveals and reached by an elevated timber walkway. In each of the four lobes is one ashlar-faced round-headed window. The eastern segment of the moat has been eroded by the sea. The tower was restored between 1971 and 1974, when it was bought by the Landmark Trust, many of the 1930s features were removed during this process.



*Figure 71 Martello Tower, Grade II\*, List Entry Number: 1269724 from south*



*Figure 72 Martello Tower with the sea behind*

#### *Unlisted structures*

**Old Mill House, Old Mill Cottage, and Studio Cottage (Formerly Mill House), Fort Green.** The Fort Green Mill is a four storey wind powered tower corn mill built in 1824. It was once powered by four massive patent sails which were fixed to its domed cap.

In 1902 the windmill was converted into a house, and considerably extended in a free Arts and Craft vernacular style for the Reverend Black. Black's architect was the London based Robert Alexander Briggs RA, (1858-1916) who was also a distinguished author on architectural subjects. The

---

<sup>13</sup> English Heritage, An Assessment of East Coast Martello Towers, p95

builders responsible for the work were G. O. Knowles of Aldeburgh.

Briggs added a second five story tower to the immediate north of the windmill, which has a steeply pitched overhanging tile roof and a dentilled eaves cornice. Narrow dormers and a tall weather vane accentuate the vertical impact of the tower. At its base is a porch with a fine gothic door surround of stone. Above the entrance arch is an inscription in Danish which translates as 'The Lord shall preserve thy going out and thy coming in.' The Rev. Black was married to a Dane.

The Mill House was requisitioned during the early years of World War Two and adapted to serve as a battery observation post to guard the coast from German invaders; a gun tower was also added. The surviving elements of these World War Two period alterations are in themselves of considerable significance. The Aldeburgh defences came under sustained attack in 1940.

Mill House was subdivided to form three dwellings in the later twentieth century, but many features of interest remain.



*Figure 73 Old Mill House from the west*



*Figure 74 Old Mill House from the east*

The **Anti-Tank Cubes, South of Fort Green** are a line of concrete cubes dating from the Second World War, originally forming part of the same Emergency Coastal Defence Battery and the observation post which was once housed at Mill House. These cubes would originally have formed part of a defensive line which would also have been supported by anti-tank scaffolding and mine fields.<sup>14</sup> They are a significant feature of Aldeburgh's military history and are still very much intact.

---

<sup>14</sup> R Liddiard & D Sims, *A Guide to Second World War Archaeology in Suffolk Vol.2. Walberswick to Aldeburgh* (Aylesham, 2014). C

Hegarty & S Newsome, *Suffolk's Defended Shore* (English Heritage, London 2007)





Figure 75 Anti-tank cubes

**Nos. 290-294 (Even) High Street** are a pair of much extended properties, likely dating to the mid-19<sup>th</sup> century, in a classical style which faces south onto Fort Green and west onto High Street. It is a prominent site at the entrance to the town from the Fort Green car park.

The site first appears developed on the 1882 Ordnance Survey map. The property is labelled the Latymer Club on the 1927 OS map, by which time its garden had been converted to a bowling green. Lady Latymer (formerly Mrs E. E. Money-Coutts), whom this was named for, was a prominent local philanthropist of the period. Consent to convert the building into three houses was granted in 1988.

It is built of brick with rendered façades, slate roof and overhanging eaves. It has plate glass sash windows and a late 20<sup>th</sup> century balcony. On the principal elevation is a robustly designed bracketed classical doorcase made of painted timber with a rectangular glazed fanlight; four light plate glass sashes to window openings.

Early maps show a large courtyard of service buildings to its rear which was later

used as a builder's yard. This courtyard has recently been replaced by a housing development called Coastguard Court.



Figure 76 Nos. 290 – 294, High Street

**Latymer House, No. 29 Brudenell Street** is designed by Craig Driver of Hoopers Architects, and built 1999-2001. Its design echoes that of the converted former windmill nearby. Of particular note is the north elevation which consists of an unbroken curve of brick. The site was formerly occupied by a bowling green associated with No. 292 High Street.<sup>15</sup>



Figure 77 Latymer House, Brudenell Street

**Stone Frigate, Brudenell Street** is a highly distinctive detached mono-pitched roof house of c1965 which faces south, and east onto Crag Path. It is two storeys to Brudenell Street and one to Crag Path. The building is in brick with some boarded timber cladding. It has a south facing two

<sup>15</sup> N Pevsner and J Bentley, *The Buildings of England: Suffolk East* (London, 2015) p84

storey veranda supported on simple wooden columns. There is a deck terrace to eastern elevation.



*Figure 78 Stone Frigate, Brudenell Street*



## Extension Area Management Plan

### Alterations to existing buildings

#### ***Loss of original features***

There are some smaller changes which have occurred throughout the extension areas which have negatively impacted their character. A key threat is the incremental loss of original windows and doors, which where it has occurred, has served to detract from historic and architectural interest of the buildings.

#### ***Loss of boundary walls***

The loss of historic boundary walls is also a detrimental occurrence throughout the area, and they have, at times, been replaced with unsympathetic modern close board fencing. This breaks the historic character and appearance of the streetscapes.



Figure 79 Example of modern fencing on Lee Road

#### ***Rooflights***

Historic England's Advice Note 2 states that: *The insertion of new elements such as doors and windows, (including dormers and roof lights to bring roof spaces into more intensive use) is quite likely to adversely affect the building's significance. Harm might be avoided if roof lights are located on less prominent roof slopes.*

There are areas where rooflights have had a detrimental impact on the historic fabric of buildings and the streetscape within the 19<sup>th</sup> century area, where the unbroken roofscapes make a positive contribution to the street. Rooflights should only be installed on the rear elevations, and there should be resistance to any more which are proposed on forward pitches.



Figure 80 Comparison between Nos. 48 and 50 Lee Road, where the latter has had rooflights installed

### Key spaces and routes

#### ***Car parking***

On-street parking is a detracting element in places, particularly along the sea wall and Lee Road including the residential side roads which join it. Although this is balanced by the survival of front gardens and boundary hedges, which may otherwise have been turned over to parking.