

Bungay

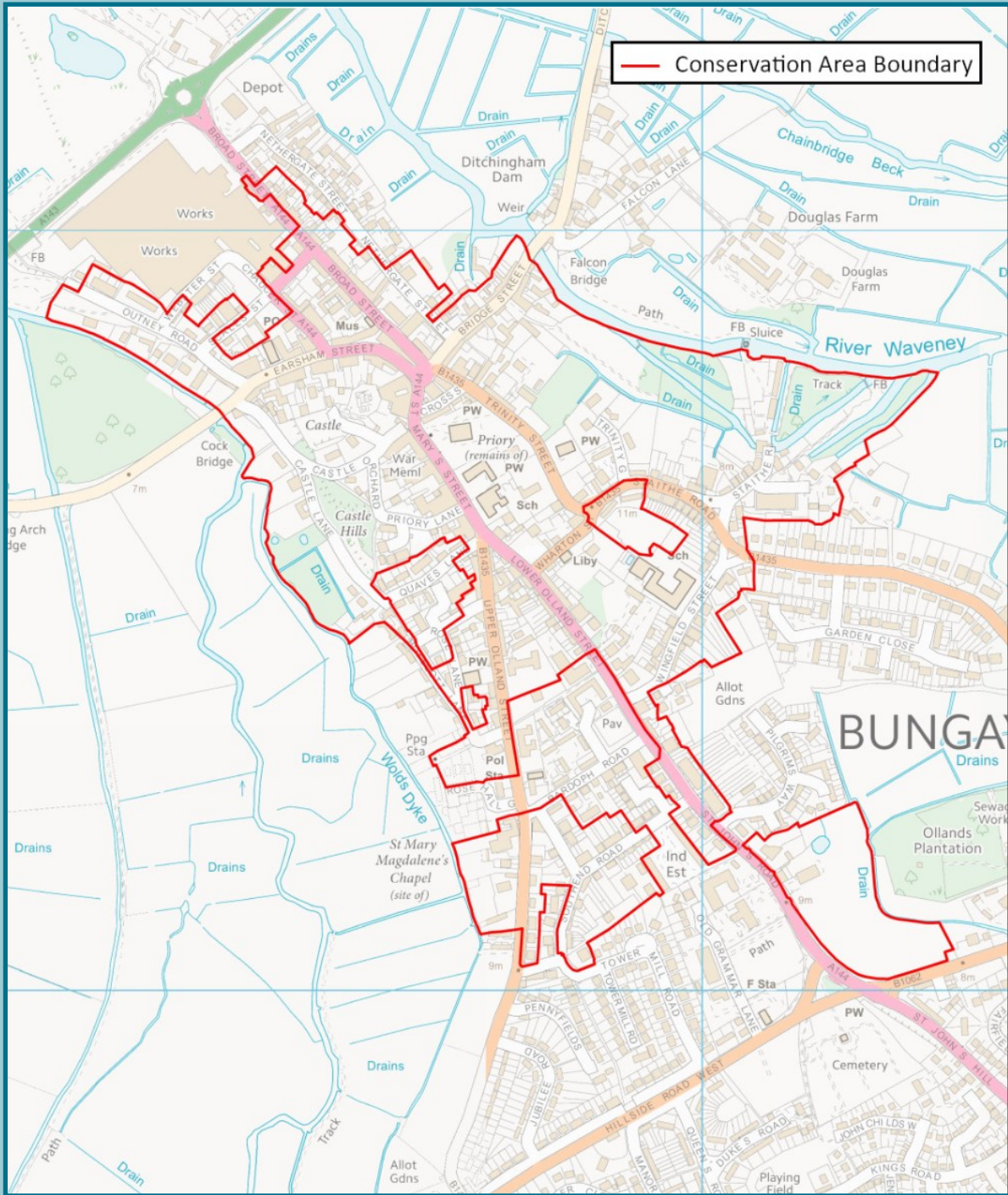
Conservation Area Appraisal and Management Plan



CONTENTS

Summary of Special Interest.....	1
Introduction	2
Planning Policy Framework.....	3
Assessment of Special Interest	7
1. Location, General Character and Setting.....	7
2. The Town’s Historical and Architectural Development.....	8
3. Archaeology and Scheduled Monuments.....	17
4. Positive Contributors	18
4.1 Buildings and Structures	18
4.2 Traditional Building Materials and Details.....	19
Timber Framed Buildings.....	19
Walls of Flint and Field Stone	19
Brick.....	21
Roofs.....	23
Doors and Windows	24
Doorcases and Porches.....	27
Shop and Public House Facias	28
Street Furniture, Walls, and Railings	31
4.3 Green Spaces and Trees.....	33
5. Urban Spaces	39
6. Key Views and Vistas	41
7. Setting of the Conservation Area.....	43
8. Character Areas	46
1. The Castle Character Area.....	48
<i>Inner Bailey</i>	<i>50</i>
<i>Castle Hills.....</i>	<i>51</i>
<i>Castle Lane (Incl. Quaves Lane).....</i>	<i>51</i>
<i>Castle Orchard.....</i>	<i>52</i>
<i>Priory Lane (Incl. Keep Rise)</i>	<i>54</i>
2. The Churchyards Character Area	55
<i>St Mary’s Street (Incl. the yards on the eastern side of Castle Orchard).....</i>	<i>57</i>
<i>Trinity Street (south of Cross Street)</i>	<i>60</i>

3. The Market Character Area.....	62
<i>Market Place</i>	<i>63</i>
<i>Cross Street</i>	<i>65</i>
<i>Bridge Street</i>	<i>66</i>
<i>Earsham Street</i>	<i>68</i>
<i>Trinity Street (north of Cross Street) and Borough Well Lane</i>	<i>71</i>
4. The Ollands Character Area	73
<i>Upper Olland Street (Incl. Turnstile Lane)</i>	<i>74</i>
<i>Lower Olland Street (Incl. Wharton Street car park)</i>	<i>78</i>
<i>Boyscott Lane, Rose Lane and Quaves Lane</i>	<i>79</i>
<i>Wharton Street</i>	<i>80</i>
<i>Wingfield Street</i>	<i>81</i>
5. The Outney Character Area	83
<i>Broad Street (Incl. Brandy Lane, Stone Alley and Cork Bricks)</i>	<i>84</i>
<i>Nethergate Street</i>	<i>86</i>
<i>Chaucer Street and Popson Street</i>	<i>87</i>
<i>Outney Road</i>	<i>88</i>
<i>Scales Street (Incl. Webster Street)</i>	<i>89</i>
6. The South End Character Area.....	90
<i>Flixton Road (Incl. Bardolph Road)</i>	<i>91</i>
<i>Laburnum Road.....</i>	<i>93</i>
<i>South End Road.....</i>	<i>93</i>
<i>Tower Mill Road</i>	<i>94</i>
<i>St John’s Road</i>	<i>95</i>
7. The Staithe Character Area	96
<i>Staithe Road (Incl. Trinity Gardens)</i>	<i>98</i>
<i>The Maltings</i>	<i>100</i>
 Management Plan.....	 101
 Appendix 1: Useful Information.....	 106
Appendix 2: Glossary of Terms	106
Appendix 3: Bibliography.....	108
Appendix 4: Buildings and Structures that make a positive contribution to the Conservation Area (See Separate Document)	

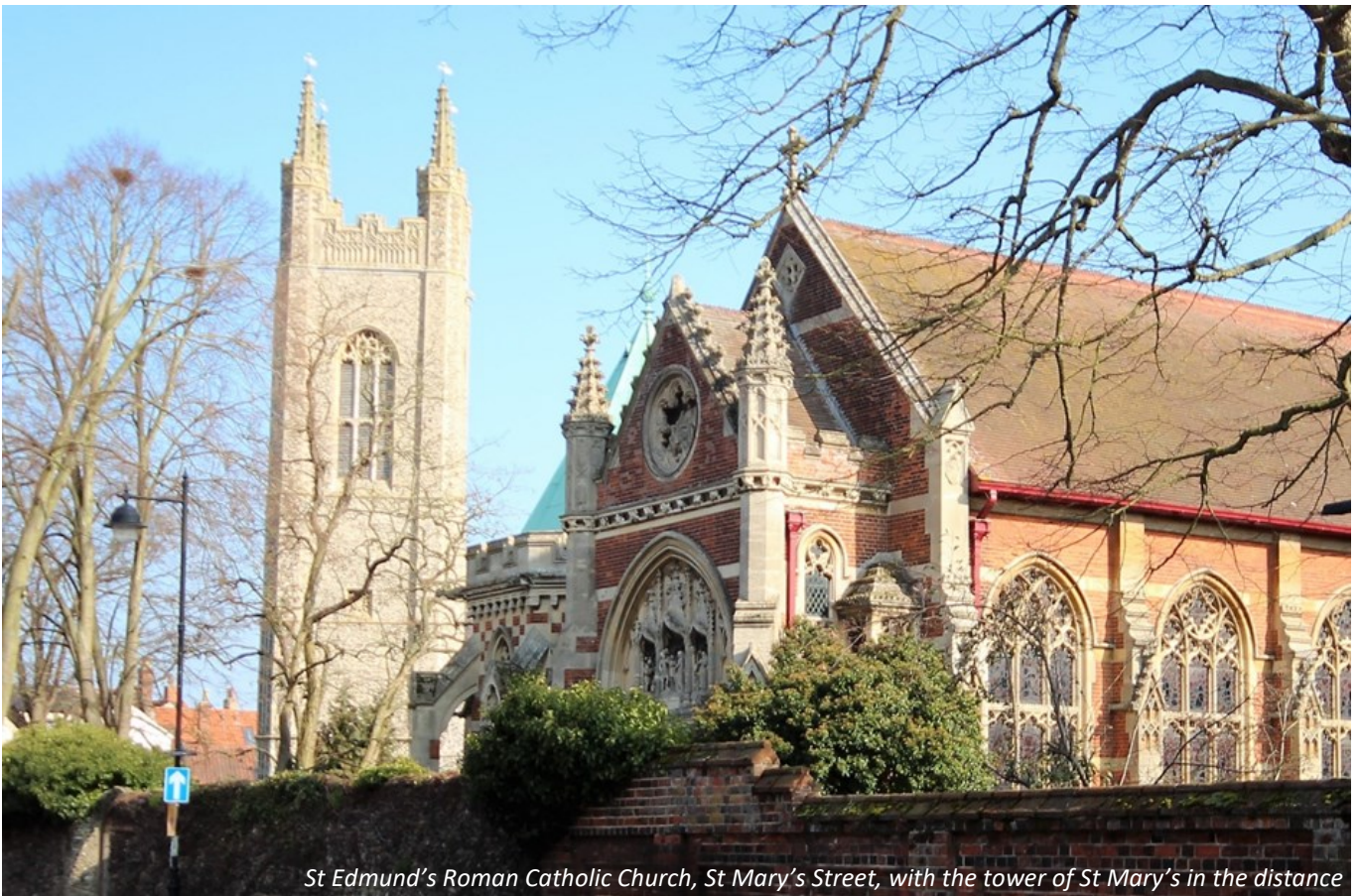


Summary of Special Interest

Bungay is a small market town, of early medieval foundation, situated on high ground rising above the water meadows and within the neck of a loop of the River Waveney. It has a nucleate plan determined by the 'Norman' foundation of castle, market, nunnery, and parish church, together with the conjunction of several roads at crossing points of the river. The river with its mills and wharfs was once central to the town's transport network and to its prosperity.

The town grew first in response to its strategic significance and then through local trade, abetted by improvements in river and road transport in the seventeenth and eighteenth centuries. Substantial rebuilding of the town following fires in the late seventeenth century has determined much of its architectural character. It continued to grow in the nineteenth century notably after the arrival of the railway. In the twentieth century new suburban housing was built following the success of manufacturing and printing.

The spaces within the town are generally linear, enclosed by two or three storey buildings at the street edge. Spatial complexity and variety are provided by roads which follow the distinct curve of the castle bailey, the open space of the Market Place, by road junctions, and the historic open green spaces of the castle precincts, the two churchyards, the staithe meadows, and several fine gardens. The general character is building dominated, and of local vernacular character. There is a significant visual unity in architectural style and materials which imparts a specific character in the identified areas. Restrained classical red or white brick, or colour washed timber-frame with red or black pan tile roofs in the central area; early to mid-nineteenth century brick terraced houses with pan tile or slate roofs in 'The Ollands Area'; small-scale later nineteenth-century artisan red brick terraces in 'South End Area' and a later nineteenth century industrial character in the 'Staithe' Area.



St Edmund's Roman Catholic Church, St Mary's Street, with the tower of St Mary's in the distance

Introduction

The historic environment is all around us in the form of buildings, landscapes, archaeology, and historic areas; it is a precious and irreplaceable asset. Once gone it is gone forever.

Caring for the historic environment is a dynamic process which involves managing change. This does not mean keeping everything from the past, but it does mean making careful judgements about the value and significance of buildings and landscapes. Critical to these decisions is an appreciation and understanding of an area's character, including its social and economic history and the way such factors have shaped its urban fabric. This should be the starting point for making decisions about both its management and future.

This conservation area appraisal provides details and identifies features which contribute to and justify its status. The purpose of this conservation area appraisal includes:

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



St Mary's Street, Bungay

Planning Policy Framework

Conservation areas were introduced through the Civic Amenities Act in 1967 and there are fifty in East Suffolk District. Conservation areas are “*areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance*”. The Bungay Conservation Area was first designated in 1970, and amended in 1981, 1997 and 2007.

Part of the Conservation Area falls within the Broads Authority’s Executive Area (Broads National Park) (Fig 1). Bordering the Conservation area on the Norfolk bank of the River Waveney is a further conservation area which was created in 1981, known as The Ditchingham Dam Conservation Area. This conservation area is also within the Broads Authority’s Executive Area.

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.

Conservation Areas make an important contribution to the quality of life of local communities and visitors by safeguarding 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 their capacity for change through the development planning system. Such changes can act to help 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 assets of the historic environment is set out in the National Planning Policy Framework (Chapter 16: Conserving and enhancing the historic environment) of 2021.



At the District and local level, the adopted Waveney District Local Plan of March 2019 and Local Plan for the Broads of May 2019 recognise 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. Conservation areas are also included under general development control policies, particularly those in relation to design, where one of the key criteria requires that all new development must have regard to the character of the area and its setting.

The Bungay Neighbourhood Plan is in preparation and will be a material consideration following its public consultation period and approval. It includes policies concerning the preservation of the Conservation Area and policies covering the preservation of particular heritage assets within the Conservation Area.

Waveney Local Plan

Policy WLP8.39 – Conservation Areas

Development within conservation areas will be assessed against the relevant Conservation Area Appraisals and Management Plans and should be of a particularly high standard of design and materials in order to preserve or enhance the character or appearance of the area.

Proposals which involve the demolition of non-listed buildings in a conservation area will only be permitted where:

- The building has no architectural, historic or visual significance; or
- The building is structurally unsound and beyond feasible and viable repair (for reasons other than deliberate damage or neglect); or
- All measures to sustain the existing use or find an alternative use/user have been exhausted.

In all cases, proposals for demolition should include comprehensive and detailed plans for redevelopment of the site.

Proposals for replacement doors, windows and porches in conservation areas where Article 4 Directions are in place must be of a suitable design

and constructed in appropriate materials. Applications will be assessed with reference to the prominence of the location, the historic and architectural value of the building and the historic and architectural value of the feature to be replaced.

Local Plan for the Broads

Policy DM11: Heritage Assets

Development proposals affecting conservation areas should ensure that the character and/or appearance of the area are preserved or enhanced. In conservation areas, all development is expected to be of a particularly high standard of design and materials. Demolition of unlisted buildings in a conservation area will require justification in a heritage statement. The demolition of structurally sound buildings which make a positive contribution to the significance of a conservation area will be resisted unless there are exceptional circumstances, including when the demolition is proposed as part of a scheme for redevelopment which would make an equal or greater positive contribution to the Conservation Area.

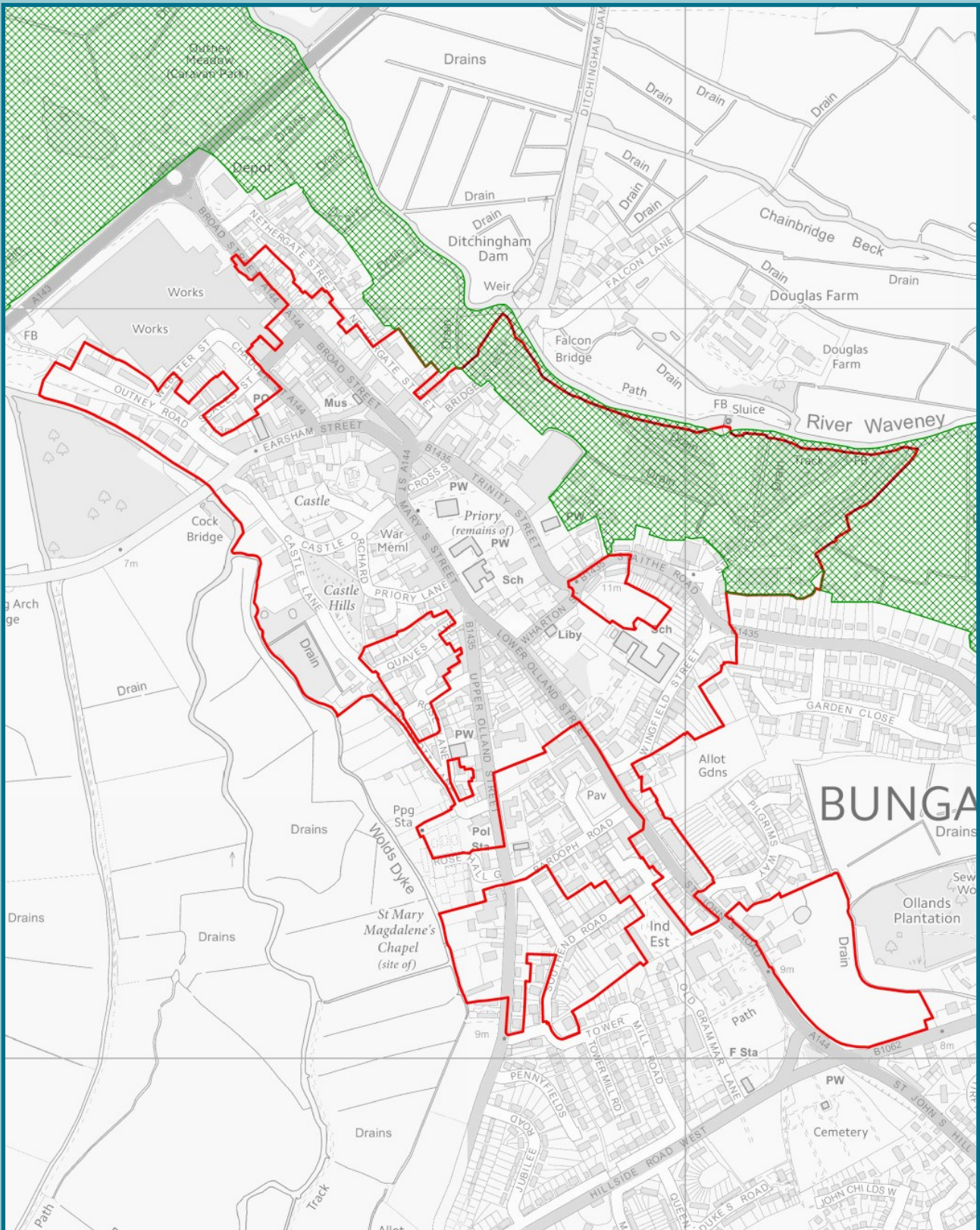


Fig 1: Map showing the areas which fall within Broads the Authority's Executive Area hatched in Green.

Because standard conservation area controls were found to give insufficient protection to certain significant elements of a building, further controls were placed on Conservation Areas in the former Waveney District (now East Suffolk) Council area. Local authorities are able to increase controls within conservation areas through the application of Article 4(1) directions. These were formerly called article 4(2) directions but were identical in all but name. These make further restrictions on permitted development rights to residential properties, requiring planning permission to be submitted to undertake works which would otherwise be permitted development. A full schedule of which types of works are restricted to which properties is included at the end of this document. They may include: replacement of windows or doors, painting an unpainted wall, alterations to or removal of a boundary wall, enlargement or alterations to the roof, removal of a chimney, etc. to any part of the property which faces a public thoroughfare (defined as a highway, waterway or open space).

Once imposed in an area, planning permission will be required to make any change of design or material to any part of the property facing a public thoroughfare (defined as a highway, waterway or open space). This includes replacing windows; painting previously unpainted buildings or stripping paint from them; erection, alteration or demolition of part or all of a wall, fence, gate or other enclosure or the construction of a porch. Also covered is the enlargement, improvement or other alteration of a dwelling; any alteration to its roof; the provision of a building, enclosure, swimming pool, hard surface, etc., within the grounds, or 'curtilage', of the building.

Requirements for making applications apply, for example providing plans and supporting information as outlined on the appropriate forms. Remember, elevations of your property not visible from a public place (other than roof or chimneys) are not affected and these will enjoy the normal 'permitted development' rights for a conservation area.

Article 4 Directions do not affect:

- Repairs or maintenance
- Painting and decorating, except of previously unpainted surfaces
- Alterations which took place before the Direction was in place
- Elevations not fronting a relevant location (see above)

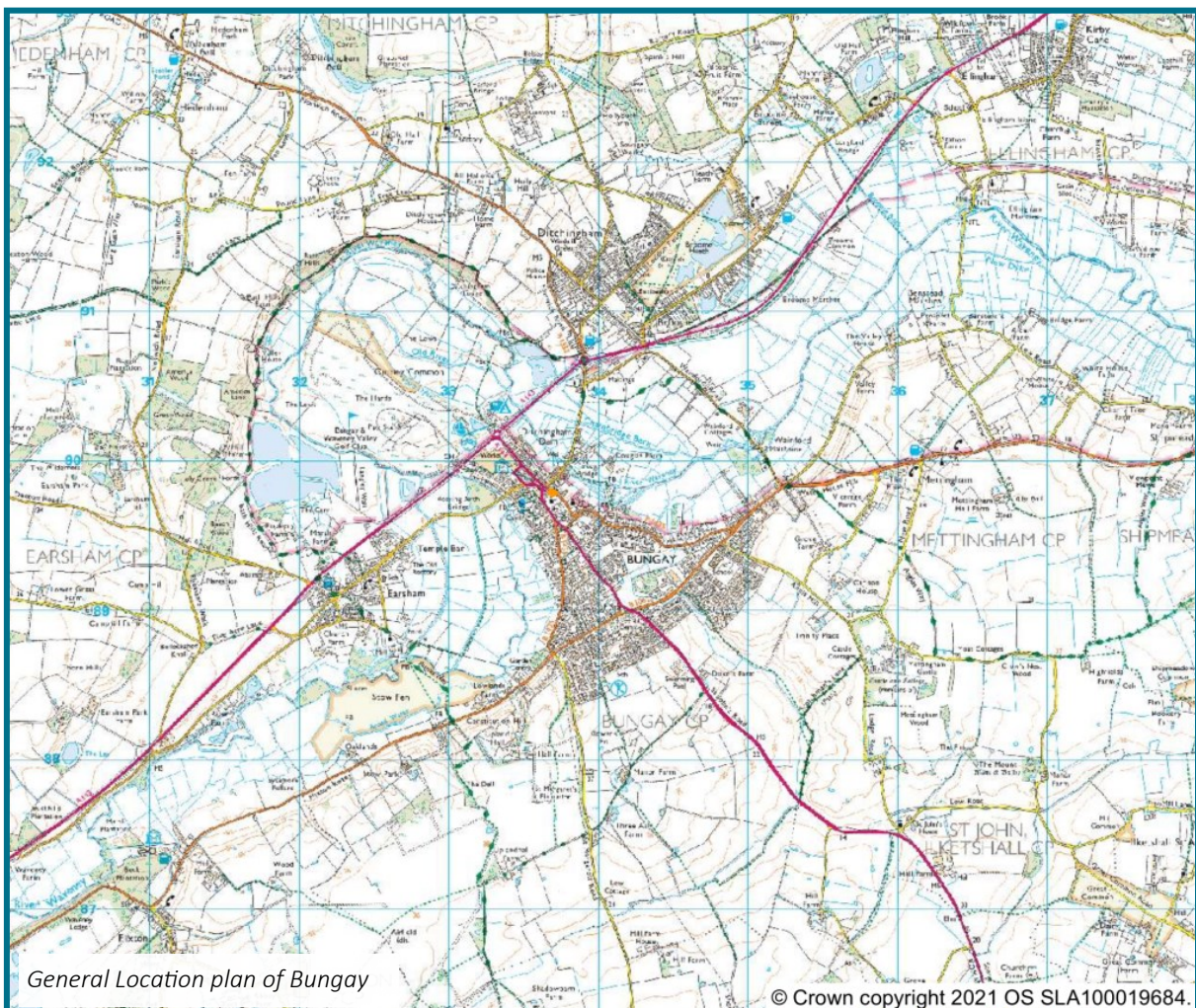
ASSESSMENT OF SPECIAL INTEREST

1. Location, General Character and Setting

Bungay is situated on the south bank of the River Waveney where it forms the northern boundary of Suffolk. It has long been an important bridging point and route centre. Norwich, via the B1332, is fifteen miles to the north, Lowestoft via the A143 is fifteen miles to the north-east and Beccles via the B1062 is six miles to the east. At the last census there was a population of 5,127 living in the parish.

The town occupies a narrow spur of land which rises above the flood plain formed by a large meander in the River Waveney. Within this loop of the river are the 160-hectare water meadows of Outney Common. Both the Common and the flood plain to the east are within the Broads Authority's Executive Area . The open land between the Broads Authority's Executive Area and the town to the east, and between the River and the town to the west, is a Special Landscape Area .

The town is surrounded on three sides by water meadows which are in use as pasture, with long rush filled ditches, and clumps of willow and alder. Beyond, to the north and south rise the tree covered valley escarpments of the Norfolk and 'High Suffolk' boulder clay plateau at Bath Hills and St Margaret's Hill. The surrounding countryside is frequently visible from within the town's peripheral streets.



2. The Town's Historical and Architectural Development

From Origins up to the 17th Century

There is evidence in the locality for at least six thousand years of human activity. The site of the town had strategic potential as a crossing point of the river, and its elevated position made it defensible. Saxon occupiers strengthened the natural defences of the town with a ditch and earthwork following the edge of the higher ground.

They gave the larger island where they made their town the name of 'Bungha' which in Old English means 'island of the family or followers of a man called Buna'. They gave the name 'Outney' to the area within the loop to the north, which means 'outer island' and Wahlenhe (Waveney) which in Old English means 'the river by a quagmire'.

By the Norman Conquest Bungay was a substantial settlement with five churches in the town; three within the Saxon Burgh and two without. Of these churches, only Holy Trinity and St Mary's Churches now survive although the ruins of the Chapel of St Mary Magdalene, in Flixton Road, survived until the later nineteenth-century.



The Priory Ruins

In **1160** a Benedictine priory was founded close to St Mary's Church which was extended and improved for the use of the nuns. It had a cloister and priory buildings to the south retaining the north

aisle for use by the town's people. The priory precinct lay between St Mary's Street and Trinity Street and extended from Cross Street to somewhere near to a line drawn through the bifurcation of Olland Street and the south-west corner of Holy Trinity Churchyard. The priory was dissolved in about 1536.

The greater part of Bungay belonged to the Saxon Chief Godric. His lands were taken by order of King William and granted to William de Noyers in 1070. William probably built the first Bungay Castle, reinforcing the south-western quadrant of the Saxon fortification with an earthwork mound and bailey surrounded by a wooden palisade. It is likely that the present street pattern derives from the diversion of the Saxon grid plan of streets around the Norman earthworks. (See Fig 2)

In 1103 Henry I gave the castle to Roger Bigod whose son Hugh constructed the stone keep in 1164. In the 13th century, a later Earl of Suffolk, Roger Bigod, reconstructed the castle with an octagonal ring wall and inner and outer baileys surrounded by a deep wide moat.

By the end of the 14th century the castle had lost its strategic potential and was ruinous. The ramparts were levelled, and the ditches filled by the fifteenth century.



The Castle Ruins

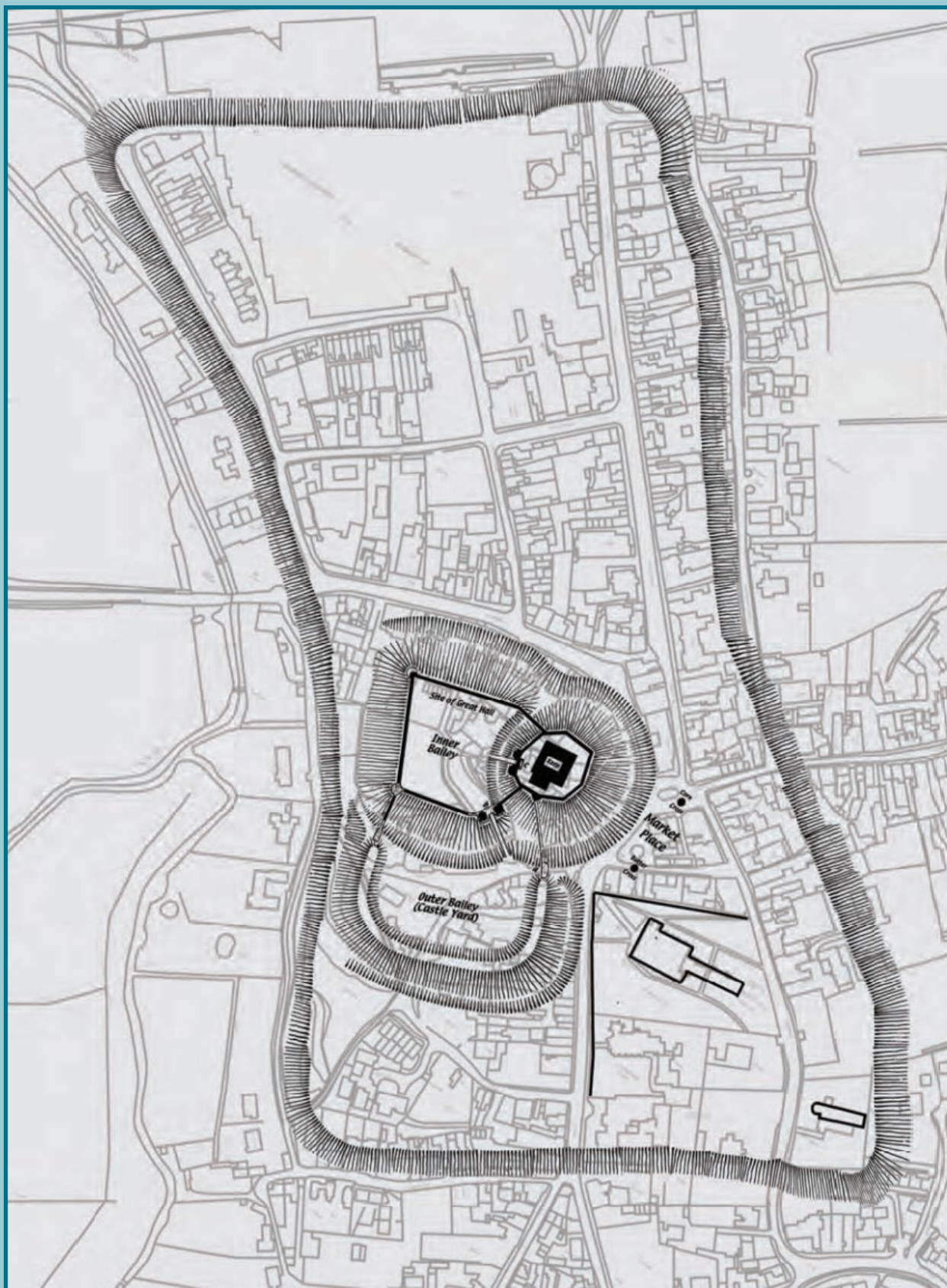


Fig 2: Plan of 14th Century landmarks in Bungay superimposed on the map of present day Bungay, after Hugh Braun and with permission of the Bungay Castle Trust.

Fairs and markets were of great importance, where people assembled together and goods were supplied and bought. There were two fairs at Bungay, the first on the 13th May and the other on the 14th September. There was a market in 1228 which was renewed by charter in 1384. In 1302 Markets were held on Thursdays and Saturdays. The Market Place was established immediately beyond the walls of the castle and at the junction of roads to Norwich, Harleston, Lowestoft, and south to Stone Street. The Corn Cross and the Butter Cross stood in the Market Place, which extended from the Three Tuns to the Priory precinct wall at the rear of Cross Street. It is now partly filled by buildings; those in Cross Street, growing out of the market stalls which would have included the meat market, known as the shambles, which was made into permanent holdings. The width of Earsham Street and Broad Street could also have accommodated a market or possibly a cattle fair. Broad Street was a direct route to the 400 acres or more of grazing on Outney Common.

Livestock farming, and in particular dairy farming, were important to the area in the late middle ages. A pound for impounding escaped animals was located on the small triangular green at the junction of Wingfield Street and Beccles Road, and there was another at the junction of Outney Road and Webster Street.

Milling was also a significant trade with four watermills and two windmills recorded in the fourteenth century. Trades in the sixteenth century included weaving, timber, butchery, tanning, glove making, and the finishing of worsted cloth. In the seventeenth century the list also included linen weaving, worsted stocking manufacture, and canvas weaving. Sixteenth-century bequests by Christian Wharton in 1577 and Thomas Popson in 1592 established alms houses.



View of the spaces of the Market Place: Around the Butter Cross in the front (right) and around the Black Dog Standard in the background (left)



Detail of sixteenth century carved oriel Nos.14-18 St Mary's Street



The former Grammar School, Earsham Street (Demolished)



The Butter Cross of c1689, Market Place

A grammar school was founded in St Mary's Churchyard in 1565 and a bequest in 1580 by Lionel Throckmorton and Thomas Wingfield, provided a superior building in Earsham Street. A bequest by Thomas Popson provided for scholarships to Emanuel College Cambridge. Streets in Bungay are named after these benefactors. The school buildings of c1690 were demolished in the early 1930s.

By the 17th century, Bungay was populated by 660 adults and their children, living in closely packed thatched and timber-frame cottages. The buildings stretched from Cock Bridge in Earsham Street, to the edge of the common in Broad Street, and from the Falcon Bridge in Bridge Street, and along St Mary's Street and well down Upper Olland Street.

Nearly all of the buildings north of the Fleece Inn were swept away by two great fires, the first in 1625 and the second in 1688 when 400 buildings including the market shambles, the market crosses, St Mary's Church and the Grammar School in Earsham Street were burnt.

The Later-17th and 18th Centuries

Despite the fires, Bungay flourished through its trade in corn, malt, and coal. Trade was given an added impetus by the opening of the river navigation between Yarmouth and Bungay in 1672. This prosperity financed the rebuilding of the town.

Fish was an important local commodity both those caught in the local river and herring brought in by boat from Lowestoft. Smoke houses for curing were constructed around the Wharf Yard off Bridge Street.

The river navigation remained critical to the prosperity of the town but remained in private hands. In 1757 it was handed over as part of a marriage settlement with granaries and three maltings at Bungay by John Meen to Thomas Sherriffe. Sherriffe went bankrupt in 1768 and was found drowned. The staithe buildings, and a large adjoining house were then brought by Thomas Gooch. The navigation rights and staithe buildings were taken over by Mathias Kerrison (1742-1827) in 1784. Kerrison who lived at Staithe House went on to become immensely wealthy. He had interests in malting, brewing, public houses, and timber importing as well as being a large land and property

owner. Mathias' son sold the family property in Bungay including the staithe and pubs c1830.

The Corn Cross and the Butter Cross were rebuilt in the Market Place in 1689 followed by the substantial reconstruction of St Mary's Church and Tower in 1699. The appearance of the reconstructed Market Place was recorded by N Dyball in a watercolour of c.1798. With the exception of the Corn Cross, the buildings in the painting have survived, although they were altered in the eighteenth and nineteenth centuries to suit the taste of local merchants and entrepreneurs.

1785 saw the establishment of Turnpikes between Ipswich and Great Yarmouth, and Bungay and Darsham, which greatly improved the town's land-based transport links.



The Three Tuns and its assembly rooms c1920



N Dyball watercolour of c.1798.

© Norfolk Museums Service

During the mid and later eighteenth centuries classical façades were added to many of the merchant's houses in the town centre, and a number were entirely rebuilt. An assembly rooms was constructed at the Three Tuns on Earsham Street.

Milling was an important industry in the town in the late eighteenth and early nineteenth centuries and at least six windmills once operated here. Mills are recorded as existing in Rose Lane, Upper Olland Street, Flixton Road, Southend Road, and Wingfield Street. Only one former windmill, that in Tower Mill Road now survives.



The Fisher Theatre, Broad Street

The 19th Century

In 1773 Nathaniel Godbold opened a theatre in the castle yard. The theatre carpenter David Fisher later took the business over, expanded it and eventually owned fifteen theatres in Norfolk and Suffolk. His new theatre in Broad Street built in 1828 has been restored. In 1844 the theatre became the town's Corn Exchange, replacing the Corn Cross in the Market Place which had been removed c1812.

In the late 1830s the antiquarian John Scott began to lay out the grounds of what is now Scott House in Earsham Street and extend the house, building walls in imitation of an outer bailey of the Castle. From c1841 the Castle ruins themselves were cleared by Scott of cottages which had been built amongst them.

The strength of religious non-conformity in north Suffolk is reflected in the number of chapels and meeting houses. Many of these chapels also had schools. The earliest of these sects is that which became the Congregational, later United Reformed Church, who started worshipping in a barn at Bungay in the mid seventeenth century. Their first chapel, since rebuilt, was erected in 1700. A Wesleyan Methodist opened c1802 in Trinity Street, a Strict Baptist Chapel in Chaucer Street followed in 1851, and c1860 a further Baptist Chapel in Priory Lane (demolished). In Laburnum Road a Primitive Methodist Chapel was constructed c1862 (demolished). The Salvation Army opened premises in Bridge Street in 1894. A further Methodist Chapel once stood in Popson Street.

The Church of England built parish rooms with a Sunday school above in Broad Street in 1882 to serve St Mary's Church. The church itself was also extensively restored in the mid and later nineteenth century.



Former Bethesda Baptist Chapel, Chaucer Street



The remains of Bungay castle; small engraving by W. Wallis, drawn by T. Higham 1818. © Norfolk Museums Service

During the 19th-century the Duke of Norfolk, a Roman Catholic, provided a piece of land formerly occupied by the Priory in St Mary's Street, where a small chapel was constructed in 1823. A presbytery and a school followed. The church was rebuilt in spectacular style from 1889 at the expense of Frederic Smith and is now a grade II* listed building.

Frederic Smith (1833-1903) is one of the key figures in the nineteenth century architectural development of the town. Smith, a wealthy Roman Catholic solicitor and Town Reeve, lived first in Trinity Street and then at Earsham House in Earsham Street. In addition to funding the rebuilding of the Roman Catholic Church. Smith also paid for the construction of the St Edmund's Homes in Outney Road of 1895 which were designed by F.E. Banham and erected the fine addition to Earsham House of 1892 which now forms part of the council offices in Broad Street.

The railway line to Beccles was opened between 1860 and 1863. Bungay Station was on Outney Common opposite the end of Outney Road.

By the end of the eighteenth-century there were several printing works in the **town. In 1810** Brightly & Childs established a printing works in the old workhouse close to Outney Common. The printers themselves moved into large houses on Broad Street from which they oversaw their works. Subsequently the business flourished and as The Chaucer Press, the factory expanded, occupying a substantial part of the northern end of the town and becoming its principal employer. The Chaucer Institute building on Popson Street was built for the press' employees c1908.

There were also tanneries, in Upper Olland Street, in premises close to the river, off Outney Road and southwest of Falcon Bridge.

Rumsby's Iron works (closed 1966) was situated off Earsham Street and Castle Lane. The ironworks was originally established by the Cameron family in the early nineteenth century. Between lower Olland Street and Upper Olland Street was Honeypot meadow. It was used in part as a wood yard, builders yard and a yard for building wherries. Later it became Charles Early's cricket bat factory. A large gas works was also built on what is now Rose Lane.



Cherry Tree House, Outney Road 1900

The 20th and 21st Centuries

Bungay Town Trust was formed in 1910 and administers a significant legacy of land, buildings and funds donated by town residents over many centuries.

At the opening of the 20th century Bungay was the home of a prolific architect, builder and sometime pub landlord, called John James Doe. Decorative timber framing was added by Doe to historic buildings and he also designed and built a number of villas in the arts and crafts style.



A house on Scales Street by John James Doe

Malting was an important East Anglian industry. There were malt houses at the Staithe making use of water transport and at Ditchingham alongside the railway line. The surviving early twentieth century maltings buildings on Nethergate Street and Scales Road are arguably the most impressive industrial structures to survive within the town. The former provender mill on Staithe Road also dates from c1902.

The town grew with its industries, with new terraces in the late nineteenth century, in St John's Road, Southend Road, and Flixton Road. In the 20th-century there were housing developments for the Council in Beccles Road (1926), Flixton Road of the mid-1930s designed by the architect Hugh Braun and a major development circa 1948 in Joyce Road. Houses were also built in St John's Road for employees of The Chaucer Press in 1925.



The former Post Office, Earsham Street, of c1938



Willow Fen, Castle Lane, c1965

Relatively few new buildings appeared in the centre of the town centre during the interwar years, amongst the most distinguished are the classical former Post Office building in Earsham Street of c1938-40, the former Fire Station on Lower Olland Street of c1930, and Wightman's building on the corner of Cross St and Trinity St of c1932. A 507 seat cinema of 1937 in Broad Street was demolished c2006.

In the early 1930s the River Waveney silted up, making it impassable for all but small boats, and severely damaging the economic life of the staithe and town.

Bungay suffered damage in the Second World War, in particular properties in Castle Lane, Cross Street, Market Place, Trinity Street and Earsham Street. There were a number of civilian casualties. A defensive 'stop line' with pill boxes was constructed along the river edge.

Clearance of seventeenth century cottages began in the 1960s with properties on Staithe Road. Lower Olland Street, Nethergate Street, Popson Street, Chaucer Street, Scales Street and Webster Street have also lost considerable numbers of historic cottages; the last going in the early 1980s.

After the Second World War, and in particular in the 1960s and 70s, a number of town centre churches closed. St Mary's Church, the Methodist Church on Trinity Street, and the Baptist Church on

Chaucer Street all ceased to be places of worship.

The railway station in Outney Road closed in 1953 and has since been demolished.

The number of public houses within the town centre has declined rapidly in recent decades and a number of streets including Bridge Street have largely reverted from shops to houses.



No.49a Staithe Road built c2011

Bungay Museum opened in 1963 and the town centre became a conservation area shortly after the passing of the Civic Amenities Act of 1967. In 1987 the Castle was donated to the town by the Dukes of Norfolk together with an endowment for its preservation.

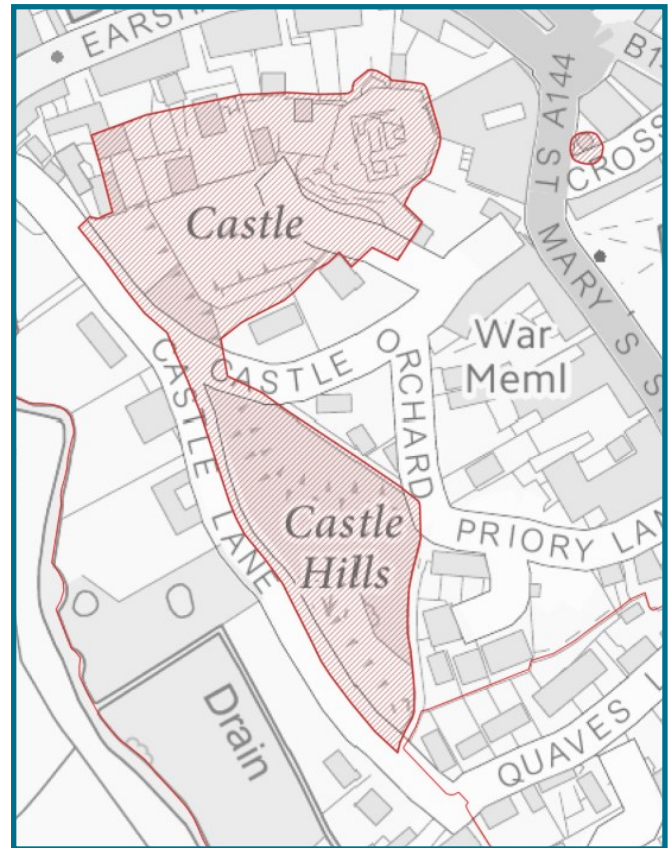
The Bungay Conservation Area was designated in 1970.

3. Archaeology and Scheduled Monuments

The Suffolk Historic Environment Record Identifies the ‘historic core’ of Bungay. This is within a line drawn to correspond with the northern, southern, and western parts of the town ditch, a medieval fortification, probably of Saxon origin. In the north the ditch follows the edge of the higher ground, from north of the print works to Castle Hills in the west; and to the south, to immediately north of Quaves Lane. In the east the line follows the course of the River Waveney enclosing an area where there is evidence of prehistoric activity.

Details of excavations undertaken within the town are recorded within the National Monuments Record Excavations Index on the Heritage Gateway website .

Initially there were three Scheduled Monuments within the Conservation Area, Bungay Castle, Castle Hills, and The Butter Cross. The Castle and Castle Hills Scheduled Monuments were however combined in 2018 into one ‘Bungay Castle’ entry and the scheduled area extended. Both the Castle and Castle Hills are also highly significant green spaces within the Conservation Area.



Hatched Area showing the Bungay Castle Scheduled Monument on the left and The Butter Cross on the right.

4. Positive Contributors

4.1 Positive Buildings and Structures

The character and appearance of the Conservation Area is shaped by the buildings, materials and spaces within it. Whether these elements make a positive contribution depends on several factors. In the case of buildings, the contribution made to the Conservation Area depends not just on the elevations viewed from the street, but also on the integrity of their historic forms and their impact in three dimensions.

Historic England's Advice Note 1: *Conservation Area Appraisal, Designation and Management* (2019), sets out a list of questions to help with the identification of structures which make a positive contribution to the Conservation Area (see table below). The buildings and structures in Appendix 4 are identified as positive contributors to the area's architectural and/or historic interest.

Is it the work of a particular architect or designer of regional or local note?
Does it have landmark quality?
Does it reflect a substantial number of other elements in the conservation area in age, style, materials, form or other characteristics?
Does it relate to adjacent designated heritage assets in age, materials or in any other historically significant way?
Does it contribute positively to the setting of adjacent designated heritage assets?
Does it contribute to the quality of recognisable spaces including exteriors or open spaces within a complex of public buildings?
Is it associated with a designed landscape, e.g. a significant wall, terracing or a garden building?
Does it individually, or as part of a group, illustrate the development of the settlement in which it stands?
Does it have significant historic associations with features such as the historic road layout, burgage plots, a town park or a landscape feature?
Does it have historic associations with local people or past events?
Does it reflect the traditional functional character or former uses in the area?
Does its use contribute to the character or appearance of the area?

4.2 Traditional Building Materials and Details

Timber Framing

The town's early domestic buildings were largely timber-framed, but many were destroyed in the 1688 fire which devastated the bulk of the town. For less prestigious projects, an oak frame infilled with clay daub on timber wattles was used. The frame might contain carved elements for display or be covered in lime and sand render and then lime washed. Coloured lime washes were derived from earth pigments and could be pink or pale ochre. Later timber buildings were clad in timber boards and either tarred or painted. White or red lead paint would be used to preserve the boards.

Walls of Flint and Field Stone

The land around Bungay does not provide a regular supply of building stone, and those local stones which are in use within the town were probably found in the fields. Many are **flints**, which are used whole, or broken open to expose their black vitreous interior. They are laid in random courses or in decorative patterns combined with imported stone, used to make quoins, window reveals, window tracery, and door openings. Later, brick was substituted for stone. Examples of random coursed flint rubble walling are to be found in the castle ruins.



Left Top: Flint rubble work and dressed stone, The Castle

Left Bottom: Flint cobble, stone dressings, and wooden tracery, St Mary's Church Vestry of 1819

Right: Decorative brick and flint work, Holy Trinity Church Vestry





Left Top: Flint rubble and later red brick to boundary wall
Trinity Hall, Trinity Street

Left Middle: Brick rubble wall, Castle Orchard

Left Bottom: Rendered and painted brick, Bridge Street

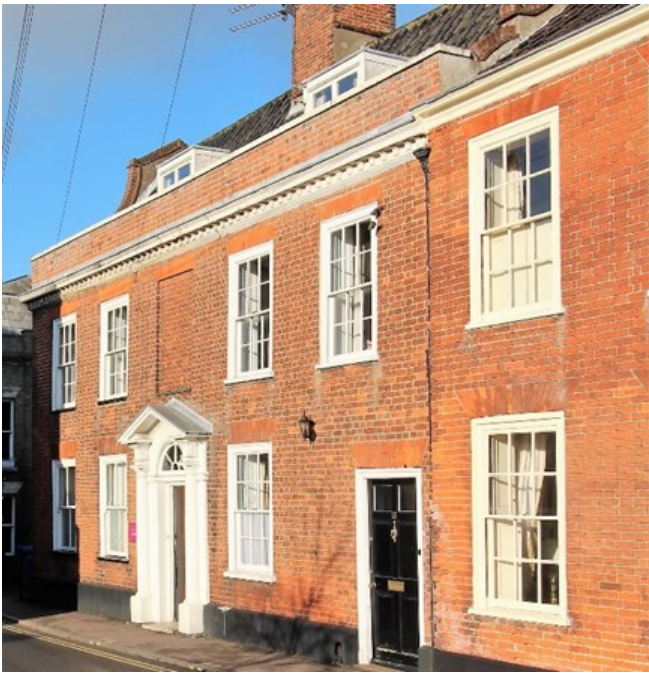
Right Top: Seventeenth century brickwork, Upper Olland Street

Right Bottom: Detail of 'gault' brick façade, Upper Olland Street c1840



Brick

Brick was widely used and laid using several bond patterns depending on age and wall thickness. The colour of the brick varies with the iron content of the clay, and the temperature of firing. **Blue bricks** were used to make patterns in the brick while darker and lighter mixes of brick providing a rich variety of colour and tone. Bricks were made locally. Some Bungay buildings are made from St Cross Bricks, with cross shaped ‘frogs’ or indentations.



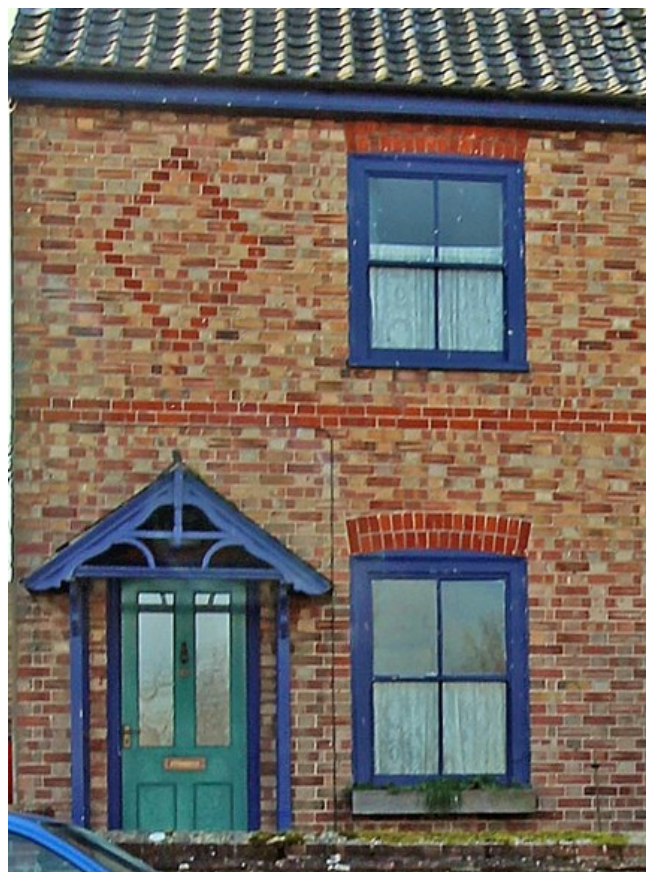
Left Top: Pale red brick, with ‘rubbed’ brick used for the lintels, Trinity Street, mid to late eighteenth century remodelling of a seventeenth century house.

Left Bottom: ‘Gault’ Brick used as a facing material in Earsham Street in the early nineteenth century



Right Top: Deep red and blue bricks used to face St Edmund’s RC School, St Mary’s Street 1899

Right Bottom: Mid-nineteenth century ‘gault’ brick and stone, Broad Street



Left Top: 'Gault' brick with stone dressings Outney Road c1881

Left Bottom: 'Gault' brick used as dressings, Staithe Road c1848

Right Top: Fletton brick with red brick dressings Staithe Road c1905

Right Bottom: Detail of the Masonic Rooms, Chaucer Street c1910

In the mid and later eighteenth century **'rubbed' red bricks** were used to embellish a façade, a practice which again became fashionable in the later nineteenth and early twentieth century. Rubbed bricks have a smooth polished surface and were commonly used for lintels.

Yellow or white bricks manufactured in Bedfordshire, Cambridgeshire, Norfolk, and Suffolk became fashionable in the late eighteenth-century, as they resembled stone and were hard and durable. They are made from clay which is without iron and have been commonly termed 'gault' bricks since the early nineteenth century. This is not however a geologically correct use of the term gault, as it can technically also apply to the red water retentive clays of Hampshire and Kent. Often this high-status building material was only used on principal elevations with red brick being used for the remainder of the structure.

Fletton Brick was introduced in the later

nineteenth century but did not become popular nationally until the mid-twentieth century. Bungay contains a significant number of early examples of its use, particularly in Staithe Road, Saint John's Road, and Southend Road where house dating from c1890-1914 make use of it as a facing material.

Roofs

Roofs were originally thatched, a material abandoned in towns because of the risk of fire. **Red clay plain tiles** took the place of thatch but most of the surviving examples date from the vernacular revival of the late nineteenth and early twentieth centuries. They are half lapped and hooked on to battens with timber pegs.

In north Suffolk and southern Norfolk, shiny **black glazed pantiles** are common. On many properties however, they only appear on the roof slope above the street façade, with cheaper **red pantiles** being used on the rear slopes. Pan tiles are larger than plain tiles and used with about a quarter



Left Top: Red pan tiled roofs on cottages in Broad Street

Left Bottom: Decorative red and blue pantiles with polycrome brickwork; Chaucer Street

Right Top: Black glazed pantiles on No.48 St Mary's Street

Right Bottom: Red plan tiles on No.19 Trinity Street



lap and they are hooked onto roof battens with integral clay nibs. Their profiles can be corrugated, flat, and the more common 's'- shape. Roof pitches for pan tiles can be significantly less than for plain tiles.

Slate roofs allowed the use of roof pitches of about 30 degrees. The slate was nailed through holes in the head or centre of the slate to roof battens with iron nails. There should be three thicknesses of slate at the lap . A slate roof imposed a lighter load on the roof than clay, so the structure could be lighter and cheaper. Slate was imported into Suffolk following improvements in transporting bulk goods. Welsh slate is generally blue grey in colour, was widely used and is known to be durable. Prestigious buildings often required Westmorland slate which is green. Slates come in a variety of sizes sometimes laid in diminishing courses and at others, with the bottom clipped into a curve to look like scales.

Doors and Windows

Historic England have advised that “the loss of traditional windows from our older buildings poses one of the major threats to our heritage. Traditional



Left: Welsh slate roof on the early nineteenth century No.1 Broad Street

Right: A house on Trinity street re-fronted in the eighteenth century with a blind recess above the door and horned and hornless sashes.

windows and their glazing make an important contribution to the significance of historic areas. They are an integral part of the design of our older buildings and can be important artefacts in their own right.” In parts of the Bungay Conservation Area historic window frames have been lost and window openings altered much to the detriment of the Conservation Area and to the individual buildings themselves.

Twelve or sixteen-light hornless **sashes** of later eighteenth or early nineteenth century date survive in relatively large numbers. Their overall size kept in strict proportional harmony to the façades within which they were located. In the early eighteenth century sash windows were commonly set back four inches from the outer face of the building, this increased to nine inches after 1774. Both trends

were a consequence of rules set by the London Building Acts being taken up and followed as fashion for new buildings on a national basis.

Horizontal sliding sashes were however once commoner in Suffolk than they are now, particularly in smaller cottages and workshop buildings. They are not a predominantly northern window type as commonly believed. They were most commonly used where it was necessary to have a constant supply of fresh air as they are less likely to let in rain than vertical sliding sashes.

‘Horned’ sash windows were first introduced in the late 1820s and became common during the second quarter of the nineteenth century as cheaper and stronger plate glass was manufactured which reduced the need for glazing bars. Horns added



A ‘hornless’ sash window of twelve lights, Upper Olland Street, possibly early nineteenth century.



A ‘horned’ sash window with margin lights and a fine rubbed brick lintel, Broad Street, probably of mid-nineteenth century date.

additional structural stability to vulnerable frame joints on the upper section of a window frame. Their adoption by joiners was a gradual process.

It is often thought that blind windows or recesses are the result of the window tax levelled between 1696 and 1851, this is not necessarily the case. Many urban dwellings were re-fronted in the eighteenth and early nineteenth centuries and often blind recesses were designed to allow a new symmetrical classical façade to work with the internal dimensions, varying floor levels, and pre-existing fittings of rooms within an earlier building.

Panelled shutters appear on historic photographs of many buildings within the town

centre. The buildings upon which they are shown however are unlikely to be purely domestic structures as shutters were predominantly a security feature of buildings in use as shops and licenced premises. On larger houses they also tend to be a security feature and can denote that the dwelling was only seasonally used.

After World War One firms such as WF Crittall (a resident of Walberswick) revolutionized the manufacture of **metal casement** windows. After 1945 it became the practice to ‘galvanize’ them after production, this involved dipping the frames in a bath of molten zinc so that the zinc forms a molecular bond with the steel.



Left Top: *Finely detailed late nineteenth century casement windows with elaborate leaded lights, Broad Street*

Left Bottom: *No.20 Bridge Street: scarring left by blocked windows reveals considerable information about this building’s complex history. Panelled shutters like those shown here were once much more common in Bungay.*

Right: *1930s metal framed casements, Wightman’s Building, Cross Street*





Doorcases and Porches

Bungay retains a remarkable number of fine later eighteenth and early nineteenth century wooden doorcases many of which still contain their original panelled doors and radial fanlights. These doorcases often have broken pediments and panelled pilasters as at **Nos.8-10 Upper Olland Street, No.12 Earsham Street, and No.19 Trinity Street**, or engaged columns as at **No.8 Earsham Street, No.6 St Mary's Street, and No.11 Trinity Street. No.34 Bridge Street** has a fine doorcase of c1776 with fluted Doric columns, triglyphs and a dentilled pediment.

Surviving columned porches are primarily of early nineteenth century date and largely appear on larger dwellings which once had forecourts enclosed by railings. The bulk of these are on Broad Street and include **Nos.1, Nos.12-16, and No.19. No.56 Earsham Street** which stands within its own



Left: No.8 Earsham Street

Right Top: Detail of doorcase, No.8 Upper Olland Street

Right Bottom: An early nineteenth century semi-circular Greek Doric porch, enclosed with a later nineteenth century glazed screen, Nos.12-16 Broad Street.

grounds, also has a good columned porch as does **No.16 Flixton Road**, an early nineteenth century former miller's house. Other mid nineteenth century houses on Flixton Road also retain good columned porches.

Later nineteenth century door surrounds of interest are relatively rare particularly on domestic buildings. The best survivals are all on commercial structures including the former banks at **No.18 Earsham Street** and **No.12 Broad Street**. The large gault brick terraces on Laburnum Road, Outney Road, and St John's Road also retain good original doorcases.

Shop and Public House Facias

The Bungay Conservation Area retains a remarkable number of well-preserved nineteenth and early twentieth century shop and public house facias. The Market Place and Bridge Street have particularly large numbers. Whilst others of note survive on Earsham Street, Lower Olland Street, St Mary's Street, Southend Road and Upper Olland

Street.

On **St Mary's Street** can be found the earliest surviving shop facia in the town, the sixteenth century ex-situ carved facia to **No.14-18** which has been reset at first-floor level.

The earliest purpose-built public house facias to survive probably date from the mid-nineteenth century and include those to **The White Swan** in the Market Place, and former pubs at **No.50 St Mary's Street** and **No.2 Bridge Street**. These are restrained classical wooden structures with thin pilasters. That at **No.50 St Mary's Street** also has fine scrolled corbels. Iron brackets to former pubs also occasionally survive as at **No.2 Market Place** and **No.11 Upper Olland Street**.

Later nineteenth century shop facias tend also to be of a restrained classical design. That to **Nos.51-55 Earsham Street** is one of the finest, whilst the two sections are of a uniform design they are in-fact

Left: No.7 Southend Road, one of a row of unusual Neo-Norman door surrounds of c1860.

Right Top: Fine early nineteenth century shop or counting house facia, No.6 St Mary's Street

Right Bottom: Early nineteenth century former shop facia No.32 Bridge Street





Top: A second quarter of the nineteenth century shop facade, Nos.7-9 Trinity Street

Bottom: Early twentieth century shop facade, No.6 Market Place

Top: The mid nineteenth century facade of the former Prince of Wales pub, No.50 St Mary's Street.

Bottom: Wightman's Store, No.5 Market Place

of at least two dates, the right-hand section pre-dating the identical left-hand section by a considerable period. **No.6 Market Place** has a good and well-preserved early twentieth century shop front, its original glazed tiles and mosaic inset panel to the central door surviving intact. **No.7** also retains a good but slightly modified shop fascia of the same period.

Relatively few inter-war period shop frontages survive. **Wightman and Sons** imposing Market Place shop and 1930s addition on Cross Street are amongst the most memorable. The fascia to the

Market Place is here of two distinct phases. Historic photographs confirm that the pilasters and entablature survive from the original mid-nineteenth century fascia whilst the glazing is of c1920-30 date.

The exteriors of two early twentieth century pub buildings are worthy of attention for their well-preserved details. The stylish Green Dragon on Broad Street which was largely rebuilt c1926 retains its original external joinery and stained and leaded glass panels, whilst the former Rose and Crown Upper Olland Street of c1913 also retains much of its original detailing.



Left: No.35 Lower Olland Street a mid to late nineteenth century shop fascia of considerable character

Right Top: Nos.51-55 (odd) Earsham Street

Right Middle: Detail of No.30 Earsham Street

Right Bottom: A detail of the well preserved early twentieth century Green Dragon Public House, Broad Street of c1926



Street Furniture, Walls, and Railings

Bungay’s Street name plaques are one of the town’s most intriguing and memorable features. Dating from 1919 they commemorate the signing of the treaty of Rumsby’s Waveney Iron Works in Earsham Street. Not all are the same, the signs in the Market Place and on Outney Road being amongst the most elaborate. A street sign in Staithe Road whilst of the same basic design does not carry the 1919 date, could this be one of the few in the town to predate the First World War? Bungay lost more than a hundred men in World War One, and these signs remain a powerful reminder of their sacrifice.

In Castle Lane further ironwork from the Waveney Ironworks can be found in the steps leading up to the iron works site.

Very few nineteenth or early twentieth century lamp standards, mile posts, or other forms of street furniture now survive within the town centre. The relocated Black Dog Standard in the Market Place of 1933 is one of the most significant items to survive and there are at least two mid twentieth century K6 telephone boxes. The town’s centre street lighting today is largely of a uniform and attractive mock Edwardian design. Towards the outer edges of the Conservation Area there are other less attractive examples of late twentieth century street lighting particularly on St John’s Road and Flixton Road.

Within the town centre planters, benches, and bins are generally of a uniform and good quality design and are painted black to blend in with their surroundings. Unsightly twentieth century iron bollards have also been systematically replaced to a



Left Top: A typical 1919 iron street name plaque

Left Middle: Street sign in Outney Road

Left Bottom: Waveney Ironworks mark on steps in Castle Lane

Right Top: A typical 2005 bench

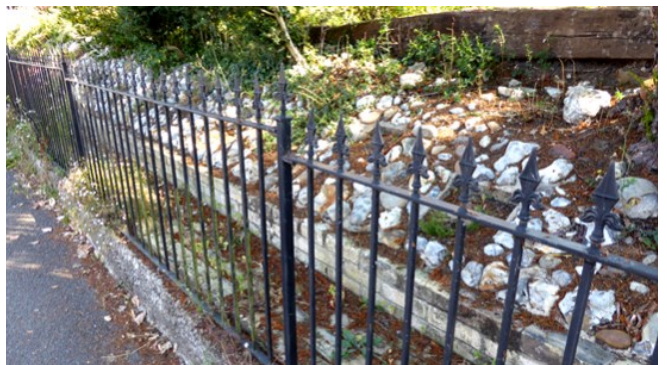
Right Bottom: A typical late 20th century lamp standard



standard high-quality design. This sensitive approach is not always however replicated elsewhere, the well-designed iron bollards of the Market Place, Earsham Street, and St Mary's Street are in stark contrast to the concrete ones found marking the boundary of privately owned property outside of a former bank in Broad Street.

Iron railings of nineteenth century date survive in fewer numbers than in most comparable towns in eastern Suffolk. Some can be found at the school on Wingfield Street, and there are pleasing examples of twentieth century railings to be found on Outney Road and Flixton Road. The loss of the nineteenth century railings to the churchyards on Trinity Street is particularly to be regretted.

Nineteenth century decorative boundary walls and gate piers survive in large numbers and make a strong positive contribution to the character of the Conservation Area. Particularly good examples can be found gracing villas in Flixton Road and surrounding the schools on St Mary's Street and Wingfield Street. Earlier boundary walls also survive in impressive numbers.



Left: Railings in Wingfield Street

Right Top: Street signs in the Market Place/Gate pier, Lower Olland Street

Right Middle: Mid nineteenth century garden wall Flixton Road

Right Bottom: Railings on Flixton Road

4.3 Green Spaces and Trees

The town’s open spaces are a key part of its character and make a positive contribution to the setting of its listed buildings. Many also have significance for other reasons, whether as churchyards containing archaeological remains, scheduled earthworks associated with the Castle, or the private gardens of large dwellings which provide diverse natural habitats. In describing a green space there is a presumption that it will be preserved.



Looking towards lawn meadow and the gardens of No.45 Bridge Street

Bridge Street

The gardens of No.45 Bridge Street are an important element in views into the Conservation Area from the riverside footpath by the Falcon Bridge. They also form part of the setting of the adjoining Ditchingham Dam Conservation Area. The gardens of Bridge House play an important role in the setting of the listed building and of views into the Conservation Area from the river.

To the rear of the grade II listed Nos.6a and 6b is a substantial garden which is prominent in views down Borough Well Lane.



Castle Lane

Castle Lane

On the edge of the town, the leafy gardens of the low rise later twentieth century detached houses on its western side frame the Conservation Area and form a key part of the setting of the adjoining scheduled monument. The area forms part of important long views of St Mary’s Tower and Bungay in its rural setting seen from the west. At the northern end are the fine nineteenth century and earlier gardens of Scott House (see Earsham street).

On its eastern side is Castle Hills, a small quiet publicly accessible green space, comprised of a grassed valley between high gorse covered hillocks. Castle Hills forms part of a scheduled monument. It originally formed the outer bailey bank of the Castle



Castle Hills

and the town ditch. The west end of the valley looks down upon Castle Lane, where the informal planting is continuous along the eastern side of the lane and the sides of the inner bailey. The top of the outer bailey bank can be approached by shady stone steps from the junction of Castle Lane and Castle Orchard. There are steps up to a walk on the top of the southern hillock with views looking west. The area is part of a network of quiet walks along Castle Lane and the western edge of the town.



The Castle Ruins

Castle Orchard

The inner bailey and castle ruins are a quiet if somewhat spartan green space, traversed by footpaths located in the heart of the town. They are enclosed by hedges and trees and dominated by the drum towers of the castle ruins. The space is defined by grass covered banks, the remains of the castle fortifications, suggesting the layout of the castle. The castle ruins also provide a significant ecological habitat.



Scott House and gardens, Earsham Street

Earsham Street

The gardens of the grade II listed No.55, Waveney House and adjoining Scott House form the boundary of the Conservation Area. Waveney House's mature gardens are open to the river and form the setting of numerous listed structures. Its garden walls form an important part of the character

of this part of Earsham Street and of Outney Road.

The gardens of No.73, Scott House are of considerable historic as well as aesthetic importance as they were extended and improved for the antiquarian JB Scott in the late 1830s and early 1840s. Whilst now not as extensive as in Scott's day they remain spacious and contribute significantly to the setting of the grade II listed house. They can be glimpsed from the public realm through gateways and from the river edge. The gardens are open to the river with a low retaining wall separating the lawn from the water. On the Castle Lane side of the garden is a high boundary wall. The Buildings of England mentions a rockery created in 1844 by John Scott from stones taken from Bungay Priory. Within the gardens a later twentieth century wooden footbridge crosses the river to a wooded section of the house's grounds. A folly tower built c1839 for John Scott to the designs of John Whiting also survives.



Scott House and gardens, Earsham Street

Flixton Road

The gardens of the houses on the western side form an important part of the setting of the substantial, often listed, villas. Some may have archaeological interest as they contain the site of a burial ground, remains of the medieval chapel of St Mary Magdalene, and the site of an eighteenth-century smock mill.

The gardens of No.14 contribute to the rural setting of the grade II listed eighteenth century house, and to its relationship with its coach house, and to views west across the marshes.



Gardens on the corner of Wingfield Street and Lower Olland Street

Lower Olland Street

On the eastern side, the prominent gardens of No.67 on the corner of Wingfield Street, and the well planted garden to the immediate north of No.61 with its fine specimen trees make a strong positive contribution to the Conservation Area.



Outney Road with the garden walls of Waveney House

Outney Road

Beyond the fine gardens of Waveney House, Earsham Street, on the western side of Outney Road is an important wedge of open land which forms a sloping green that divides the street and part of the earthworks of the town ditch. This open land forms an important part of the setting of a number of listed buildings. It continues out on to the marshes and Outney Common north of the Conservation Area. The gardens of the houses on this side of Outney Road form an extension of this open space and are of equal importance.



The western side of Outney Road

The gardens of St Edmund's Homes form an important part of the setting of the buildings with an area of grassed forecourt providing views of the building from the road. They are integral to F.E. Banham's original scheme.



St Edmund's Homes, Outney Road

Trinity Street

Trinity Street is bounded on both sides by historic churchyards of immense character and charm, whilst towards its southern end there are the

generous gardens of the grade II listed Old Vicarage and Nos. 6 & 8. The gardens of the grade II* Staithe House are to be found south of Holy Trinity Churchyard.



The generous gardens of The Old Vicarage, No.6 Trinity Street adjoin the grade I St Mary's Church and its grade II* Roman Catholic neighbour and are separated from them by listed walls. A line of mature trees marks the boundary of vicarage garden and the churchyard. Like the churchyard this garden is potentially of archaeological interest.

The large nineteenth century villa to its south, No.8 Trinity Street also stands in mature landscaped grounds which contribute positively to the setting of this and adjoining listed buildings.

The mature landscaped grounds of No.19 and Trinity Hall are spatially continuous with Holy Trinity Churchyard and contain trees and shrubs which make a visual contribution to the Conservation Area.

The gardens of No.19 Trinity Street are spacious and stretch from Trinity Street down to the Waveney marshes. They form part of the 'green setting' of the town when seen from the north west.



The burial ground of Emmanuel Church

Upper Olland Street

Towards the southern end of Upper Olland Street are three gardens associated with listed buildings which break the building line. The gardens of Nos.32 and 37 and the Emmanuel Chapel's graveyard together make up a critically important open space.

The gardens of the former vicarage at No.37 Upper Olland Street contains fine mature trees which contribute to the character of the Conservation Area and the setting of the listed building. Their character has sadly been somewhat eroded by development towards the site's rear.

Opposite, the burial ground of Emmanuel Church is enclosed on three sides, it is an attractive and domestic scaled space which adds spatial variety to Upper Olland Street. An integral part of the setting of the listed chapel and adjoining houses. Beneath parts of this space are burial vaults.

Further south is the large walled garden of No.52 a large grade II listed eighteenth century mansion with a much earlier core. This notable garden forms a critical part of the setting of the listed structures on the site.



The churchyard of St Mary's Church

St Mary's Street

St Mary's Churchyard represents the former Priory precinct and contains important archaeological remains. It is also an important local amenity used regularly by those working in and visiting the town.

There are fine views across this important green space of listed buildings in the adjoining streets. The churchyard is an essential element of the setting of the grade I listed former parish church and contains an attractive ensemble of eighteenth and early nineteenth century grave stones. The church yard trees also contribute to the Conservation Area.

St Edmund's Churchyard forms an important part of the setting of the grade II* listed church, presbytery, and walls. Its trees, seen above the boundary wall, contribute to the Conservation Area. Important below ground Archaeology.



The Bigod Way, Staithe Road

Staithe Road

The publicly accessible open land bordering the Waveney and Bigod Way contains remains of water management systems associated with the former water mill, and watercourses which connected the Staithe to the river.

The area contributes to the setting of the former water mill and maltings and is significant in views of the town from the northeast.

The rear gardens of Nos.45-53 (odd) also make a strong contribution to the Conservation Area and to the setting of the grade II listed Nos.45, 51 & 53.

5. Urban Spaces

The layout of the road network is distinctly nucleate, radiating from the remains of the Norman castle and the medieval market place. Earsham Street and St Mary’s Street follow the curve of the castle motte and baileys, with St Mary’s Street branching off into Upper Ollands and Lower Ollands Street. Broad Street, Bridge Street and Trinity Street are important travel routes which originate at the Market Place, and connect the town centre to the A143 (Old Railway Road), Ditchingham and the former industrial Staithe Area respectively.

In the town centre, the building line is generally linear, with a dense arrangement of two- or three-storey buildings at the street edge. The western side of the Conservation Area (along Outney Lane, Castle Orchard and Castle Lane) are the exception to this building pattern. Here, larger dwellings sit in more

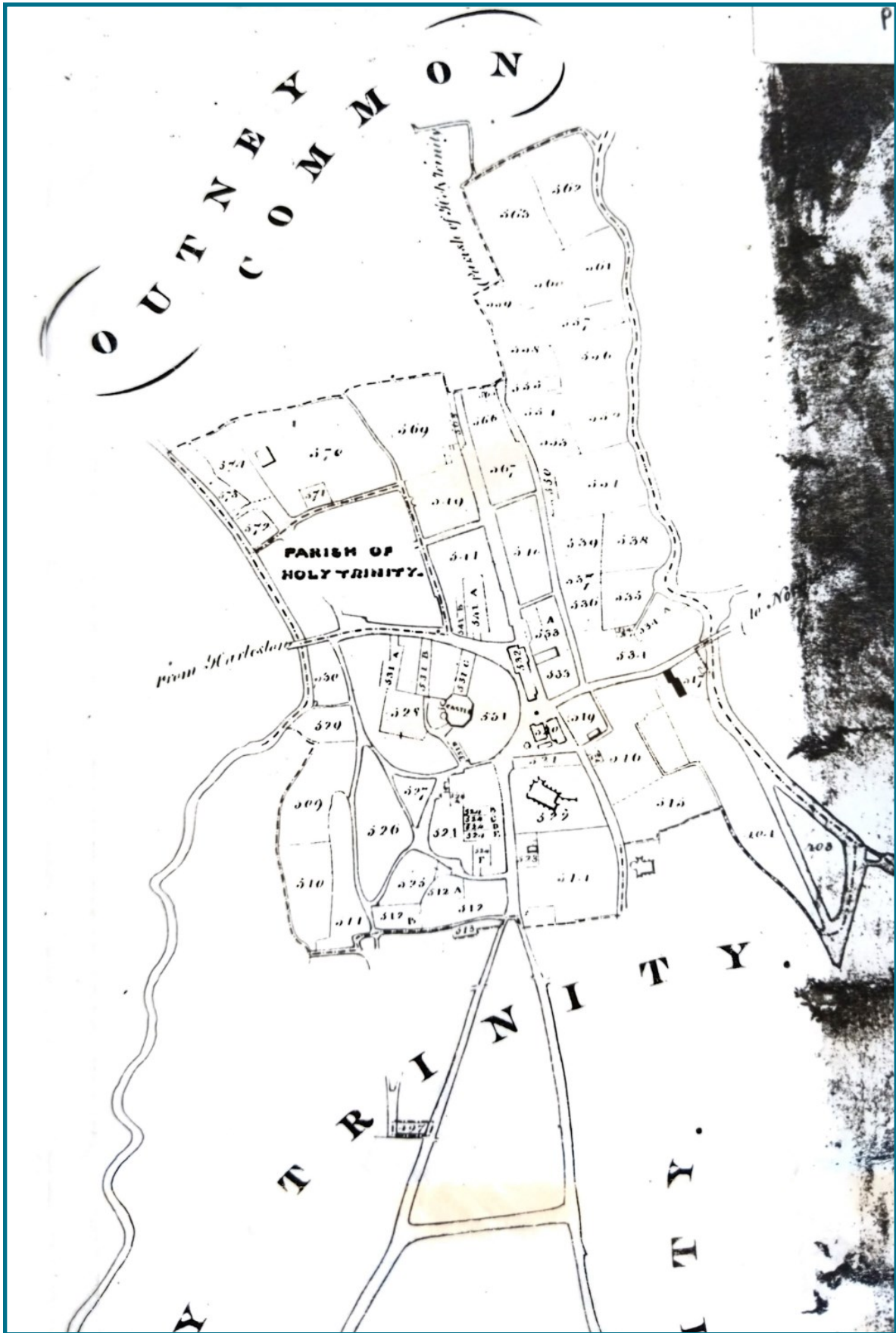
extensive plots, and the street is much more dominated by the landscape character of the areas.

Earsham Street, the Market Place and St Mary’s Street are wide and spacious, and despite also having the largest buildings in the Conservation Area, in the densest pattern, they do not feel cramped or enclosed. They are clearly meant to be experienced from the public domain. The narrowest streets are found around and behind the Market Place; Cross Street and sections of Trinity Street, Bridge Street and Broad Street are almost single-lane width.

The principal historic gathering spaces are the Market Place, St Mary’s and Trinity Church yards, the Castle Bailey, and Castle Hills.



Map showing the density and arrangement of the built environment in the centre of Bungay.



1847 Tithe Map showing the Parish of St. Mary. This map shows clearly the principal historic throughfares.
© Suffolk Records Office

5. Key Views and Vistas

Key views are identified on the maps in the Character Area sections and in the table below. Views contribute to the architectural and historic interest of the Conservation Areas by illustrating distinctive parts of the area’s character, as well as revealing relationships between various parts of the Conservation Area and its setting.

The views included in this assessment are only a selection of key views; this list is not exhaustive and there may be other views of significance, therefore the table below identifies types of views which can be distinctive to the character of the Conservation Area. (Table from Historic England’s Advice Note 1: *Conservation Area Appraisal, Designation and Management* (2019))

Types of Views	
Distant views of the settlement and those in the approach to it	<ul style="list-style-type: none"> • Views in the approach to the Conservation Area travelling north on St John’s Road
Open spaces, church towers and prominent public buildings that provide landmarks in views or views that illustrate a particular element of the area’s historic development	<ul style="list-style-type: none"> • View East toward the Mill on Tower Mill Road • St Mary’s Church tower is 27m (90 ft) high and is the major landmark of the town centre. From outside the town the tower is visible from the south across the Ollands meadows, from the A 144 at Dukes Farm, from Earsham Dam, from the public footpath next to Falcon Bridge at Ditchingham Dam, and west of the town and from the northern bypass. • Views across the Inner Bailey to and from the Castle ruins • Views towards the Butter Cross and Market Place (Fig 6)
Views of rivers and glimpses of landscape from urban streets – illustrating the relationship with the countryside	<ul style="list-style-type: none"> • Views through alleyways to the east on Broad Street • Views west from Quaves Lane • Looking north and north-east on Outney Road (Fig 5) • Looking west from the Castle Hills • Views of the River Waveney from Falcon Bridge (Fig 8) • Views of the Staithe
Townscape attributes such as enclosure, definition of streets and spaces and spatial qualities	<ul style="list-style-type: none"> • Sequential views through Earsham Street • Looking across St Mary’s Churchyard • Views to and from the Market Place through the narrow junctions with Broad Street, Bridge Street (Fig 3) and Trinity Street (Fig 4)
Groups of buildings, both those with a degree of conscious design or with recognised fortuitous beauty and the consequent visual harmony or congruity of development	<ul style="list-style-type: none"> • View south along Flixton Road • Looking north-east through Bridge Street • Views north on Upper Olland Street (Fig 7) • Views toward the Market Place



Fig 3



Fig 6



Fig 4



Fig 7



Fig 5



Fig 8

6. Setting of the Conservation Area

The NPPF describes the setting of a heritage asset as: *The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.*

Historic England Good Practice Advice Note on the Setting of Heritage Assets (2017) indicates that the setting of a heritage asset is the surroundings in which the asset is experienced; *“Where that experience is capable of being affected by a proposed development (in any way) then the proposed development can be said to affect the setting of that asset”.*

Bungay is located on a low ridge above and looking across water meadows which surround it on three sides. The town connects visually with the open countryside with views out between buildings in the peripheral streets and via the roads that lead into them. This countryside setting and the connections from within the Conservation Area make an important positive contribution to its character as a rural town.

The historic town of Bungay is enclosed by landscape features and modern infrastructure: the river Waveney and its tributaries on the east and west and the former railway road and print works to the north. As a consequence, suburban development in the twentieth century spread to the south and south-east.

The Conservation Area derives significance from its connection to the river Waveney, both in how the town physically developed and how it influenced the town’s economic prosperity and industry.

The A143 Old Railway Road, which follows the line of the former railway, contains the settlement to the north-west. The large industrial area containing

the printing works just to the south of the A143 is another important mark on the economic development of the town, which also influenced its character and appearance, for example, the printing works are enclosed by mostly smaller workers cottages on Broad Street and Webster Street and the infrastructure towers over these cottages.



The Waveney from Falcon Bridge



Looking West from Quaves Lane



The printing works from Broad Street

South of the Conservation Area as well as east on Beccles Road, its setting is defined by the mid-twentieth century suburban expansion of the town.

The Conservation Area is formed of several areas which display distinct townscape characteristics (discussed in the Character Areas Section). These areas are not all connected, and a significant portion of the town is not included in the Conservation Area, but still forms part of its setting.

The area between The Ollands Character Area and the South End Character Area was undeveloped until the 1960s and therefore has late-twentieth century development which does not follow the linear morphology of the adjacent parts of the Conservation Area. This creates a negative visual break between the approaches to the town centre from the south and the historic town centre proper. New development in this area would have a significant impact on the character and appearance of the Conservation Area.

To the west of the Ollands Character Area and south of the Castle Character Area is an area of twentieth century low-scale development which is not included in the Conservation Area. There is no unifying character to the modern dwellings on Quaves Lane, despite being adjacent to the oldest part of the town. Rose Lane has the character of backfill to Upper Ollands Street and is fractured by parking areas and empty yards. New development in this area also has the potential to impact the character and appearance of the Conservation Area, and there is the potential to provide enhancement.



The printing works from Chaucer Street



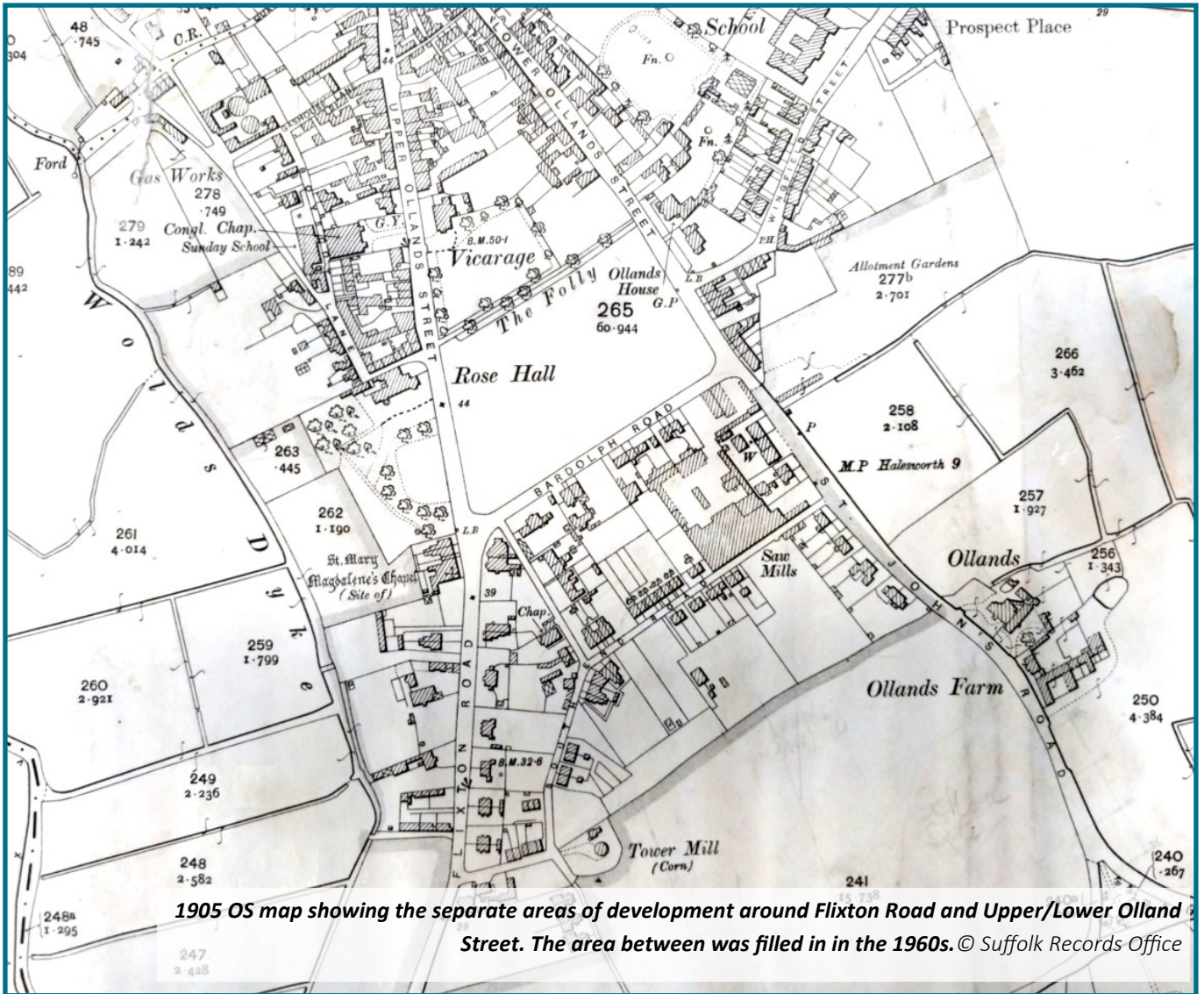
Rose Lane



Bardolph Road



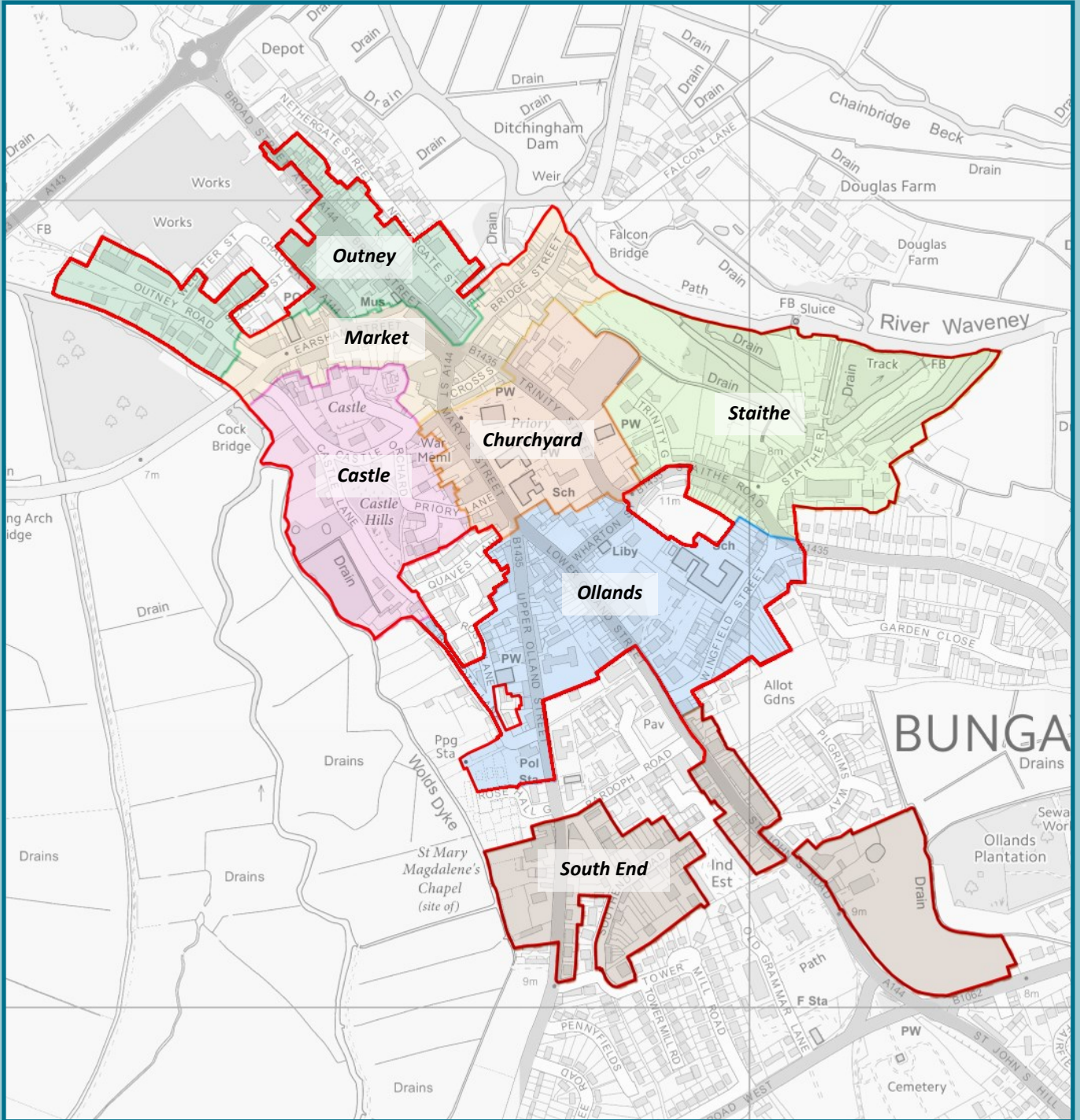
The approach to the Conservation Area from the south on St John's Road



7. Character Areas

The Conservation Area has been divided into areas which display distinct architectural and townscape characteristics. These are as follows: -

1. The Castle Area	<i>Castle Hills, Castle Lane (south), Castle Precincts, Castle Orchard, Keep Rise, Priory Lane.</i>	This area consists of the Castle and the bulk of its surviving earthworks, from which it derives most of its character. It is a landscape dominated residential area, largely in the pedestrian domain, with spaces used for quiet public recreation.
2. The Churchyard Area	<i>St Mary's Street, Trinity Street (south of Cross Street) and the yards on the eastern side of Castle Orchard.</i>	This character area is one of large leafy open spaces, containing three historic churchyards bound by St Mary's Street on the west side and Trinity Street on the east side. These green spaces have considerable amenity value and make a strong positive contribution to the group of highly graded listed buildings within the character area.
3. The Market Area	<i>Borough Well Lane, Bridge Street, Cross Street, Earsham Street, Market Place, Trinity Street (north of Cross Street)</i>	This is the nucleate centre of town, from which the most important travel routes radiate outward. The area's character is derived from the layout of high quality and varied historic buildings around the town's oldest historic spaces, and from being the commercial centre.
4. The Ollands Area	<i>Boyscott Lane, Lower Olland Street, Rose Lane, Turnstile Lane, Upper Olland Street, Wharton Street car park, Wharton Street, Wingfield Street</i>	This character area is largely residential, with high traffic flows through Lower Olland Street and Wharton Street. The character of the area is derived from the building pattern which describes a clear visual progression from the outer edges of the town toward the dense town centre.
5. The Outney Road Area	<i>Brandy Lane, Broad Street, Chaucer Street, Cork Bricks, Nethergate Street, Outney Road, Popson Street, Quaves Lane, Scales Street, Stone Alley, Webster Street</i>	This character area is a mainly residential one, comprising of the streets to the north-west of the Market Area which used to lead to Outney Common and which surround the print works. The area's character is derived from its location at the northern edge of the town, and from its connection to the setting of the Conservation Area.
6. The South End Area	<i>Bardolph Road, Flixton Road, Laburnum Road, South End Road, Tower Mill Road, St John's Road.</i>	The character of this area is generally derived from the historic buildings which illustrate its development in the nineteenth and early-twentieth century, at the southern approach to the town.
7. The Staithe Area	<i>Staithe Road, Trinity Gardens, and The Maltings</i>	The former powerhouse of the town's economy; the industrial history of the area remains visible in the watermill and maltings, now converted to residential use.



The seven character areas in the Bungay Conservation Area

CHARACTER AREAS

1. The Castle Character Area

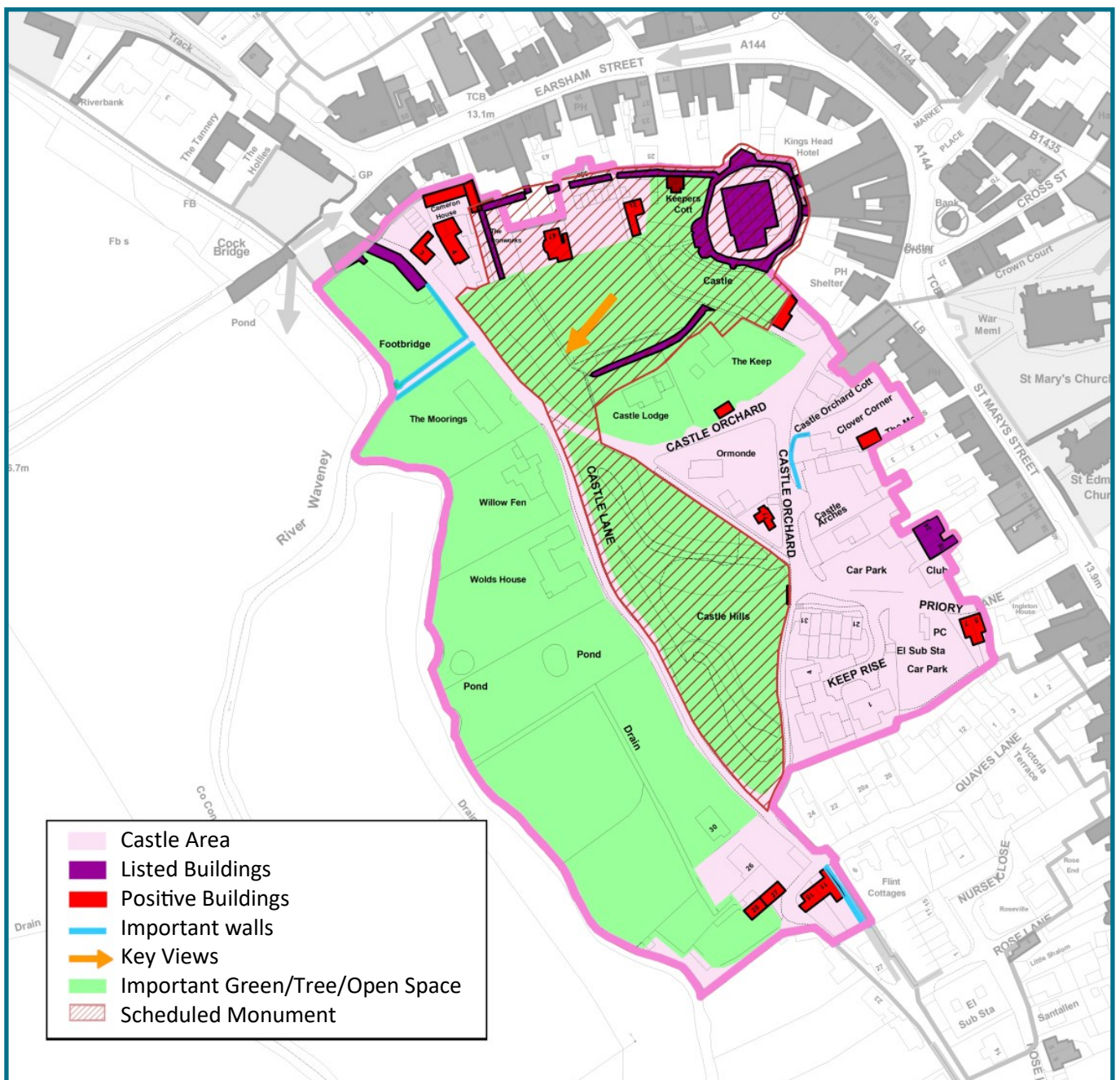
Castle Hills, Castle Precincts, the eastern side of Castle Orchard, Castle Lane (south of Scott House), Keep Rise, Priory Lane and Quaves Lane.

Character Area Summary

This area consists of the Castle and the bulk of its surviving earthworks, from which it derives most of its character. It also includes the meadows to its

west and south west.

Despite its close proximity to the town centre, it is a landscape dominated residential area, largely in the pedestrian domain, with spaces used for quiet public recreation. Much of this area remained free from development until the mid-twentieth century, and even now, the settlement pattern is scattered and of a very low density.



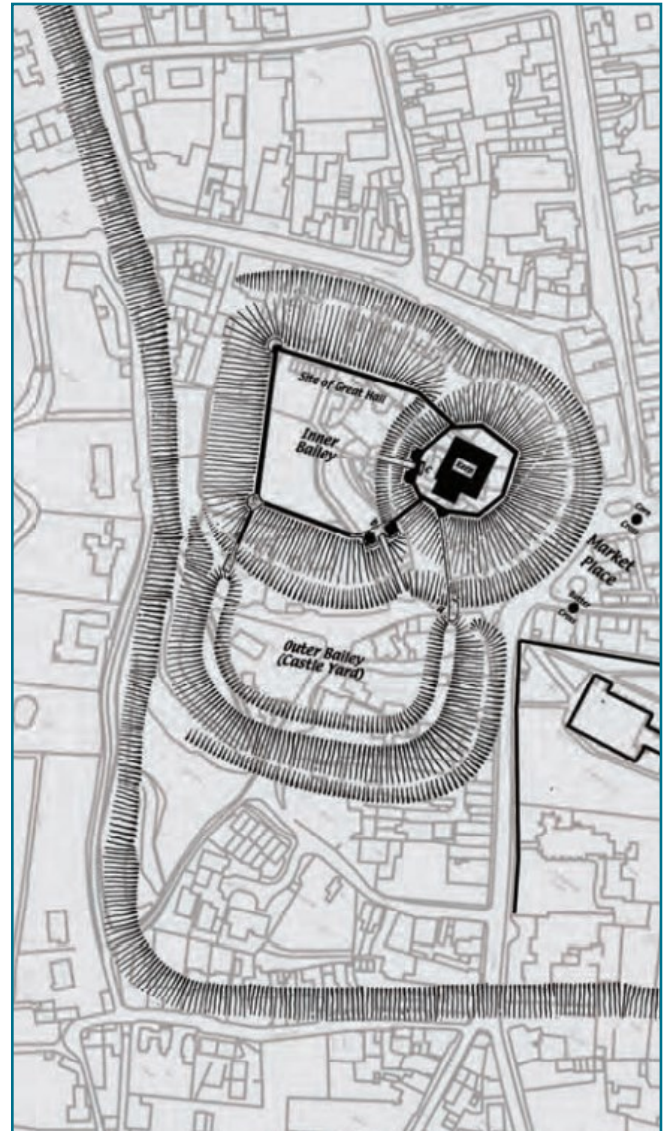
The area includes, and is bounded by, the walls of the Pre-conquest ‘town ditch’. The mounds and ditches of the Norman motte and bailey castle, and the inner and outer baileys of the later ‘Edwardian’ form of the castle, determined the line of Earsham Street and St Mary Street, Castle Orchard, Castle Lane and Quaves Lane.

The area is dominated by two landmarks, the castle towers (Fig 9) and earthworks; and three principal spaces, the keep and inner bailey, Castle Hill, and Priory Lane. These spaces are connected by minor roads and footpaths, their linear spatial character formed by substantial boundary walls, hedgerows, and trees. Adjoining these spaces is Castle Lane and the rear yards of buildings in Earsham Street, St Mary’s Street, and the garden boundaries of the eight or so discreetly located twentieth-century houses built within the former inner and outer baileys.

The area is one of high archaeological potential. Until 2018 it contained two large scheduled areas which were separated by roads. These were united into a single large scheduled monument within the Conservation Area. The stable yards of the Earsham Street and St Mary’s Street buildings extend across the line of the fortification up to the keep and the baileys and are discussed elsewhere.

Priory Lane suffered badly from the demolition of cottages and a chapel in the mid twentieth century and today contains two car parks which do little to preserve the area’s character. These car parks are however important for the town’s prosperity and occupy a prominent location within the wider setting of the scheduled castle and a number of listed buildings.

Within the area are also a few large twentieth century detached dwellings in large gardens. Those on Castle Lane appear to have been built within what was formerly a detached section of the garden of Scott House, Earsham Street.



Plan of 14th Century landmarks in Bungay superimposed on the map of present day Bungay (after Hugh Braun and with permission of the Bungay Castle Trust).



Fig 9



Fig 10



Fig 11



Fig 12



Fig 13

Walkthrough

Inner Bailey

The inner bailey is enclosed to the south and west by informal tree belts growing on the earthworks of the former fortifications. The northern boundary planting of coniferous trees is on a line about twenty metres south of the fallen remains of the north wall of the inner bailey. The area is mown grass with a scatter of garden trees. The scene is dominated by the twin gate towers of the ring fortification of the Norman castle, a scheduled monument. Attached to the gate towers is the ring wall of the castle. Its remains are continuous around the keep. They form an important archaeological and architectural feature within the garden of the house known as 'The Keep' (which adjoins the castle keep); and within the rear yards of the buildings on the south side of Earsham Street, the west side of the Market Place and from within the Inner Bailey.

South of the keep is a high brick wall (Fig 11), screening the Castle Visitor Centre from views within the Inner Bailey. There is a footpath leading from the visitor centre to the gate towers, set within iron railings which divide the keep's precincts from the bailey (Fig 10). A second footpath follows an ancient course to the castle, running from St Mary's Street to the gate towers, and from there north through a narrow-walled space to Earsham Street.

The inner bailey is usually an area of quiet public recreation, with the potential of tourist draw in busier months. The relatively informal layout of paths and visual permeability of the area makes a positive contribution to the significance of the scheduled monument.

There is potential for good views across the marshes to Earsham from the western edge of the Bailey, however these are partially obstructed by trees (Fig 12).

Castle Hills

The area is approached from Priory Lane through the Rosalind Messenger memorial gates (Fig 13). It is triangular in plan and contains the remains of the southern wall of the outer bailey to the north, and the Saxon rampart to south. These remains form a small green valley, with scrub and gorse covered hills on either side (Fig 14). There is a further narrow arm to the ‘valley’, running northwest, it is hedged to the east and lined with trees and bushes to the west. Along the top of the rampart is a walk , with clearings and seats for viewing the Waveney marshes to the west. There is an attractive series of stone steps with simple wrought iron handrails rising from the northern point at its junction with Castle Lane.



Fig 14

Castle Lane

The entry into Castle Lane is pinched between the walls of **Scott House** and **No.71 Earsham Street**. (Fig 15)

The east side of the road opens out allowing good views of the roofs, gables and dormers of the backs of buildings in Earsham Street. Here also, behind and above an row of lock up garages, cut into the castle earthworks, are the buildings of the former **Waveney Ironworks** and their attractive terraced gardens (Fig 16). The buildings were converted into dwellings, with a good range of local materials with appropriate timber casement and workshop style windows. With the Earsham Street buildings, the buildings form an attractive informal group of good townscape quality.



Fig 15

There is another pinch-point in the lane between the outbuildings to Scott House and **No. 3 Castle Lane**, following which the lane opens up to the overgrown castle earthworks on the east side.

The high, mellow, and varied red brick walls of **Scott House** continue on the western side of the lane to the north boundary of **Willow Fen** and is interrupted by a short and overgrown bridleway,



Fig 16



Fig 17

going down to the river. The north wall of the bridleway is a high flint rubble wall ending in a turret in imitation of a water gate (Fig 17). It was designed by J B Scott in 1839 as a 'Ruined Tower' and is a convincing and romantic pastiche. The southern section of former garden now forms the grounds of a twentieth century house called The Moorings.



Fig 18

Willow Fen is a late 1960s flat roofed detached house whose low scale limits its impact on the landscape setting. South of Willow Fen is the later twentieth century **Wolds House**, which is much more imposing due to its tall brick boundary walls. Then follows a narrow lane hemmed in by vegetation (Fig 20) before a former farm complex is reached on the corner of Quaves Lane.



Fig 19

Minor variations in the course of the lane close down the vista and provide attractive serial views. On the castle side the vegetation is overgrown and hangs nicely over the lane. At the end of the lane, at its junction with Quaves Lane is a small group of cottages and outbuildings in a semi-rural setting clustered around the bend in the road. Here there are fine views over the marshes to the west, along Castle Lane and the two alleys leading to Boyscott Lane.

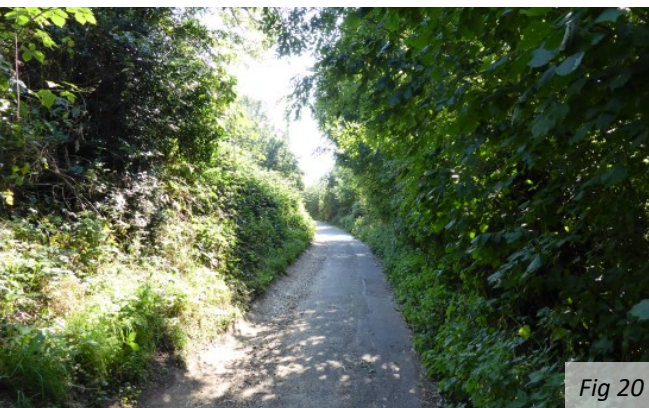


Fig 20

Castle Lane is a source of quiet enjoyment for the walker providing a short circular walk with footpaths which lead back to the Castle and town centre, and into Castle Hills (Fig 19). The low-density settlement pattern, and pre-dominantly green, unmanicured and quiet character of the lane contrasts positively with the busyness expected of a lane this close to the town centre.

Castle Orchard

Castle Orchard forms the boundary of the Castle and Churchyards Character Areas. It historically provided access to the yards of at least two former coaching inns and to the gardens of the eighteenth century and earlier dwellings which line the western side of St Mary's Street.

At the northern end of Castle Orchard, a short lane leads to St Mary’s Street at the rear of the **White Swan**, where the pub’s seventeenth century gabled rear elevation and outbuildings terminate the view. There are also views of the rear of listed buildings on Earsham Street from the pub’s beer garden. On the other side of the lane is the rendered probably early nineteenth century return elevation of **No.2 St Mary’s Street**. When looking into Castle Orchard from the junction of Market Place and St Mary’s Street, the White Swan’s low brick outbuildings form the centre of the vista, together with a decorative iron overthrow which spans the entrance and contains a panel explaining the history of the Butter Cross (Fig 21).

Looking south of the yard of the White Swan, a path leads north to the ruins of the Castle (within the Inner Bailey), with at its foot a converted red brick outbuilding which serves as a food outlet. Adjacent to it are a row of wooden retail outlets built in the late twentieth century which are very much in the style of seaside changing huts (Fig 22). A substantial house which stood on the corner of the path to the Castle was demolished in the 1960s (Fig 23).

Beyond the path to the Castle, the street divides into two (Fig 24). Where the lane divides, the western arm narrows and bends sharply to the west. Boundary walls give way to high hedges and trees behind which are large, detached houses of mid-twentieth century date (Fig 25). On the south-western corner, the large detached c1930 house known as ‘**Ormonde**’ has a well-constructed modern red brick serpentine wall. ‘**The Keep**’ is a well-preserved example of a mid twentieth century detached bungalow which partially sits on the scheduled monument.

The southern arm of the street leads along the rear yards of the buildings on St Mary’s Street. Although development has eroded some of these yards, others including **The Fleece Inn, No.6**, and **Nos.14-18 (even)** retain mellow brick boundary walls



Fig 21



Fig 22



Fig 23

Houses at the junction of Market Place and Castle Orchard partially cleared in the 1960s.



Fig 24



Fig 25



Fig 26



Fig 27

of eighteenth, or early nineteenth century date which contribute positively to the setting of the listed buildings they serve, and to the scheduled Castle ramparts.

Fine views of the tower of St Mary’s Church can be gained from this part of Castle Orchard (Fig 26). To the west are the earthworks of the Castle ramparts, and **No.11 Castle Orchard**, a distinctive early twentieth century house designed by John Doe. Its boundary wall and fencing are a prominent visual. Further south Castle Orchard turns into Priory Lane.

Priory Lane

Priory Lane has suffered badly from the clearance of historic buildings. Its Baptist Chapel of c1860 which stood next to the grade II listed **Nos.24-28** was demolished in the 1950s. A cluster of houses at its junction with St Mary’s Street were also demolished in the 1960s and is now occupied by large flat-roofed single-storey buildings. The quality of late-twentieth century development is poor and in the case of Ingleton House, over-scaled.

The car park is a fragmented space, crossed by Priory Lane and formed by the flank walls or backs of buildings. The western boundary is formed by a brick wall, beyond the **Castle Arches** development and the gates to Castle Hills. The public lavatory attains undue prominence from its isolated position within the space, with its lack of soft landscaping and uniform asphalt surface. **Keep Rise**, a small early twenty-first century development of houses adjoins the southern car park. **Nos.21-31** are a somewhat over-scaled block, which nonetheless provide some visual framing to Priory Lane.

Looking east from the car park there is an attractive view of St Mary’s Church tower and the roofs of the buildings and outbuildings of St Mary’s Street (Fig 27).

2. The Churchyards Character Area

(St Mary's Street & the Southern Part of Trinity Street)

Character Area Summary

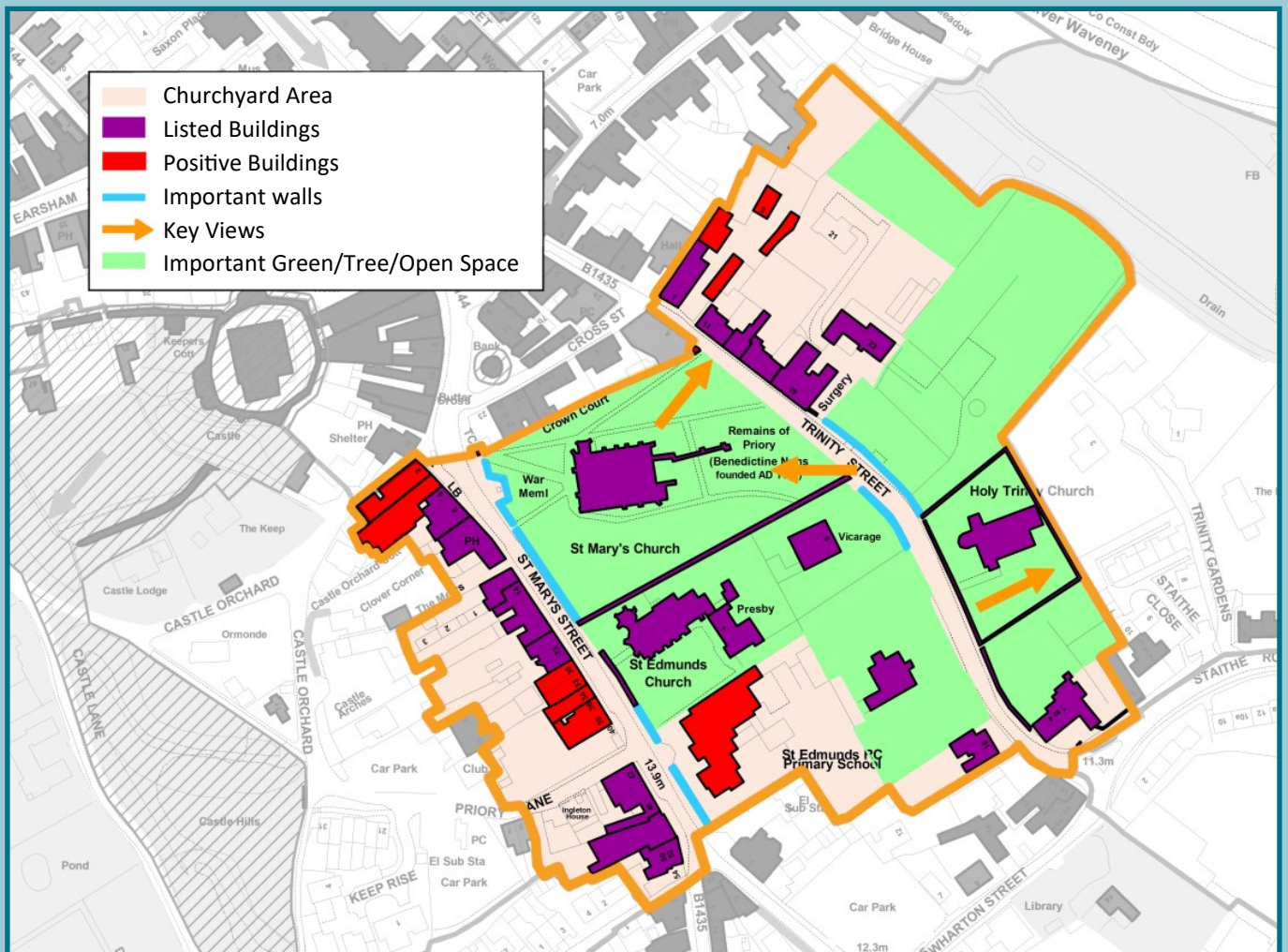
The Churchyards character area is one of large leafy open spaces, containing three historic church yards and a series of large townhouse gardens. These green spaces have considerable amenity value and make a strong positive contribution to the group of highly graded listed buildings within the character area.

The churchyards are bound by St Mary's Street on the west side and Trinity Street on the east side.

The character of St Mary's Street is largely derived from its status as a secondary shopping street which leads to the town centre. The building pattern is dense on the west side of the street, with shops at ground floor, and it is highly trafficked by both cars and pedestrians.

Trinity Street is a largely residential street, which derives its character from the large townhouses and connections to the churchyards.

The land between St Mary's Street and Trinity Street is largely occupied by the redundant medieval **Church of St Mary** (grade I). Its closed graveyard contains the town's war memorial. To its south is the Roman Catholic **Church of St Edmund** (grade II*),



with its presbytery (grade II), and Victorian gothic primary school. In medieval times, the area was occupied by the priory precinct; with Trinity Street on one side and St Mary's Street on the other.

St Mary's Street was the main north-south street of the ancient town with the priory precinct on one side and the deep ditch of the castle's outer bailey on the other. The houses that followed the infilling of the bailey ditches have been replaced or adapted in the following centuries, though then as now, there was a mix of uses, including dwellings, inns, shops, and workshops.

The fire of 1688 stopped at The Fleece public house, and it follows that there may be late medieval, sixteenth and seventeenth century fabric behind the later eighteenth and nineteenth-century facades of the buildings in St Mary's Street. These buildings have long rear gardens or large yards which can be accessed from the eastern side of Castle Orchard. Their boundaries reflect those of the medieval building plots and are often marked by eighteenth century brick walls.

The centrepiece of the area is the churchyard of **St Mary's Church** (Fig 28), an important urban space, enclosed to the east by the fine Georgian houses and garden walls of Trinity Street. To the south is an old flint rubble wall with a later embattled brick top and re-used Tudor gateway. To the west are low brick walls and railings in St Mary's Street. To the north is an eclectic mix of gables and walls of the backs of buildings in Cross Street (See Market Character Area).

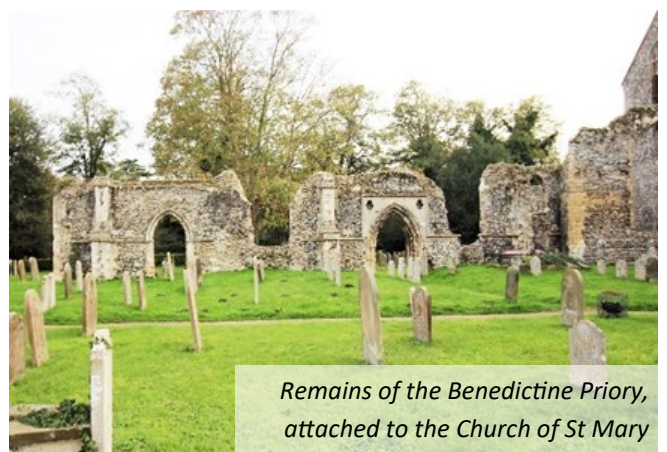
The churchyard is crossed by paths and planted with prunus. There are some fine views across the churchyard with serried curving ranks of eighteenth and early nineteenth century tombstones. The elegant red brick Georgian houses of Trinity Street form an attractive backdrop (Fig 29). The Trinity Street boundary of the churchyard was until the mid-twentieth century enclosed by a further wall and railings.



Fig 28



Fig 29



Remains of the Benedictine Priory, attached to the Church of St Mary



Fig 30

The centrepiece of the churchyard is the tall church tower, rebuilt after the fire of 1688. It is the town's principal landmark and is visible throughout the Conservation Area and from beyond the town. The memorials themselves are of restrained design but are of considerable historical importance and make a strong positive contribution to the setting of the surrounding listed buildings. There is a good cluster of early memorials surrounding the west door, whilst in the north east corner of the churchyard are a particularly fine group commemorating the historically important Scott family.



Fig 31

To the south of St Mary's Churchyard is the churchyard of St Edmund's Roman Catholic Church with ordered rows of later nineteenth century memorials (Fig 30), and to the east the churchyard of Holy Trinity with good quality eighteenth century headstones (Fig 31).

Walkthrough

St Mary's Street



Fig 32

St Mary's Street runs straight to its northern end where it veers east to circumvent the inner bailey ditch. Here the **White Swan** and **Nos.12-16 Market Place** terminate views looking north (Fig 32). Looking south, the vista ends with the early nineteenth century bowed shop front of **No.56 St Mary's Street**. There are also fine views of the church and its tower from the north of St Mary's Street where it forms an attractive group with the war memorial.



Fig 33

The west side of St Mary's Street is enclosed by a mixture of two and three storey houses set in a continuous line on the rear pavement edge. The enclosure is punctuated by an entrance to The Fleece Inn's yard and Priory Lane.

Starting at the northern end of St Mary's Street are the largest scaled buildings on the street. **Nos.2 & 4 St Mary's Street** have elaborate gault-brick

façades of c1870, which were designed by William Oldham Chambers of Lowestoft. Behind their façades however, are much earlier structures. They are amongst the most impressive Victorian commercial buildings in the town, although alterations to the shopfronts in the twentieth century detract from their historic interest.

No.6 is a large distinguished late-eighteenth century townhouse, with a central first floor Venetian window beneath an open pediment. It is prominent in views looking west from the Market Place and is one of the two most significant buildings in the row. It retains a rare and unusually complete early nineteenth century facia to what was once either a shop or counting house. Due to its scale, it acts as a gateway building to the Market Place Area.

To the south of No. 6, the buildings step down significantly in scale. **The Fleece's** restrained classical late-eighteenth century façade now has early twentieth century applied timber framing and applied cement rendering in imitation of red brick. Within the building are, however, the remains of a jettied sixteenth century structure. To its rear is a large inn yard, from which fines view of the tower of St Mary's Church can be found.

Nos.14-18 is the most significant timber-framed building in the town (Fig 34). They were built as a high-status building in the later sixteenth century. At its rear, evidence survives of an external first-floor gallery suggesting that it was once an inn. It may also have been a guildhall. It retains finely carved mullioned oriel windows and a sixteenth-century shop front relocated onto one of the oriel sills (Fig 35). At ground floor level is a central eight panelled door with an impressive pedimented Doric doorcase. To its left is a shop front with Doric pilasters with scope for improvement. At the rear is a large yard which may have served the inn. Surrounded by early nineteenth century and possibly earlier walls, it forms an important part of the setting of the scheduled Castle earthworks beyond. Twentieth century additions have eroded the character of the yard, but they are of a discreet scale and massing.



The façade of No.4 St Mary's Street designed by William Oldham Chambers c1870, from a c1940 postcard.





Fig 36

The remainder of the buildings in the row are an attractive mix of Georgian & Victorian buildings, set mainly side on to the street. There is much subtle variation in design and materials, within the local palate. However, there is also an attractive uniformity of scale, rhythm and proportion and attractive detail including windows, doors, oriel windows, and shop fronts. The nineteenth-century shop front of **No.38** has Tuscan columns and entablature, and next door, there is an unusual curved bay window and entrance doors of the same date as **No.36**.



Fig 37

No. 36-38 provides a good 3-storey bookend to the row (Fig 36), unlike **No 40**, which is an unfortunate mid-twentieth century intrusion (Fig 37). There could be an opportunity for harmonious rebuilding and enhancement.

The east side of St Mary's Street is enclosed by a complex combination of walls & railings. The north end has a somewhat heavy modern ensemble of gault brick walls and iron railings.



Fig 38

At the corner of the churchyard they abut a tall c.1820 gault brick pier with a stone cap and urn. Similar piers once existed at each corner of the churchyard. Then follows a plain red brick wall, a replacement for the railings of the former presbytery of the first (c.1820) Roman Catholic Church.



Fig 39

Then follows a substantial piece of the former Priory Precinct wall (Fig 38) and the late nineteenth century panelled brick boundary walls of the school (Fig 39). Only the upper parts of the Roman Catholic Church are visible from St Mary's Street. Its façade is of an inventive and elaborate mixture of the Decorated and perpendicular styles and was designed by Bernard Smith, built c1889-1901. The gabled west entrance and tall conical copper baptistery roof are prominent in the street scene. The upper storey and roof of the Presbytery at the back of the site can also be seen above the wall.

The battlemented base of the once 40ft high bell tower articulates the **Roman Catholic Primary**

School and the classroom gables reflect that of the church (Fig 40). Although slightly later than the rest of the group and by a different architect (being built in 1899 to the designs of F.E. Banham) the use of similar materials and inventive gothic detailing imparts a pleasing visual unity to the composition of church, presbytery, school, and boundary walls. The three buildings are also a testimony to the generosity and taste of their donor, the wealthy Bungay lawyer Frederic Smith.



Fig 40

Trinity Street

Trinity Street is a long linear space, with a shallow serpentine curve, enclosed by buildings or high walls opening directly onto the pavement edge at its northern end. Further south, the street opens into the churchyards (Fig 41-42); St Mary’s level with the street and Holy Trinity Churchyard behind a wall and fine wrought iron gate. Until World War Two these spaces were also enclosed by high, decorative, railings which also enclosed the Street.



Fig 41

Garden and churchyard walls make an important contribution to the character of Trinity Street, notably the medieval precinct wall of the priory in the curtilage of the old vicarage and **No.10 Trinity Street**. Of equal importance are the brick boundary wall and gate piers of **No.19** and the flint and brick boundary wall of the grade II* **Trinity Hall** (Fig 49).



Fig 42

The eastern side of Trinity Street, from Bridge Street to Staithe Road, contains a group of places of worship, houses, and boundary walls of high architectural quality. The houses range in period from the late seventeenth century to the second quarter of the nineteenth century (for the northern section see Market Character Area). The majority have good doors and doorcases, sash windows, and other original detail. Among the notable details are the doorcase with Doric columns, triglyphs and open pediment to **No.11**, and the curved soffit of the gauged brick window lintel above the door of **No.19** (Fig 44). The gardens of these houses are prominent in views from the river bank footpaths and make a



Fig 43



Fig 44



Fig 45



Fig 46



Fig 47

strong visual contribution to the Conservation Area.

At the south end of Trinity Street, on its west side are **Nos.6 & 8**, a pair of substantial grade II listed white brick faced villas in leafy grounds dating from c1840. No.6, the former vicarage, is hidden behind trees in the appropriate setting of generous gardens and built on land once within the Priory Precinct. It also stands behind a substantial fragment of the medieval flint rubble wall of the Priory (Fig 46). Beyond, at the street's junction with Wharton Street and Staithe Road are a particularly good group of listed houses including the grade II* **Trinity Hall** (Fig 47).

The Saxon church of **Holy Trinity** with its landmark round tower, sits in the centre of a raised churchyard, and is surrounded by serried ranks of eighteenth and early nineteenth century tombstones with visually rippling tops. It is surrounded by an ancient flint rubble and brick wall.



Fig 48



Fig 49

3. The Market Character Area

Borough Well Lane, Bridge Street, Cross Street, Earsham Street, Market Place, Trinity Street (north of Cross Street)

Character Area Summary

These streets are the residential and commercial streets at the heart of the town. The Market Place is at least as old as the castle, and originally occupied a large area outside the castle gate.

The Market once contained two market crosses, a corn cross, the centre for trading in cereals, and a butter cross for trading in dairy products. Most of the Market Place is now a busy roundabout, and where the Corn Cross once stood there is a traffic island. Between the churchyard and the present Market Place stood the shambles or meat market,

which encroached into the market and was made permanent so that what was once an alley between stalls, is now Cross Street.

Bridge Street and Earsham Street were major routes leading to the river bridges and out of the town. There were shops, workshops, houses, inns, and beer houses, and near the river in both streets there were tanneries. In Earsham Street there was also an ironworks and at the bottom of Bridge Street there was a wharf.

The development of the Market Place has created a close-knit series of interlocking spaces and closed views around the Butter Cross, the Black Dog standard, and the adjoining streets.

There are good views down the streets and interesting visual sequences amongst them. Most



notable is the view down Bridge Street, with its slightly winding rows of houses and diverse roofscape. A further memorable view is that looking south from the Three Tuns which includes the Butter Cross, St Mary’s tower, and the façades of St Mary’s Street.

The area’s character is derived from the layout of high quality and varied historic buildings around the town’s oldest historic spaces, and from being the commercial centre.

Walkthrough

Market Place

The buildings on the Market Place are some of the most imposing in the Conservation Area, and their collective scale encloses the two spaces of the Market Place; the Butter Cross (Fig 50 and 52) and the Black Dog standard (Fig 51 and 53).

The area around the Butter Cross is triangular in plan, enclosed on three sides by buildings, whose scale imparts an intimate sense of enclosure. The **Butter Cross** stands in the centre of an attractively landscaped pedestrian area. Built in 1689, it is circular in plan, with a dome carried on Tuscan columns and entablature surmounted by the statue of Justice added in 1754. It is a rare example of its type; the nearest other is in Swaffham in Norfolk built a hundred years later. Bungay’s cross is a reminder of its medieval function, and a symbol of the town’s reconstruction after the fire of 1688.

The earliest buildings around the Market Place, including the Butter Cross, were built to replace those lost in the great fire, and while some of their original architectural character has been eroded, their overall form and proportions survive. The buildings are mostly listed. Most typical of the period are those with long, hipped tile roofs, with gabled dormer windows such as **Nos.7-11 (odd) Market Place**. There are also good details worth noting, including the pub sign brackets of the **King’s Head Hotel** and **the Three Tuns**; and the two storey



Fig 50



Fig 51



Fig 52



Fig 53



Fig 54

height pilasters, entablature, and first floor bow window of **No.7**.

The area around the Black Dog standard is enclosed on four sides by buildings of two storeys with attics, or three storeys. Significant east to west slope across the area changes the perception of their relative visual height. The standard was designed in 1934 to replace the town pump. It commemorates a local legend and is held in esteem locally.

Between **Nos.5 and 7**, is a narrow alley now filled with wheelie bins, which ends with a good later twentieth century classical doorcase on the rear elevation of **No.1 Cross Street** (Fig 54). There are further narrow passageways on the western side of the Market Place which are associated with long closed inns including 'The Pickerell'. The structures within these yards would repay detailed study as they may include eighteenth century or earlier remains. The inn yard of the former Queen's Head, another former coaching inn, is located at the corner of Trinity Street.



Fig 55

Most buildings are mixed residential-commercial with shopfronts at ground floor or have otherwise public-facing frontages; historic inns and public houses. While most buildings are similar in scale, the roof forms and eaves lines are varied. A unifying visual characteristic are the grand proportions of the façades, compared to the smaller domestic-scale façades on Bridge Street. Large timber sash windows of similar sizes sit in regular intervals at first and second floors.



Fig 56

There are a number of good nineteenth and early twentieth century shop facias including that to **Weightmans, Nos.7, 14 and 17-21 (Odd)**. The stuccoed classical façade of Weightmans forms an imposing termination to Broad Street and is one of the most important buildings within the streetscape. An unusual early twentieth century shop facia survives to **No.6**; it has glazed deep green and chocolate coloured tiles and carved wooden brackets, whilst the doorway is flanked by slender

decorative brass pilasters. The bowed ground floor section of **No.13** is intriguing and is possibly the remains of an early nineteenth century shop fascia with later brick infill. An interesting exception to the nineteenth century shopfronts is the **Old Bank (No.8)** whose imposing red brick and stone classical façade is a c.1900 re-fronting of an earlier structure.

There is one later twentieth century building within the Market Place which occupies a highly sensitive corner site at the junction of St Mary's Street. Whilst **No.23** is of lacklustre design it is of modest scale and does not detract significantly from the surrounding buildings.

Cross Street

From the medieval period until the mid-nineteenth century this area was the shambles or butcher's quarter of the town. Many of the butcher's shops and slaughter houses were in courtyards, whilst alehouses occupied a number of the frontages.

The focal point at the end of Cross Street is the **former Wesleyan Methodist Church**, on Trinity Street, now of Edwardian appearance thanks to its 1904 remodelling (Fig 58). At the other end are **Nos.17-21 Market Place**; the tall three-storey frontage is a prominent flat backdrop to the Butter Cross as well as a focal point in views through Cross street from the east (Fig 59). There is a fine view of the tower of St Mary's from the courtyard by **No.4 Cross Street** (Fig 60).

At the east end of Cross Street is the **Owles warehouse**, of similar scale and dimensions to its Georgian predecessor. **No.2b, Trinity Street** (Wightman's Shop) is in a well-executed modernist style.

At the western end the buildings are of three storeys. **Nos.1-3** are a thorough late twentieth-century remodelling of an early nineteenth century building. Adjacent to it is the public convenience designed in an Arts & Crafts style by John Doe.



Fig 57



Fig 58



Fig 59



Fig 60



Fig 61

Opposite, **No.6** (The former Jolly Butchers Public House) is of early seventeenth century date. It is a survivor of the great fire, and therefore an important remnant of the post-medieval shambles.

Bridge Street

Bridge Street drops quite steeply from the Market Place down towards the river. At its junction with the Market Place, it is enclosed by three storey buildings, which give way to two storeys as the incline becomes less steep. Because of this, the experience of the street is particularly picturesque, as a journey. The street follows a gentle serpentine course, which continuously exposes the façades and closes serial views. In the nineteenth century it was lined with shops and inns, but it is today primarily residential.

The pinch-point at the western end of Bridge Street is formed by the three-storey gables of **Nos 1-3 Market Place** and **Aldeby House** (Fig 61). The scale of buildings decreases quickly with **Nos.1&7 Bridge Street** (Fig 62). The building line is entirely linear, although it is broken up in a few places.



Fig 62

On the north side the building line is broken by the Bridge Street car park, which forms a subsidiary space at the junction with Nethergate Street (Fig 62). The car park was formed by the demolition of cottages in the later 1960s; it is enclosed on three sides by buildings and by trees on the fourth. The parked cars are for the most part successfully screened from the street by a shrubbery. The street line, and sense of enclosure are again interrupted by the Chequers car park which was created by the demolition of seventeenth, and eighteenth century cottages c1970. The reinstatement of buildings on the street frontage would be of considerable benefit to the streetscape.



Fig 63

The only breaks in the building line on the south side of the Street are for courtyards and the drive and gardens of **No.34**, and **Bridge House**. Further east are two more yards. Nearest the river is **Wharf Yard**, with its former smoke house and warehouse

buildings. From here there are good views across the river, and of the backs of buildings in Bridge Street. The buildings in the yard are prominent in views of the River from the footpath known as the Bigod Way. The second yard is at the rear of **Nos.24-26** where a range of little altered nineteenth century, red brick workshops and stores enclose a cobbled courtyard.

Although now primarily a residential street, a number of good nineteenth century shop facias have been retained. Amongst the most impressive is the late nineteenth century restored facia to **No.36**. **No.26** has a perfectly preserved mid nineteenth century shop facia to its street and return elevations which retains its original glazing and pilasters (Fig 66).

Nos. 28 (Fig 65) and **32** retain elegant bowed early nineteenth century shop fronts. At the Market Place end of Bridge Street, the mid and later nineteenth century facias to a cluster of former pubs have also survived.

Bridge Street is distinctively colourful, with rendered façades in soft pastel tones as well as brighter shades of blue and pink, which complement the earthy red tones of the few exposed brick frontages. While the street is relatively quiet, in part due to the one-way traffic system, the colourful façades give a vibrant character to the street (Fig 64).

Most buildings have their roofs side-on to the street, with steep roof pitches of approx. 45-55 degrees, clad with black or red pantiles. The relative uniformity of the roofscape with regular placement of chimneys, combined with the variety of colourful façades provides a strong sense of place. The sense of place is enhanced by the clear termination of the street at Falcon Bridge (Fig 67).

The most notable buildings in the street are **Bridge House and No.34**, the former a sixteenth century timber-framed mansion with elegant, later-eighteenth century façades. **Nos.36 & 38**, are a



Fig 64



Fig 65



Fig 66



Fig 67



Fig 68

three storey late nineteenth century house and former shop, of an inventive and accomplished design. Built of red brick with stone dressings and encaustic tiles, they freely borrow details from medieval north Italian buildings, including a fine oriel window (Fig 68).

Other notable surviving details include early seventeenth-century, first floor brick plat bands, which indicate the original extent of the buildings before they were sub-divided. They survive on **Nos.29-33, Nos.4-6, Nos.16-22**, and the former inn at **Nos.40-42**. There are also good examples of eighteenth-century sash windows with thin glazing bars in flush frames, and early casement windows; an eighteenth-century example is in **No.44** and a late seventeenth century cross casement in **No. 12**. Some of the houses also retain panelled shutters.

Earsham Street

Earsham Street has survived in a remarkably intact state, the only major loss being the former grammar school buildings of c1690 which were demolished in the early 1930s. The buildings in the street are currently in retail, office, and residential uses, and the eastern end of the street carries the majority of the heavy north-west traffic through the town.

Most buildings on Earsham Street are listed, those that are unlisted contribute to the character of the Conservation Area for their architectural character and contribution to the spatial enclosure of the street.

The buildings are set almost exclusively along the footpath, broken up only by narrow lanes leading to yards. Most are of 2- or 2.5-storey height, with the ridge-line parallel to the street, many with dormers. Although there is fine visual unity of scale and rhythm of fenestration in these dwellings, there is also considerable variety in the material and colour palette along Earsham Street. The overarching character is that of a commercial town centre, due to the various shopfronts (Fig 69-70).



Fig 69



Fig 70

Before the Conquest, Earsham Street probably ran directly west to east, from Earsham Dam to the Market Place where it was displaced to run around the Norman fortifications. The buildings on the west and south sides of the street follow the outer edge of the castle bailey ditch in a long unwinding curve, and the plots suggest that their lands were extended across the ditch when it was filled in. This accounts for the depth of their sites, and the frequent occurrence of rear yards south and west of the street.

The most notable yards include the former **King's Head** yard with engaging views of the castle walls and the backs of buildings in Earsham Street (Fig 71). It also contains the charming Oddfellows Hall of c1882 and contemporary steps built by the Oddfellows to allow access to the castle ruins. An impressive wooden statue of a 'wild man' was originally placed at the head of the steps, but this disappeared in the early twentieth century.

Further yards include the large yard behind **No.21** which contains **Nos.23-25 (odd) Earsham Street**; attractively refurbished cottages. Behind the **Castle Inn** is an extensive yard, through which runs a public footpath to the castle. The area is used for private car parking and contains remains of the inner bailey wall. The converted remains of the nineteenth century Rumsby's Iron Foundry (closed 1966) stand in Nathan's Yard to the rear of **Nos.51-55**.

The buildings in Earsham Street are primarily of later seventeenth, and eighteenth-century date, although a number were re-fronted in gault or white brick in the early to mid- nineteenth century. The street is wide with serial vistas which are closed by visual breaks on the northern side of the curve, i.e. the junction with Chaucer Street and the triangular bus stop in front of **8 and 12 Earsham Street** (Fig 72). These breaks give high prominence to the gault brick Dutch gable of **No.22** (Fig 73) and to 8 Earsham Street and Bigod House in views from the west, and to **12 Earsham Street** in views from the south.



Fig 71



Fig 72



Fig 73



Fig 74



Fig 75

The **Three Tuns Hotel** and its former assembly rooms are amongst the most significant buildings in Earsham Street (Fig 74). Built immediately after the 1688 fire on the foundations of a sixteenth-century building, the inn is prominent in views within the Market Place, Earsham Street, and Broad Street. Its restrained classical facades have suffered from ill-judged twentieth century alterations. The adjoining structure **No.4** appears to be of later eighteenth century date but is in fact a largely later twentieth century remodelling of a mid- nineteenth century structure.



Fig 76

Nos. 4-8, No.12 and No.15 have handsome, classical and (the latter two) symmetrical façades. **No.12** is probably of later eighteenth century date whilst **No.15** has the date 1807 on its rainwater heads. If it was indeed re-fronted or rebuilt, then its design is a remarkably conservative one.

Scattered amongst the Georgian buildings are a few later structures of considerable merit. The late nineteenth century former bank at **No.18a Earsham Street** is one of the best Victorian commercial buildings in the town (Fig 75). Whilst the mid-nineteenth century Dutch gabled return elevation of **No.22** provides a memorable termination to one of the town's finest groups of listed buildings. **No.37** is a distinguished red brick townhouse of c1830-40 with a fine semi-circular fanlight.



Fig 77

Most of the buildings between Chaucer Street and the former Post Office have restrained classical façades in gault brick, with vibrant and lively shopfronts (Fig 77). Between **Nos.32 and 30** is an enticing gap, with a view of the flank of the former chapel in Chaucer Street. This group of buildings makes a strong positive contribution to the historic commercial character of the street due to the quality of the nineteenth century shopfronts.

Set back behind a small plaza is the c.1940 Queen Anne Style, **former post office** which stands on the site of the late-seventeenth century Grammar School. This is the most notable break in the building

line on the north side of the street (Fig 78). The diminutive form of **No. 44** stands to the left side of the small plaza. Formerly attached to the Grammar School, it now has prominence in the streetscene. Although they have different forms, No.44 and the street-facing gable of **No.48** have group value (Fig 79).

To the left are **Nos.50 & 52**, two early nineteenth century houses with unusual Edwardian crenelated bow windows. On the corner of Outney Road stands St Mary’s House, a substantial red brick mid-eighteenth century townhouse with a distinguished classical façade, which provides a bookend to the busy core of Earsham Street and a landmark when traveling from the west.

Opposite, **Nos.61, 65, & 67** are of a notably smaller residential scale than most of the buildings on Earsham Street (Fig 80). They, together with **Nos.69 & 71**, signify the edge of the commercial town centre.

By Cock Bridge is **Waveney House** and its riverside gardens, the house’s long white brick classical façade faces the river. Like Rose Hall at the southern edge of the town, its façade disguises a much earlier structure which possibly began life as a farmhouse.

Details of interest are the flint and brick boundary walls at the rear of premises on the south side of the street; the gate and railings adjacent to **No 61**, and the listed K6 red telephone box adjacent to the Post Office.

Trinity Street (North) and Borough Well Lane

Trinity Street falls partially within the Churchyard Character Area and partially in the Market Character Area. The junction with Cross Street provides the clearest visual separation of the Character Areas (Fig 81).

At the northern end of Trinity Street are three important unlisted buildings which make a strong



Fig 78



Fig 79



Fig 80



Fig 81



Fig 82

positive contribution to the Conservation Area. **No.2A, Wightmans**, a 1930s modernist style shop with its original shop fascia and metal framed casement windows, has a strong horizontal emphasis. The detailing and colour of its shopfront makes it visual group with **5 Market Place** (listed Grade II) (Fig 82). The late nineteenth century **Owles Warehouse** is a remarkable structure with an integral dwelling at its southern end. Small nineteenth century warehouses with integral accommodation were once relatively common but are now extremely rare. Its decorative detail and elevation reflect the scale and rhythm of the large early eighteenth century mansion which previously occupied the site. The **Methodist Church and Schools** provide a memorable termination to Cross Street and contribute strongly to the streetscape within Trinity Street and Borough Well Lane. Its external detailing is well preserved, although its setting has suffered from the loss of its enclosed forecourt.



Fig 83

The plots on the eastern side of Trinity Street are extensive and run east down towards the river. The backs of many of these houses and their extensive gardens can be seen from the banks of the river Waveney. Behind the properties on the corner of Trinity Street and Bridge Street are remnants of a network of inn yards and courts of small cottages of eighteenth century or earlier origins. There is a yard behind **No.1**, with an unspoilt, eighteenth century brick cottage. **No.7** has a nineteenth century shop front and Ionic porch to the front, and to the side and rear has extensive land containing stables, workshops, and what were once possibly curing houses.



Fig 84

To the right of the former Methodist Church is Borough Well Lane, a narrow passageway, with steeply descending steps where behind iron gates is a brick lined well of some antiquity, under a four-centred brick arch. There is a good view over the cottage roofs in Bridge Street from the lane.

4. The Ollands Character Area

Boycott Lane, Lower Olland Street, Rose Lane, Turnstile Lane, Upper Olland Street, Wharton Street & Wingfield Street

Character Area Summary

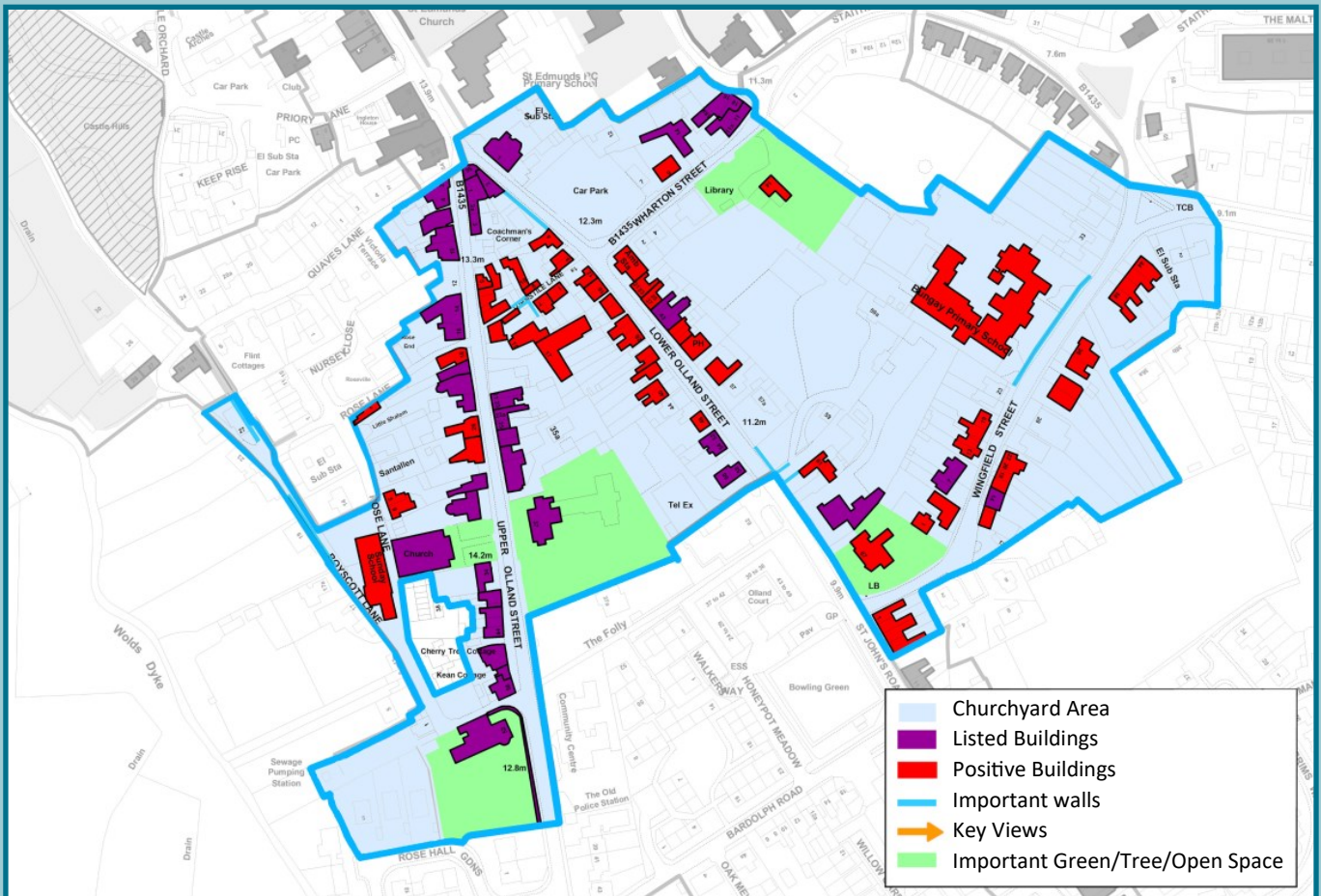
This character area is largely a residential one, with high traffic flows through Lower Olland Street and Wharton Street. The area begins on the southern edge of the historic core where St Mary's Street divides into Upper and Lower Olland Street where the gate across the Town Ditch once stood.

In the early nineteenth century, the town ended in the vicinity of Boycott Lane and Wingfield Street, where open countryside began. The area of the Olland Streets was engaged in a mixture of uses, with many small artisan shops, workshops, inns, a livery stable, and a tannery operating in the buildings lining the street and in the yards behind

them. Workers housing was densest around Turnstile Lane, which once had a court of tiny cottages on its northern side, most of which have been demolished. On Lower Olland Street a large-scale clearance of cottages took place in the late 1960s to make way for a car park.

The building density is relatively high towards the town centre but diminishes towards the south. The predominate architectural character is of two storey terraced houses, which were built or refaced in the eighteenth and nineteenth centuries. They have a single-pile plan and are built along the back edge of the pavement, creating a comfortable human scaled environment. Pitched roofs predominate with thirty or fifty-degree pitches, depending on whether the roofing material is of pan tile, plain tile, or slate.

In the denser northern section of the Character



Area, there is a significant uniformity in the rhythm and proportions of the doors and windows (Fig 85). This provides a strong sense of place. There are a good variety of sash windows, mainly in flush sash boxes, with usually, twelve-light sashes both without and with horns (Fig 86). The glazing bars are usually Georgian and later, fine in profile with ‘ogee’ mouldings. The hard gloss of fine painted timber detailing contrasts well with the richly varied red brick of the walls. There are many fine classical timber door cases, raised and fielded panelled doors, and some attractive surviving nineteenth century shop and public house facias. A few houses still retain panelled shutters.

In the southern section of the Character Area there are larger detached and semi-detached houses, some set back from the street edge behind short boundary walls and front gardens.

The character of the area is derived from the building pattern which describes a clear visual progression from the outer edges of the town toward the dense town centre.

Walkthrough

Upper Olland Street

Upper Olland Street is lined with seventeenth and eighteenth century houses the bulk of which are listed. Those at the northern end have a uniform street frontage. Behind the eighteenth and early nineteenth century red brick façades can be found much earlier timber-framed structures. Looking north along the street, the tower of St Mary’s Church dominates the skyline.

The Street begins with the prominent group situated at the bifurcation of St Mary’s Street which consists of **No.56 St Mary’s Street, Nos.1, 3 & 3a Upper Olland Street** and **No.2 Lower Olland Street**; all of these structures are of high streetscape value. In Upper Olland Street, **Nos.1-3a** have a fine mid-eighteenth century façade, built with dark red bricks with glazed headers and black glazed pan tiled roof



Fig 85



Fig 86



Fig 87



Fig 88



Fig 89

(Fig 87). The irregular arrangement of this façade hints at the sixteenth century structure within, more obvious in the gables to the north, and in the pretty oriel window with tracery lights.

Opposite this group on the west side of the street, **Nos. 2, 4 and 6** continue the commercial character of St Mary's Street. **Nos. 2 and 4** have simple C19 shopfronts whereas **No. 6** has a modern shopfront which does not complement the group.

South of **No. 3**, a collection of flat-roofed garages fronted by parking spaces interrupt the building line, detracting from the continuity of the streetscape.

Nos.8 & 10 (Figs 88-89) are a pair of well-preserved late Georgian red brick town houses with fine twelve-light hornless sashes and elegant open-pedimented doorcases with semi-circular fanlights. While the ground floor shopfronts of **No. 12** retain some historic character, the wholesale replacement of windows and rendering over at first floor, in combination with the deep boxed eaves, makes this building a somewhat negative intrusion in the streetscene.



Fig 90

Nos.14 & 16 are timber-framed with brick ends, their form suggesting that they result from the subdivision of a substantial seventeenth century house. Its regular range of large Victorian sash windows and five identical dormers give it a notable positive street presence.

Turnstile Lane is a quiet alleyway which links Lower and Upper Olland Streets. It is a close knit, small-scale residential area of cottages with pan tiled roofs and red and tarred brickwork in a pleasant confusion.



Fig 91

To the north of the lane are **Nos.7, 9 & 11** Upper Olland Street, three storey early Victorian terraced houses and a former inn, which, despite unsympathetic alterations (including window replacements to **Nos. 7 and 9**), still contribute to the character and enclosure of the street by continuing

the building line on the back edge of the pavement.

To the south of the Lane is a group of well-designed Victorian buildings. **No.13**, is built in harmonious scale, proportion and materials while **No.15** is an attractive house, associated with former workshop ranges, within a courtyard, which have been converted for residential use.

Nos. 22-24 are listed Grade II for the architectural and historic interest in their seventeenth century core fabric, however their contribution to the streetscene is somewhat marred by the late-twentieth century windows.

Nos.21-35 (odd) are a memorable row of grade II listed seventeenth and eighteenth century brick fronted houses. **No.21** faces north into a secluded garden behind a garden wall and shrubs, whilst **No.35** is notable for its sixteenth-century brick diapered gable wall. Beyond is Holmwood, a large former vicarage which stands in a leafy garden. This has a seventeenth-century timber-frame, a three-cell form, eighteenth century sash widows, and a rear wing with a fine doorcase.

No. 28 is a notable twentieth century building of a larger scale than its neighbours (Fig 95). It is a purpose-built public house of c.1913 on the site of an earlier inn. Its Vernacular Revival style contrasts with the eighteenth and nineteenth century façades of the surrounding buildings, although the applied half-timbering and roughcast render is echoed on **No. 30** adjacent to it. The integrity of its detailing and features make it a positive building in the streetscape.

At this point the street opens up with buildings being set back further from the pavement. The southern end of the street is less enclosed than its northern end and is primarily lined by large houses in generous grounds. Whilst garden grabbing has begun to erode the setting of these listed buildings their front gardens remain well-preserved.



Fig 92



Fig 93



Fig 94



Fig 95



Fig 96

Emmanuel Church (Formerly the Congregational Church) originated in 1776 and is set back behind a burial ground laid out as an attractive garden with its tomb stones set against the boundary walls (Fig 96). The church façade was reconstructed in 1990, though this has not diminished the contribution that it makes to the street and as a ‘back drop’ to the former burial ground. The grave yard associated with Emmanuel Church is a relatively rare survival of its kind as relatively few urban nonconformist graveyards now survive. Many of the early nineteenth century memorials have been moved to line the boundary walls, in order to create a garden.



Fig 97

Looking north from Emmanuel Church, the relative uniformity of the streetscene is notable; subtle variations in the eaves lines and roof lines of the single-pile buildings create visual unity, heightened by the regular rhythm of white painted window and door frames (Fig 97).



Fig 98

South is **No.34**, the former Congregational Church manse, another elegantly ordered Georgian façade with an early nineteenth-century timber door case and fanlight with an unusual enriched decoration.



Fig 99

Nos.34-50 are aligned on a subtle concave curve, and built in red brick or gault brick, with black glazed pan tiled roofs (Fig 98-100). With the tall mature trees and boundary walls around the grounds of **Holmwood** and **‘The Folly’** (just outside the Conservation Area) this part of the street is particularly well framed. **Nos.46, 48 and 50**, with well-preserved polite façades and matching iron handrails to the front doors, is one of the street’s most characterful groups.

Dominating views up and down the street is **Rose Hall**, a fine and substantial sixteenth century building with a mid-eighteenth century classical façade, set back behind high and substantial enclosing garden walls.

Just to the south-west of The Folly is a large mid twentieth century single-storey community centre. Whilst this structure is of no historic interest it occupies a highly sensitive site close to grade II* and grade II listed buildings.

Lower Olland Street

Lower Olland Street is a wide, traffic dominated street. Approached from the south, the gardens of large villas are the dominant and unifying feature (Fig 101). **Nos.59-67 (Odd)** are good examples of large nineteenth century houses often with high garden walls and generous gardens with fine trees. The largest houses, **Nos.65 & 67** have however both suffered from unsympathetic later twentieth century additions.

From here St Mary’s Church tower comes into view at the top of the street and remains the focal point (Fig 102).

Neighbouring them is **No.57a**, a lack lustre single storey twentieth century structure with a bleak forecourt used for carparking. **No 57** is also a twentieth century dwelling, making little contribution to the character of the area, apart from its low red brick boundary wall.

Across from **Nos.57 and 57a** a row of detached and semi-detached houses frame the west side of the street with a view toward the public car park. Collectively their forms positively shape the streetview, with consistent fenestration positioning and sizes, however when looked at individually, modern interventions such as the loss of historic windows to **Nos. 48-54** detract from their significance.

Nos. 36-44 (even) break up the building line on the west side of the street, although the boundary walls to **Nos.36 and 38-40 (Laurel Villas)** provide positive visual continuity. No. 44 is a twentieth century replacement dwelling, however, Nos.36 and 38-40 (Laurel Villas) have good late-nineteenth century detailing.



Fig 100



Fig 101



Fig 102



Fig 103



Fig 104



Fig 105



Fig 106



Fig 107

Travelling north the density increases and the space narrows, becoming defined by late-eighteenth century and nineteenth century terraces built on the back edge of the pavement (Fig 103). The enclosure they provide, their scale, rhythm, materials, and architectural detail, make a positive contribution to the Conservation Area. Of particular note are **Nos.31-53 (odd)**. **Nos.41-45** are listed Grade II, and **No.35** has an attractive and complete Victorian shop front. **Nos.12-34 (even)** have a visually pleasing consistency in form, with subtle variations in red brick tones and in ridge and eaves lines. **Nos.6 & 8** are a handsome pair of semi-detached early Victorian gault brick cottages.

The **former fire station** of 1930 on the corner of Wharton Street is one of the most prominent landmarks in the street, its curved gables reflecting those of the seventeenth century alms houses which once occupied the site (Figs 104-105). The gabled elevations and high red brick eighteenth century boundary wall of **Nos.1 and 2** are prominent in views from Wharton Street.

Opposite, the late 1960s demolition of neighbouring cottages has left the grade II listed former **Angel Public House** appearing isolated by car parks from its neighbours (Fig 106). The Wharton Street public car park is a bleak tarmac covered space whose appearance is only softened by a row of small trees on its Lower Olland Street frontage.

The junction of Lower Ollands Street with St Mary's Street is a narrow pinch-point between **Nos. 1 and 2 Upper Ollands Street** and the former **Angel Public House**, providing an attractive view toward St Mary's Street (Fig 107).

Boycott Lane, Rose Lane, and Quaves Lane

These lanes evolved from a network of paths joining Castle Lane which provided access to the back of the buildings in Upper Olland Street. Their character is that of informal back-lanes. The roads make spaces which have an attractive and varied arrangement formed by boundary walls and

buildings on the carriageway edge. The Conservation Area carves out sections of Boyscott Lane and Rose Lane, omitting later-nineteenth century and twentieth century dwellings and garages. While their significance may be limited, these structures form an important part of the setting of the Conservation Area.

The spatial sequence at Boyscott Lane begins with the curved red brick boundary wall of **Rose Hall**, leading to the car park bounded by the wall at the rear of **No.48 Upper Olland Street**, and the cottages **Nos.1-5 Boyscott Lane** (Fig 108). The roads divide twice where the buildings within the forks are prominent. The first is the south gable of the **Sunday School** (Fig 109), and the second is the gable and garage door of **No. 27**. There are good sequential views along the length of the street, particularly at the north end of the lane where the space is narrow and tightly confined by high walls. It opens out further west into an attractive space of rural character looking out over pasture and dykes.

The most important building in Rose Lane is the Emmanuel Church School which was extended c1892 to provide a Lecture Hall on the site of an old vestry and cottages. Remnants of the cottages survive in the flint and brick walls south of the Lecture Rooms. Across the road, a new Sunday school was built in 1869 and extended in 1913.

Wharton Street

Wharton Street contains an attractive group of red brick, late eighteenth-century houses and a high garden wall on its northern side, which form a group with buildings in Trinity Street (Fig 110). Also set back on the other side of the road is **No.14**, on the south side is a good nineteenth century house which also contributes trees and greenery in its substantial garden. It originally enjoyed open views to the east.

The western end of the street is less well-preserved. At the corner of Wharton Street and Lower Olland Street on the southern side stood a fine row of seventeenth century single storey red



Fig 108



Fig 109



Fig 110



Fig 111



Fig 112

brick almshouses with tall chimneys and crow stepped gables. These were sadly demolished in 1930, a major loss to the town. The former fire station which occupies part of their site is itself however a building of some character and distinction. Next to the fire station on the south side of Wharton Street are a pair of mid-twentieth century red brick former firemen's houses, and the late twentieth century single-storey **County Library** (Fig 111).

Opposite four cottages were demolished in the late 1960s to form part of the Lower Olland Street car park.

Wingfield Street

Until 1877 Wingfield Street was called Plough Street, it was named after The Plough Inn which stood opposite **Nos. 1 & 3** where the town merged into the countryside. The Plough, a charming thatched seventeenth century building was demolished c1964 (Fig 113) and its site remains largely vacant. At the eastern end close to Prospect Place was the town pound used for stray livestock which disappeared in the early twentieth century. The early nineteenth century houses in Prospect Place would have originally enjoyed fine views towards Holy Trinity Church to the north and towards The Ollands Plantation to the south.



Fig 113

At its junction with Lower Olland Street are the gardens of **No. 67 Lower Olland Street**, a large gault brick nineteenth century villa with a tarred red brick and cobble garden wall to Wingfield Street. **Nos. 1 & 3**, a carefully detailed pair of villas of c1900, were probably built on the site of **No.67's** stable and cart shed. Part of this complex may survive to the rear of No.3.



Fig 114

With the exception of a small group of houses, **Nos.5-11 & 14-22** at the western end of the street, all the buildings were constructed after 1877. The street is primarily a residential one. Short terraces and semi-detached pairs of dwellings stand behind



Fig 115

small front gardens and short boundary walls or fencing.

There are two good terraces, **Nos.5-11**, early nineteenth century and listed. Built in gault brick with a black pantile roof and attractive detail and set back behind a painted timber picket fence. The other, **Nos.38-44** is also in gault brick and with similar detail and much altered (Fig 115). Elsewhere within the street are mainly pre-war semi-detached houses set back behind front gardens with a pleasing uniformity of detail with red brick walls and clay pan tile roofs.

The former Board School of 1877, now the **Primary School**, at the eastern end of the street is one of the town's most important public buildings (Fig 116). It is an imposing gothic-style structure, with high gables and a bell cote. It stands back from the street behind a fine brick wall and iron railings.



Fig 116

5. The Outney Character Area

Brandy Lane, Broad Street, Chaucer Street, Cork Bricks, Nethergate Street, Outney Road, Popson Street, Quaves Lane, Scales Street, Stone Alley, Webster Street

Character Area Summary

This character area is a mainly residential one, comprising of the streets to the north-west of the Market Area which used to lead to Outney Common and surround the print works.

There is archaeological evidence of settlement in the 12th-century and later in the 18th-century there was scattered development of artisan housing in sub-divided cottages or small terrace houses. The buildings were concentrated in Broad Street, Chaucer Street and Popson Street. Broad Street was wide enough to have accommodated a market or possibly a cattle fair and was the direct route to the 400 acres or more of grazing on Outney Common. In

the 19th-century it was not densely settled and was the location of the homes of locally prominent people; Bank House was occupied by the Margitsons, ancestors of Lilius Rider Haggard and Earsham Street House was occupied by Frederick Smith, sponsor for the St Edmunds Homes and the rebuilding of the Catholic Church.

Outney Road, for most of its history, was little more than a path until the railway opened and it became the main route to the station. Some of the early dwellings on this street were originally small holdings or subsidiary buildings to the large houses on Earsham Street. Since the closure of the railway footfall has significantly declined.

The Outney Character Area is located on the north-western edge of the town, as such the character of the area is derived by its connection to its setting as much as by the appearance of the area. The setting of the Conservation Area displays its



influence in two distinct ways: Broad Street, Chaucer Street and Popson Street are dominated by the presence of the print works, whereas Outney Road has a much more open and green character, and a clear connection to the landscape to the west.

Walkthrough

Broad Street

Broad Street forms part of the principal traffic route through the town although it is primarily a residential street. The street contains a fine and varied ensemble of buildings. At the Market Place end are large higher status dwellings, which slowly give way to smaller terrace houses. The bulk of the houses are built against the back edge of the pavement.

At the Market Place end, Broad Street is a narrow, confined space, formed by the **Three Tuns** on one side, and **Nos.6-10** (Fig 118) on the other. North of the Three Tuns (see Earsham Street) the street opens out into a long and wide thoroughfare. Looking south, the end elevation of **No.8 Earsham Street** is prominent in the view.

There are notable long views up and down the street; south, towards the classical stuccoed façade of **Wightmans shop** in the Market Place (Fig 117), or north, out past the print works to Outney Common. There are views out between buildings on the east side of the street of the water meadows, and a picturesque view of **No.15 Earsham Street** from the Broad Street termination of Cork Bricks (Fig 119), a view enhanced by a gateway sign.

There are interesting alleys between Broad Street and Nethergate Street, exposing in flank walls the earlier fabric behind the nineteenth-century façades. For example, in Brandy Lane (between **Nos.16a & 18**), sloping down to Nethergate Street is a narrow alley lined by tarred and bulging brickwork. There are also alleys leading to yards beside the Fisher Theatre. Stone Alley contains two small eighteenth century cottages and red brick and stone



Fig 117



Fig 118



Fig 119



Fig 120

rubble boundary walls.

On the same side and set back from the pavement are the present **Nos.12-16**, a fine three storey early nineteenth century classical townhouse with an elegant semi-circular timber porch (Fig 120). Attached to the south is the later nineteenth century Italianate banking hall constructed for Gurney's Bank, which was probably designed by Bottle and Olley of Great Yarmouth. The street frontage was formerly graced with elaborate iron railings which have sadly been replaced with a row of concrete bollards.



Fig 121

Opposite and very prominent in the street is the tall, lavishly detailed billiard room range of **Earsham House**, now the town museum. Built c1892 to the designs of Bernard Smith, its fine pargetted decoration is by Daymond and Son.

The grade II listed **No.1 Broad Street**, a fine restrained classical house formerly known as Broad Street House, is now somewhat overshadowed by the neighbouring apartments at **Nos.3-7**, which were built on the site of the Broadway Cinema c2006. The many gables of the flats look alien in a street where roofs are generally side on to the street (Fig 123).



Fig 122

Nos.18 & 18a have c1900 half-timbering, a typical if somewhat ill-advised addition by John Doe. Within the house is a fifteenth century timber-frame and to the rear a fine c1800 classical range and a serpentine wall (Fig 121).

North of Nos. 3-7 and **No. 20** (Fig 122) opposite, the scale of buildings drops notably. A change in status of the houses is apparent, and is even more marked once Popson Street is crossed. The print works (outside of the Conservation Area) dominates the streetscape as Broad Street progresses towards the town's outskirts. There is more uniformity to the forms and character of the nineteenth century red brick terraces. The variety is provided by the material palette: some rendered or painted over, some with interesting gault brick embellishments

(No.40-46). Unsympathetic alterations to doors and windows have caused harm to the significance of some of the smaller cottages (Fig 124).

No.19, an eighteenth-century brick faced building, stands out on the west side of the street. Its Doric porch is a prominent feature in the streetscene.

An exception to the smaller cottages on the east side of the street are the combined former **Church Rooms & Mission Hall** of St Mary's, built in 1882 (Fig 125). It is of red and blue brick with painted stone dressings and a shallow pitched red pan tiled roof. Whilst out of scale with its neighbours, it is an important monument to nineteenth century religious activity in the town.

Opposite and where the print works are a dominant presence, there is the courtyard of the former Horse & Groom with the remains of its early nineteenth-century stables and stores. The inn was replaced in the 1920s. Renamed the **Green Dragon**, externally it remains a remarkably well-preserved example of a 1920s pub (Fig 125).

The best details on Broad Street are found in the fine Georgian porches of **No.1, Broad Street House**, **No.12's** "Greek mutular porch", **No.19** and the oriel window of the billiard room of Earsham House.

Nethergate Street (West side)

Nethergate Street runs parallel with Broad Street, along the bottom of the slope of the town ridge from Bridge Street to Outney Common. There are long views up and down the street and looking between the houses a view of the river and its pasture.

Few buildings front onto Nethergate Street. The west side of the street (which is included in the Conservation Area) is dominated by ancillary structures and rear gardens to buildings on Broad Street. Brick boundary and retaining walls are





Fig 128



Fig 129



Fig 130



Fig 131

therefore prominent features in the streetscape (Fig 127).

The south-western corner of the street has a particularly good group of buildings. The grade II listed **Nos. 1-3** stands at an imposing three and two storeys, and with the adjacent **Gig House** it forms a visually pleasing group with a variety of built forms (Fig 126). They adjoin a now converted four storey Edwardian maltings which dominates the street's southern end (Fig 128). This maltings occupies the site of a much earlier maltings complex of which the eighteenth-century property known as 'The Armoury' was also once part. The Maltings and Armoury are a part of the industrial history at the centre of the town.

Houses at the corner of Nethergate Street and Bridge Street were cleared in the third quarter of the twentieth century to create a carpark (Fig 129). This revealed **Nos.8-12**, a small row of c1800 courtyard houses, to view.

Chaucer Street & Popson Street

Chaucer Street and Popson Street are the boundaries between the residential and commercial town centre and the industrial back-end of the town. Chaucer Street (Fig 130) contains modest cottages, as well as two prominent (former) communal venues; the **former Masonic Rooms** with its elaborate Venetian gothic style has considerable street presence, whereas the **former Bethesda Chapel** has a more restrained classical façade. The setting of the Conservation Area (the car parking and printing works) has a strong visual presence.

There is no strong 'street-scape' on Popson Street, as only few buildings face onto the street frontage. The street has been widened and cottages on the south side were demolished c1982 to accommodate the one-way circulation of traffic. Some of the best buildings, including a large nineteenth century Neo-Tudor house had however, been demolished in the 1960s. Today the street is

fragmented, leaving a car park with some old flint boundary walls. On the north side is the yard of the former Horse and Groom (now Green Dragon) with an early nineteenth century brick stable and outbuilding.

The largest surviving building stands on the edge of the Conservation Area boundary; the **Chaucer Club**, formerly the Chaucer Institute, an inventively designed clubhouse built for employees of the Chaucer Press c1908 (Fig 131).

Outney Road

Outney Road, formerly Station Road, is a residential street which also provides access to the print works. It runs along the western edge of the former town ditch so that the buildings on the eastern side are on high ground, and those to the west are largely at the base of the slope (Fig 133). Between the two sides of the street on the west side of the road is a grass ridge, on the line of the town rampart, which slopes towards the river. At its northern end it becomes a field where the road ends at the print works gate, with views of the bypass and the trees of Bath Hills in the distance. The wedge is planted with a row of mature hawthorn trees which impart considerable character to the street.

The road was widened and straightened to provide access to the town's railway station c1860. The low red brick station stood within a courtyard at the road's termination until shortly after its closure in 1953. The new bypass here follows the former railway line.

Looking towards the junction with Earsham Street can be seen a serpentine wall to the garden of **No.54 Earsham Street** and the complex roofline of **St Mary's House** itself (Fig 132). This wall is a positive feature in the street, undermined somewhat by the car parking in front of it.

On the west side of the road is picturesque group of eighteenth-century houses at the level of the water meadows, with clay tiled roofs and



Fig 132



Fig 133



Fig 134



Fig 135

rendered and painted walls. **No.7, Waveney Cottage** has a sixteenth-century core, good eighteenth century detailing and a pretty coach house with a weathervane with a heron, and a good walled courtyard. **No.9** is a picturesque cottage, tucked in low with a pretty garden behind railings. The group is completed by the twentieth century **No.13** with parapet gables and Neo-Georgian detail.

Between Waveney Cottage and Waveney House is a fine, long, and high eighteenth century red brick boundary wall with a corbelled coping. This partially screens the gardens of Waveney House and the new houses and coach house conversions of the late twentieth-century.

On the east side of the road the buildings resemble town ramparts looking out over the water meadows to west and down onto the roofs and into the gardens of the houses opposite. The buildings here have been built in isolation and also separated by Scales Street and Webster Street; streets which lead towards the printing works and its car parks. However, there are three buildings which stand out in the area. The first towards the centre of the street is **Cherry Tree House** (Fig 134), built as a public house and altered in the twentieth century. It is long and low, has tall chimneys, parapet gables, black pan tiles and gabled dormers. It has a good flint rubble boundary wall with brick piers.

Set back from the road by a dwarf wall and a wide garden are **St Edmunds Homes**, a group of elaborate Victorian alms houses in the Tudor



Fig 136

vernacular style, listed in 2021 (Fig 135). The detail is very good, with tall star topped chimneys, hipped and half hipped clay tile roofs with fretted ridge tiles, half-timbered gables, fine brickwork with stone dressings and pretty shared porches with decorated columns and turned balusters. Externally none of the detailing has been lost.

At the end of the street is **Waveney Terrace** (Fig 136), built in 1881 and faced in gault brick with Welsh slate roofs. They are well-detailed, and their original joinery remains unaltered.

Scales Street

There is an interesting group of early twentieth century buildings at the west end of the street. **No.12**, the former Drill Hall, being the largest has the greatest impact. Its eastern flank wall and north wall, seen from Webster Street give some idea of its original character. To its left is a pair of early twentieth century houses in an Arts & Crafts Style by local builder and architect John Doe (Fig 138). He designed many properties with similar detailing around the town of which these are arguably the finest.



Fig 137



Fig 138

6. The South End Character Area

Bardolph Road, Flixton Road, Laburnum Road, St Johns Road, and Southend Road

Character Area Summary

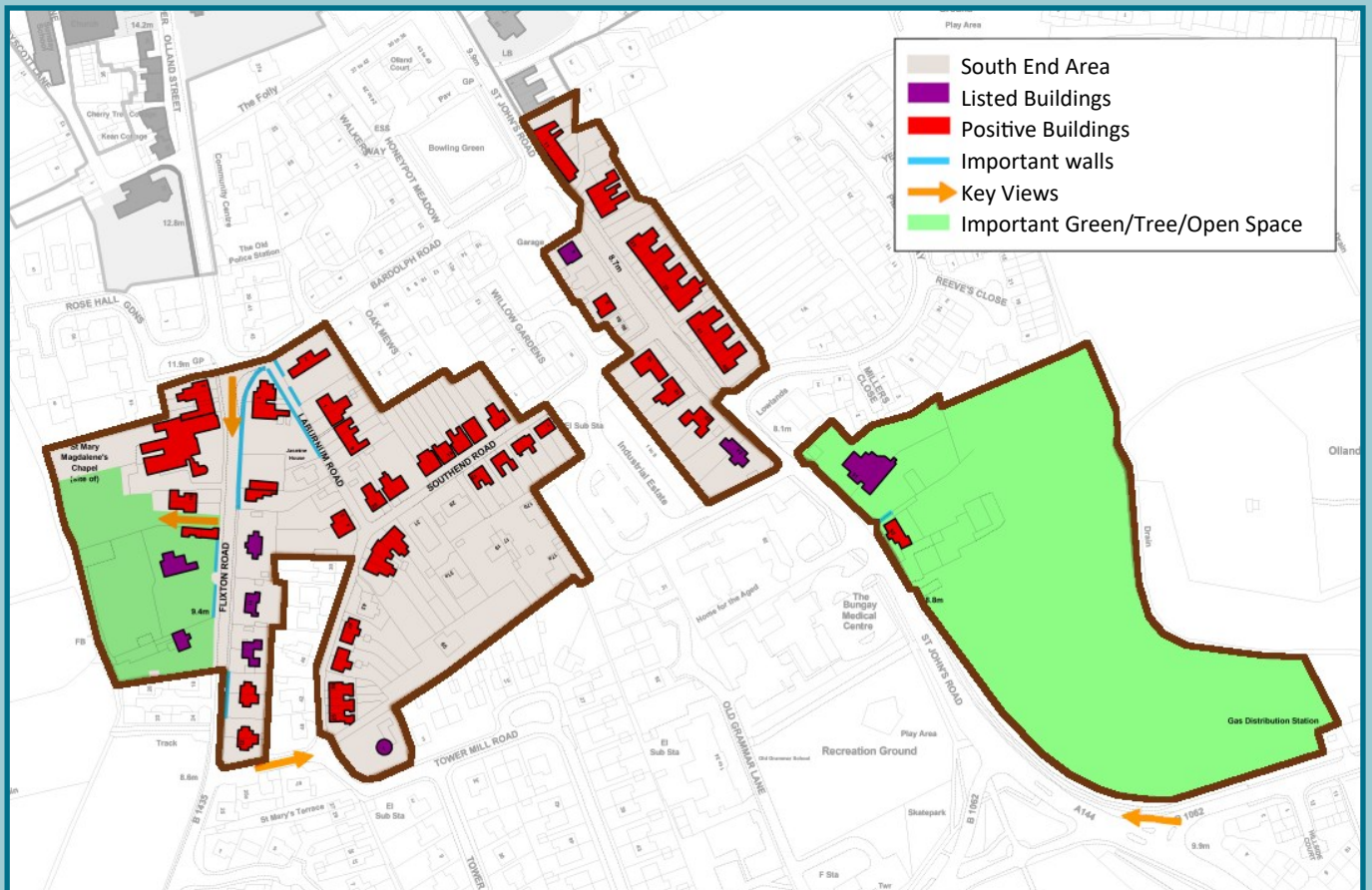
Largely residential, the South End Area was developed in the sixty years before the First World War, with houses for the workers in Bungay's prospering industries as well as larger villas on Flixton Road. The houses were built along and between the main roads leading into the town from the south, either as speculative development or directly by employers.

The area was a cluster of development separate from Upper Olland Street until the 1960s. Like the Outney Character Area, the South End Area derives some of its character from its location at the edge of the historic town centre, although unlike the Outney Character Area, the South End Character Area is surrounded on the north and south by modern

suburban housing. This makes the area feel somewhat detached from the historic core of the town.

The character of the area is generally derived from the historic buildings which illustrate its development in the nineteenth and early-twentieth century, at the southern approach to the town. The density is relatively high, and the landscape is building dominated and formed by the interconnected linear spaces of the streets enclosed by the houses. Generally, the streets are straight, with long views which are closed at road junctions and bends.

Buildings are mostly arranged in pairs or short terraces with similar designs and materials, although detailing varies from elaborate and picturesque to plain and undecorated. The prevalent materials in the area are red or black glazed pantiles or slate for roofs, and gault brick and red brick for walls.



Walkthrough

Flixton Road & Bardolph Road

Flixton Road is on the town edge, curving slightly to east and west, and abuts the marshes to the west. There are generously spaced houses, well set back from the street on the east side so that development within the Conservation Area is less dense and more landscape dominant than the adjacent area. Most of the houses are two storeys high.

Until the late nineteenth century, remains of the medieval chapel of St Mary Magdalene stood on the western side of Flixton Road, close to the junction with Bardolph Road. By the early nineteenth century very little remained.

Nos. 1&3 are a prominent pair of houses at the corner of Flixton Road, Bardolph Road and Laburnam Road (Fig 139). The pair signifies the start of the Southend Character Area when approached from the north and their front boundary treatment makes an important contribution to the character of the street. The terrace **Nos.2-6 (even)** opposite (Fig 140), acts as a similar ‘bookend’ building. The subtle variety in the detailing of its boundary wall and front façades tie it in well with the overall picturesque character of Flixton Road.

To the left of Nos.1&3, **No.2 Bardolph Road** is the only house on this street which is included in the Conservation Area. There is a clear connection to the houses on Flixton Road in its design, which is that of a smaller early-nineteenth century villa.

No. 8 is a large villa of which on the return gable is evident in the streetscene (Fig 141). Its historic front elevation with full-height canted bay windows and porch faces south and is generally masked by the boundary vegetation. This vegetation also provides screening to the extensive unsympathetic twentieth century additions to the building, which do not contribute positively to the Conservation Area.



Fig 139



Fig 140



Fig 141



Fig 142



Fig 143



Fig 144



Fig 145



Fig 146

When travelling south down Flixton Road, the presence of historic boundary walls and iron fencing is a notable continuous aspect of the street's character. Views up and down the street are framed by the boundary treatments and greenery behind (Fig 143-145).

The oldest of the houses in the area are **Nos. 14 and 16** on the western side of Flixton Road, both remnants of the area's rural past. **No.14** (grade II) is a handsome red brick late eighteenth century house which was probably originally a farmhouse. It faces south and stands behind a high red brick wall. To the north of the farmhouse and within its curtilage is an attractive coach house and stable, with two gables, hay loft, carriage house and stable doors.

Within the grounds of **No.16** (Grade II) once stood a smock mill, which was abandoned and largely demolished after a violent storm in 1864. No.16 was the miller's house constructed in the early nineteenth century. It is a handsome gault brick classical villa with a fine Ionic porch. Behind it is a range of outbuildings which possibly originally served the mill.

On the east side of the road stand a group of larger detached villas, of which **No. 9** has the most prominent street presence, due to its elevation above street level. **Nos. 5-7** has one of the more interesting façades on the street (Fig 142). Details such as the terracotta cornice of No.5 and the hipped veranda of No.7 create an aesthetically pleasing variety of colours and forms. The façades of **Nos 9 and 11**, both listed at Grade II, are symmetrical and ordered in contrast to Nos. 5-7.

Nos. 13-23 (odd) Flixton Road are earlier nineteenth-century houses, which are architecturally interesting in their similarities (Fig 146). They are possibly designed by the same hand as the equally interesting but sadly now much altered Nos.5-15 Southend Road. The Flixton Road houses are semi-detached gault brick villas with

hipped roofs, with a tall central brick chimney stack. Elaborately detailed, each house stands behind an elaborately designed gault brick garden wall with a gault brick balustrade, stone cap and red brick embellishments. **Nos.13-15** are listed, though the group are all similar in design, materials and in their picturesque character.

Laburnum Road

Laburnum Road is a straight narrow thoroughfare developed between c1860 and c1880. At its northern end, it is confined by the high, nineteenth century red brick garden walls of **No.1 Flixton Road**, and **No.2 Bardolph Road**. At the southern end the view is terminated by the central gable of the gault brick Windsor Terrace, **Nos.35-41 Southend Road** of 1896 (Fig 147).

Set back behind generous gardens are **Nos.1-9 Laburnum Road**, one of the finest and best preserved terraces in Bungay, while No.1 has been unsympathetically changed, the others have a pleasing uniformity of materials, design and rich ornament (Fig 149).

Opposite, **Jasmine House** makes a minor negative contribution to the character of the street. The late-twentieth century red brickwork and concrete pantiles do not complement the historic materials found elsewhere in the street.

A Primitive Methodist Chapel once stood close to the Road’s southern end, opened in 1862 it was demolished c1945.

Southend Road

The villas on Flixton Road were followed towards the end of the century by infill terraces. The terraces on Flixton Road were constructed for middle class mercantile families whilst those on Southend Road were the homes of workers in the town’s new manufacturing industries. These included a large saw mill on the northern side of Southend Road close to its junction with Saint John’s



Fig 147



Fig 148



Fig 149



Fig 150



Fig 151



Fig 152



Fig 153



Fig 154

Road.

The houses in the Southend Road Area are arranged in pairs or terraces of four and five, aligned with the street and set back from the pavement with space for a small front garden, sometimes with an enclosing wall or railings. Visually each terrace or pair of houses has a uniformity of detail and attractive materials, notable warm red brick, gault brick and black glazed pan tiles. They have vertically proportioned window or door openings with timber panelled doors and, where they survive, Victorian sash windows with glazing bars. The door and window openings follow a regular pattern introducing a strong vertical rhythm into the horizontal facades of the houses. The many chimneys add interest and contrast into the roofscape.

A notable group of four semi-detached cottages, Nos.5 to 15 (odd) stand at the east end of Southend Road. These appear to have been identical in form, built of red brick with blue brick details and stone dressings and quoins. Sadly only No.7 now survives in anything like its original form, with its pointed arched windows and neo-norman arched doorcase. Where original details remain, they should be preserved.

Some of the later terraced housing on Southend Road is constructed of Fletton brick and appears to have been built by the same builder as the cottages on Staithe Road. Like the Staithe Road houses, they are relatively early surviving examples of Fletton brick dwellings (Fig 154). Sunnyside Cottages (Nos.55-63 (odd)), a Fletton brick terrace of 1907, contributes positively to the setting of the adjoining grade II listed windmill. Amongst the most distinguished of the later terraces is Windsor Terrace of 1896, which was carefully designed to terminate views looking south along Laburnum Road.

Tower Mill Road

On this road are the brick tower of the tower mill and its outbuildings, the only survivor of

Bungay's five windmills and a significant local landmark. Now without its gallery, cap, fan stage and sails, and with the addition of a smart battlemented parapet, it is to be found tucked away within streets of twentieth century houses, on rising ground on the edge of the Conservation Area and visible above the houses in the adjoining streets (Fig 155).

St John's Road

St John's Road is straight and wide with a good view looking north, from the vicinity of Pilgrims Way. The built-up frontages of terraces to the east and semi-detached villas to the west are the gateway to the town after the pasture of Ollands Farm, and the former playing fields of the Old Grammar School.

No.55 St John's Road is the first historic building in the approach to the town. Its symmetry and the integrity of its form make it a prominent positive building in the Conservation Area (Fig 158). 'The Ollands' and 'The Gables' to the north is a significant Grade II* listed building, less prominent in the street behind its front garden. **No.55** and The Ollands/The Gables form part of the historic group of Ollands Farm which stood at the very south-eastern edge of the town, slightly removed from it. This group and the pasture land to the south are important remnants of the rural past of the area. The outbuildings to the south of No. 55 were a key part of this group, however fire damage has substantially reduced their significance.

On the western side of the road is a row of early to mid- nineteenth century classical villas, some of which are listed (Fig 157). The terraces on its eastern side, south of Bardolph Road, primarily date from the mid-1920s and were reputedly built for employees of Clay's Printing Works (Fig 156). The consistent massing and form of the terraces and villas, highlighted by continuous line of eaves and ridges broken up by chimneys, are the most characteristic aspect of this part of the streetscene. A mat factory occupied a large site on the corner of Bardolph Road until its demolition c1960.



Fig 155



Fig 156



Fig 157



Fig 158

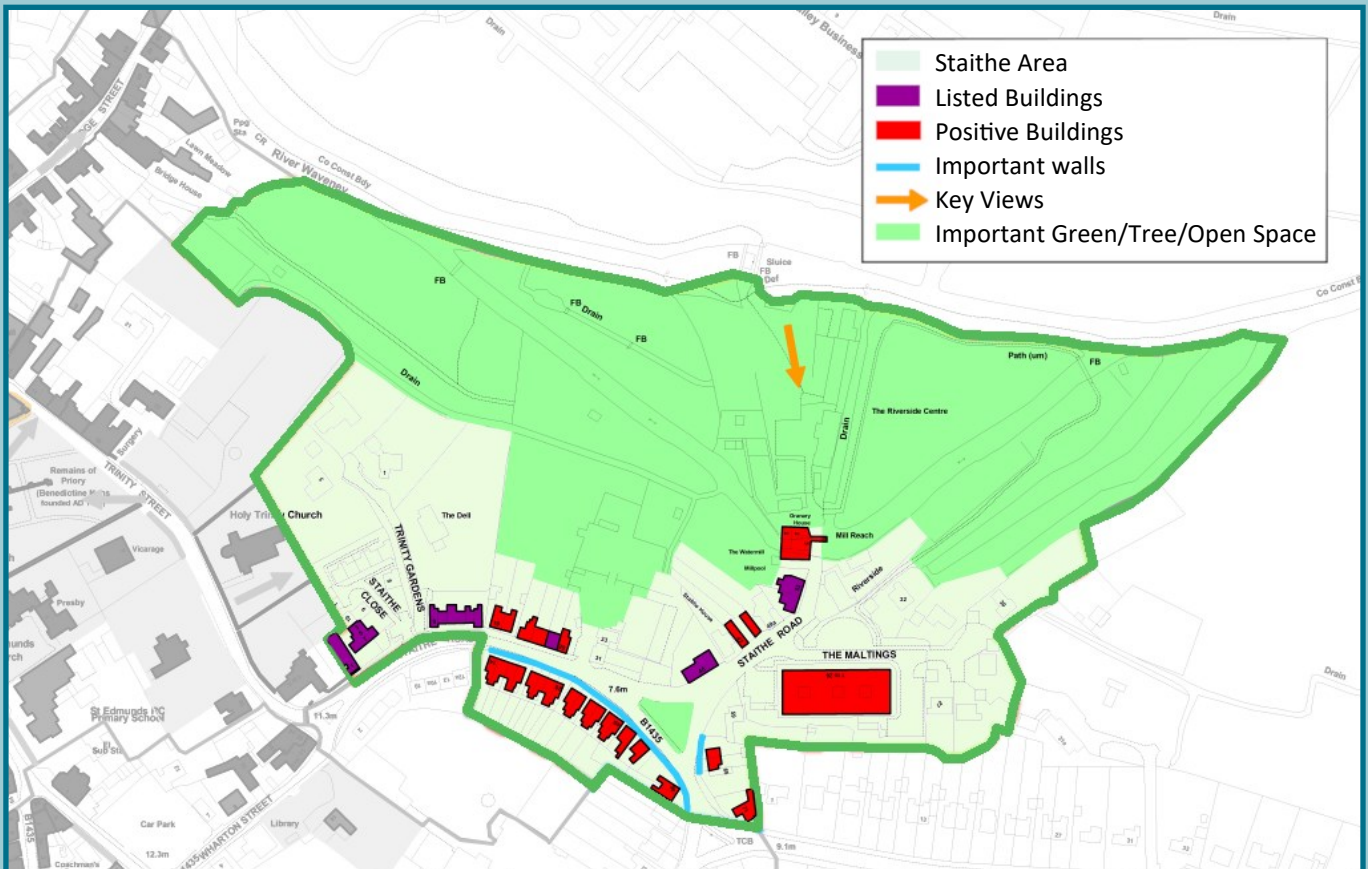
7. The Staithe Character Area

Staithe Road, Trinity Gardens, and The Maltings

Character Area Summary

Historically a thriving manufacturing and transport hub with a staithe for Wherries, the Staithe (immediately down-stream of the mill's sluices) was the place for importing coal and timber, and for exporting cheese, leather, and malt. Commercial activity declined after the silting up of the River Waveney in the early 1930s. The remaining industrial structures such as the former Provender Mill and maltings are primarily of Edwardian date, as is much of the former worker's housing on Staithe Road's western side. The area's industries have however much earlier origins. The 1911 census records not just employees of the mill and maltings living in the area but also fisherman and farm labourers.

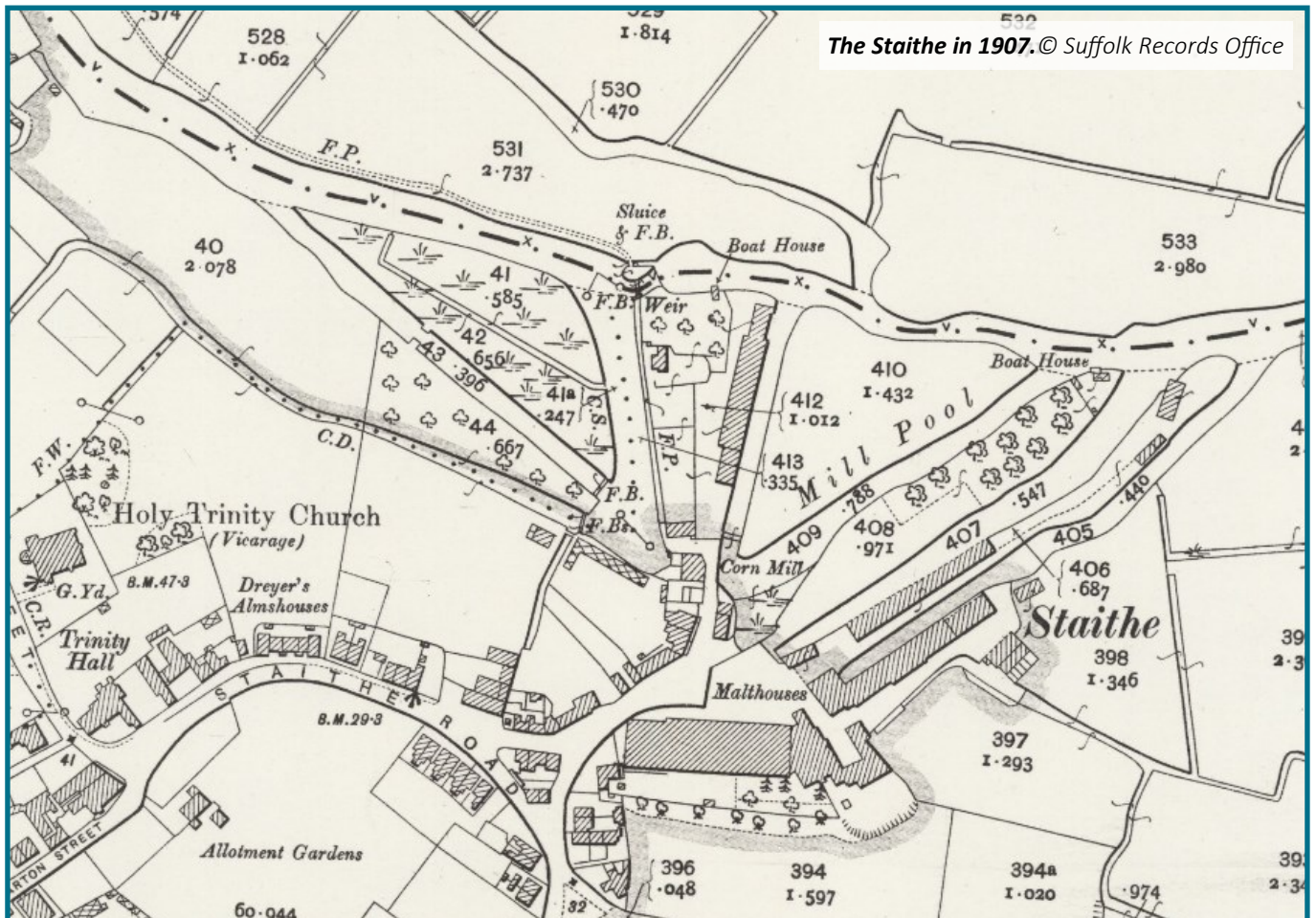
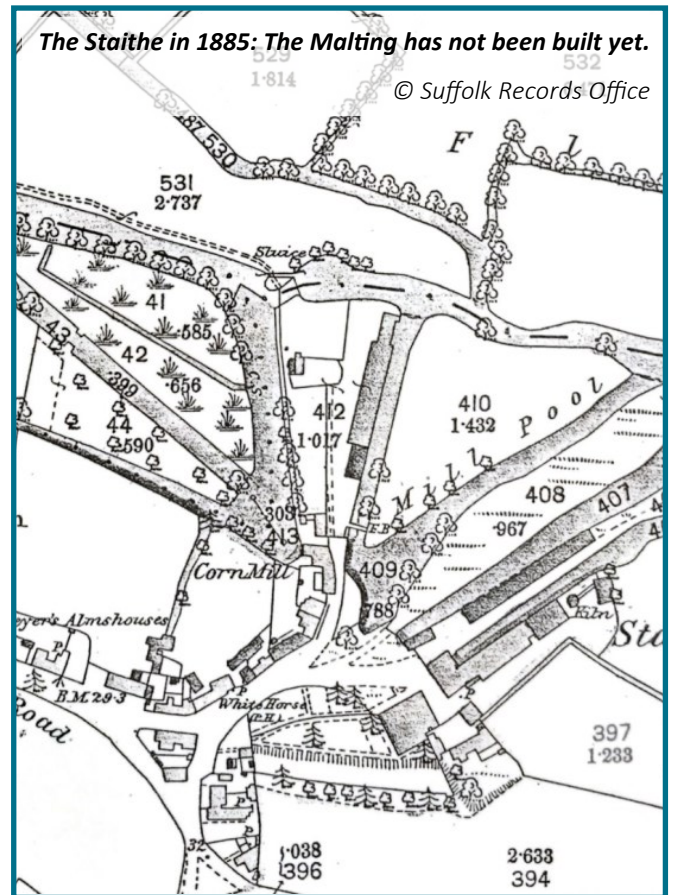
The area's character is derived from its layout, its industrial history and the water meadows which contain the watercourses that connected the mill to the River Waveney. Numerically, density in the vicinity of the maltings may be high, however visual density is low in the area, with a scatter of buildings in a landscape dominated environment of high quality.



The Staithe

The 1907 Ordnance Survey map shows seven fingers of water radiating away from the mill and into the Waveney. Two fingers up stream of the sluices, connected the river with the mill. Two more connected the mill pool to the river, down-stream of the sluices. A further two to the east connected the river with the malt house yards and it was here that the staithe, used for loading and unloading the wherries, was located. With the exception of the mill stream, the watercourses remain.

The mill's water wheel and machinery were removed c1956 and its millstream grassed over c1960. The road here is now guarded by railings on a gault brick wall on the site of the mill race and mill pool. Those upstream are within a fen landscape of willow, alder, water, and sedge. Down-stream, the banks are more ordered, laid down to grass or made into gardens.



Walkthrough

Staithe Road

Staithe Road follows a serpentine course from the high ground at the southern end of Trinity Street (Fig 159) to the former water mill. It divides around a triangular green (Fig 161) and at a second green it joins Wingfield Street. Until c1900 there were no buildings on Staithe Road's inner curve; activity being concentrated upon the river bank.

There are good serial views enclosed by buildings on the outside (eastern side) of the curve including the view looking north-west of the **Dreyer Alms houses** and the tower of Holy Trinity on the hill above (Fig 160).

Some of the earliest buildings on the eastern side of the Road have been demolished, however. This includes a notable pair of eighteenth-century cottages which stood close to the Dreyer Alms Houses and in front of **No. 3 Staithe Road** (Fig 162). In their place are the accesses to **Staithe Close** and **Trinity Gardens**. Staithe Close is a small cul-de-sac of late-twentieth century bungalows which are a visual interruption in the historic streetscene.

The eighteenth century Nos.39-43 were demolished c1962. A further group of early cottages which occupied the triangular green were demolished between 1957 and 1963.



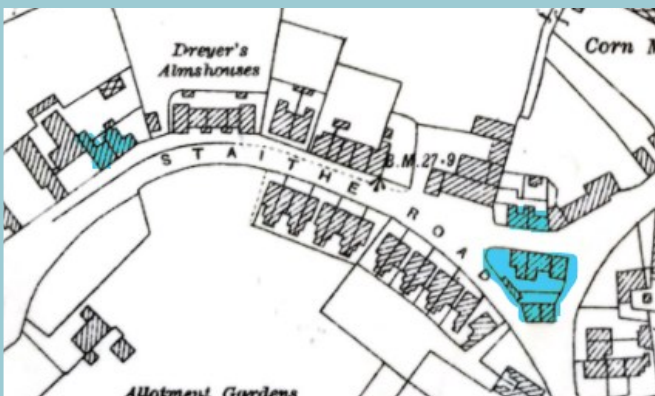
Fig 159



Fig 160



Fig 161



Buildings highlighted were demolished by 1963.
© Suffolk Records Office



Fig 162: Staithe Road c1920 showing now demolished cottages in front of No. 3 Staithe Road.



Fig 163

Between **Nos. 29 and 45** is **Staithe Business Suite**, a later nineteenth century gault brick faced industrial structure which is now converted to offices. It is a continuation of the light industrial activity of the area and makes a positive contribution to its character. The yellow brick addition with mansard roof, however, is a negative contrasting form.



Fig 164

Between the earlier buildings **No. 45** (late-sixteenth century) and **No. 51&53** (early-eighteenth century) are a group of distinctively positioned two-storey buildings. These four buildings of a similar size are placed almost equidistantly from each other, with their gables to the road (Fig 164). The central two are historic early-twentieth century (**Millers Cottage and Heron House**). The outer two are later dwellings which are nonetheless well-proportioned to complement their neighbours rather than stand out. **No. 49** is one of the few contemporary dwelling within the Conservation Area, built in 2011.



Fig 165

The west side of Staithe Road is enclosed by groups of early twentieth-century cottages which either form terraces or semi-detached pairs (Fig 165). They retain small front gardens enclosed by low walls, which make a notable positive contribution to the streetscape. They are of an attractive human scale, and built from an unusual palette of red, Fletton (Fig 166), and gault bricks, occasionally with blue brick embellishments. There is continuity in their roof lines, and they have a visually pleasing regular rhythm of chimneys, windows and doors, although most have replacement window frames. Where original detail survives, such as the gabled porches, there is also an enjoyable variety of design.



Fig 166

Between the mill and the maltings and forming a group with them is **Nos.51-53**, the early eighteenth century former miller's house, now rendered and painted with a black pan tile roof and divided into two. The historic connections between this group enhance their collective and individual significance.

Both mill and maltings have been altered

significantly to adapt them for residential use. **The mill** now has domestic entrance doors with pentice porches designed to soften its industrial character, though it still retains its large black weather board lucam, bridging over the road to the staithe (Fig 167).

North of the water mill is a new car park and a two storey community hall of traditional form and modern materials. It was built where a maltings range once stood. To the north, a growing floor range survives with its back to a marshy dyke leading to the river. Further north is the wide expanse of the slowly flowing River Waveney. Here there are fine views of the water meadows and the buildings of Bridge Street.

The area of water and its banks are important parts of the setting of the mill. They are intrinsically connected, as the watercourses were essential to the functions of the mill. The landscape character of the land continues to make a positive contribution to its significance as well as to the character of the area (Fig 168).

To the lower end of Staithe Road, the character area is bookended by the substantial mid-nineteenth century classical villa **No.71**, unlisted, at the junction with Wingfield Street and Beccles Road.

The Maltings

The Maltings is still a notable presence in the streetscene, although its immediate setting has gained a suburban character due to the twentieth century houses which replaced the staithe building and the semi-circular parking area. This suburban housing does not make a particular positive contribution to this part of the Conservation Area, as the industrial character of the area has largely been lost.

The maltings has painted brick walls and a slate roof. They retain some of the form and massing of the original buildings though the kiln roofs have been lost.



Fig 167



Fig 168



Fig 169

MANAGEMENT PLAN

Despite the pressures caused by the motor car and modern development much of Bungay's historic character has been retained. The town remains framed by open countryside, parts of which are within the Norfolk Broads National Park. Many of the larger gardens within the historic core of the town have also survived. The overall quality of its historic buildings is high, and together they form an ensemble of considerable charm which has few rivals in eastern Suffolk. Although small-scale changes have occasionally had an adverse impact on the character and significance of buildings, the town continues to retain many of the special characteristics which justify its Conservation Area designation.



Poorly maintained warehouse Priory Lane

These special characteristics include, the number and quality of its historic buildings, the medieval and earlier street pattern, and the attractive relationship which exists between the older buildings and the wider, mostly protected open landscape beyond. Important natural features such as trees and meadows also make a major contribution. Within the Conservation Area the churchyards and the Castle earthworks are of high archaeological importance and provide important recreational spaces. It is vitally important therefore, that these special characteristics are retained and reinforced.

Inappropriate new developments and the cumulative effect of incremental change are a

constant threat to the special architectural and historic interest of a Conservation Area. Detrimental change can take many forms, from infill with poorly designed new houses to poorly designed modern replacement windows and doors in older buildings.

Other undesirable changes can include inappropriate alterations and extensions which do not respect the scale, form, and detailing of existing buildings. The inappropriate use of modern materials and details can also cause harm, as can insensitive 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, 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.

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

Maintenance

The first defence against the loss of character in the Conservation Area is the routine maintenance of properties within it. Preventative maintenance is important, and ongoing maintenance can reduce, and even prevent, the need for repairs and the loss of historic fabric. It can therefore also be cost-effective.

Common maintenance issues are the deterioration of paintwork and render, timber rot and loss of historic features. Peeling paint on

windows and doors and damaged brickwork give an overall weathered appearance, which detracts from the appearance of the streetscene.

It is important that suitable materials and techniques are used in the maintenance of historic buildings. For example, there are many good quality brick buildings and structures in the Conservation Area, whose historic pointing may become weathered or deteriorated. Repointing of soft red brickwork should be done neatly and with lime-based mortars, to replicate or reinstate the historic finish. (Listed Building Consent may be required for some works to repoint listed buildings.) Guidance on maintenance and repairs is available in East Suffolk's [Historic Environment Supplementary Planning Document](#).

Highways and Parking

There are other characteristics which can serve to undermine the special qualities of a Conservation Area. These can include large modern street lights, standard concrete kerbs, and large prominently sited highway signs. The challenge of sensitively introducing vehicle charging points into the town's historic core will shortly need to be addressed. Their installation within public car parks would be less damaging to the historic townscape than pavement edge locations.

Large-scale signage and traffic safety measures have not always blended well with the town's historic character. Heavy traffic and car parking continue to have a negative impact upon the setting of a number of key listed buildings.

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

Management Proposals

Seeking Advice

It is essential that advice is sought at an early stage when changes in the Conservation Area are proposed. It is encouraged to engage a professional with experience in historic buildings who can provide advice as well as prepare drawings and specifications. Advice and answers to common queries can also be found in the [Historic Environment Supplementary Planning Document](#).

Alterations to Existing Buildings

The character of Bungay, with its restrained Georgian façades and leafy gardens is particularly sensitive to the cumulative loss or alteration of architectural features. 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.

Standard conservation area controls were found to give insufficient protection to certain significant elements of buildings, and this led to the application of further controls in former Waveney conservation areas.

Local authorities are able to increase controls within conservation areas through the application of Article 4(1) directions. These were formerly called article 4(2) directions but were identical in all but name. These make further restrictions on permitted development rights to residential properties.

Once imposed in an area, planning permission will be required to make any change of design or material to any part of the property facing a public thoroughfare (defined as a highway, waterway or open space). This includes replacing windows; painting previously unpainted buildings or stripping

paint from them; erection, alteration or demolition of part or all of a wall, fence, gate or other enclosure or the construction of a porch. Also covered is the enlargement, improvement or other alteration of a dwelling; any alteration to its roof; the provision of a building, enclosure, swimming pool, hard surface, etc., within the grounds, or 'curtilage', of the building.

The requirements for making applications still apply, for example providing plans and supporting information as outlined on the appropriate forms. Remember, elevations of your property not visible from a public place (other than roof or chimneys) are not affected and these will enjoy the normal 'permitted development' rights for a conservation area.

The Design and Location of New Development

In a conservation area such as Bungay the prevailing historic character can make it a challenge to consider what is appropriate for the design of new development. High quality modern design can work well, where thought is given to the architectural and aesthetic sensitivities of its surroundings. The scale and massing of contemporary designs and the avoidance of assertive cladding materials can be key to their success.

Designs based on traditional styles can also be acceptable, whether they follow the local vernacular tradition, or seek to utilize polite classical or other historicist styles. Modern developments based on historical styles are not always achieved well however, especially where the existing building stock abounds in decorative features, or in the case of classical buildings, where the carefully calculated proportions of their façades are key to their architectural success.

New development should always respect the grain of the Conservation Area, including preservation of building lines, relationship to

gardens, streets, parking and green spaces, scale, density, and uses. The number and quality of the large gardens within the Bungay Conservation Area is one of its most important features. These gardens and their walls and bothies are often of considerable significance in their own right.

Proper account should also always be taken of the impact that new development adjacent to 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 safeguarded within any new proposals for development.

Buildings at Risk

In order to be cared for and maintained, buildings should be in a sustainable use. Whilst the bulk of the Conservation Area's building stock is in a reasonable state of repair at the time of survey there are a small but significant number of underused or decaying historic buildings. These include farm buildings in St Johns Road, a cluster of outbuildings in Bridge Street and the grade II listed former Kings Head Inn and Oddfellows Hall in the Market Place. Proposals which bring unused buildings back into use without causing undue harm to their significance will be looked at favourably.

Demolition

Bungay 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 the town and undermine the Conservation Area. The National Planning Policy Framework (NPPF) contains policies which are designed to safeguard the significance of listed buildings, conservation areas, and of individual

non-designated heritage assets which may be found within conservation areas.



A few modern incursions have occurred in the Conservation Area, for example as above at 23 Market Place and 40 St Mary Street. These prominent sites would benefit from sympathetic restoration.

Enhancement Opportunities

Opportunities to enhance the Conservation Area have been identified by the appraisal including future mitigation of on street car parking and the town's car parks on the historic environment.

Where possible the Council will work, through its enforcement role and in conjunction with other local authorities to promote the visual improvement of the Conservation Area.

The Council will also work to ensure that in terms of the highway, footpaths and open spaces, the distinctive character of Bungay is maintained and protected.

Landscape and Trees

The positive management and design of the landscape of a Conservation Area is a key consideration in the planning process. This is particularly important at Bungay where there is a concentration of historically and aesthetically significant public open spaces. These include the town's churchyards, Castle earthworks and the meadows on the banks of the Waveney.

Bungay Conservation Area and its immediate surroundings are blessed with fine trees, many of which were carefully chosen and sited for aesthetic reasons within the town's private gardens and churchyards. The Conservation Area's larger private gardens also contain fine examples of specimen trees which were planted in the nineteenth or early twentieth centuries. Many of the trees within, and immediately surrounding the Conservation Area, are now over 100 years old, and relatively little planting has been done in recent years to replace them. If more is not done in the next few decades the loss of mature trees will change the character and appearance of the town to its detriment. When tree planting is considered within an historically significant designed landscape it should be informed by an understanding of that landscape's development, and of any designed views within it.

Inappropriate planting (design and species) can detract from the character of a 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) can be 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) should be carefully chosen to reflect local styles and respond/create a sense of local distinctiveness.

Boundary Review

Following a boundary review in 2021, the following properties were added to the Conservation Area:

- The Old Chapel on Chaucer Street
- No.16 Nethergate Street, No.18 Nethergate Street and No. 8 Nethergate Street
- The Chaucer Club, No.3 Popson Street
- No.2 and No.4 Stone Alley

Appendix 1: Useful Information

Useful Web addresses

Department of Culture Media & Sport (DCMS)
www.culture.gov.uk

Broads Authority www.broads-authority.gov.uk

Historic England: www.historicengland.org.uk

Institute of Historic Building Conservation
www.ihbc.org.uk

The Society for the Protection of Ancient Buildings
www.spab.org.uk

Ancient Monuments Society
www.ancientmonumentsociety.org.uk

Council for British Archaeology www.britarch.ac.uk

The Twentieth Century Society :
www.c20society.org.uk

The Victorian Society: www.victoriansociety.org.uk

The Georgian Group: www.georgiangroup.org.uk

The Gardens Trust: <http://thegardenstrust.org/>

Appendix 2: Glossary of terms

barge-boards: Wooden attachments to the verges of a roof.

casement: Hinged light, hung at the side unless specified as top hung.

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

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

corbel courses (corbel table): A course of masonry supported by corbels. Corbels are projections from a wall designed to support a weight.

dentil: A small square block tightly packed in series, in the cornice of the Ionic and Corinthian orders just above the frieze. May refer to header bricks employed in this way in a band or cornice. dressings: precise work often in a different material, surrounding the openings and protecting the vulnerable parts of an exterior.

fanlight: The light immediately over a door when round-headed or semi-elliptical.

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

flush sash box: The outer wooden housing of a sliding sash window, where it is mounted level with the outer surface of the building.

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

gauged brick arch: An arch made of bricks which radiate from a common centre point. Commonly used above doors and windows.

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

glazed header: The narrow end of brick, which has

been given an, often colourful glazed coating, and which acts as a decorative feature when used with others within a wall.

horned sash window: One in which the stiles of the upper sash are prolonged down below the meeting rail as horns.

High Suffolk: High clay upland plain of Suffolk, corresponding with the historic woodland pasture area.

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

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

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

lancet window: A single light with pointed arched head.

moulded brick: Brick work made from bricks, fired normally, and formed by moulding to shape by hand or in a mould to make an architectural feature such as a mullion or a decorated chimney.

mullion: The upright dividing the lights of a window.

mutule: a stone block projecting under a cornice in the Doric order.

parapet: A low wall at the top of a wall, i.e. beyond the eaves line (which the parapet conceals) or in a similar position.

pargeting: External ornamental plasterwork of a vernacular kind.

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

pilasters: The flat version of a column built into a wall and having a slim rectangular plan.

plat band: Flat horizontal moulding between storeys.

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

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

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

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

stair turret: A protrusion containing stairs.

Stop Line: A defensive line of pillboxes, barbed wire, and concrete anti-tank cubes manned largely by the Home Guard in WWII to slow down the movement of an invading enemy.

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

vermiculated: A form of treatment of the surface of masonry in which each block has been partly excavated to form a pattern resembling worm casts.

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