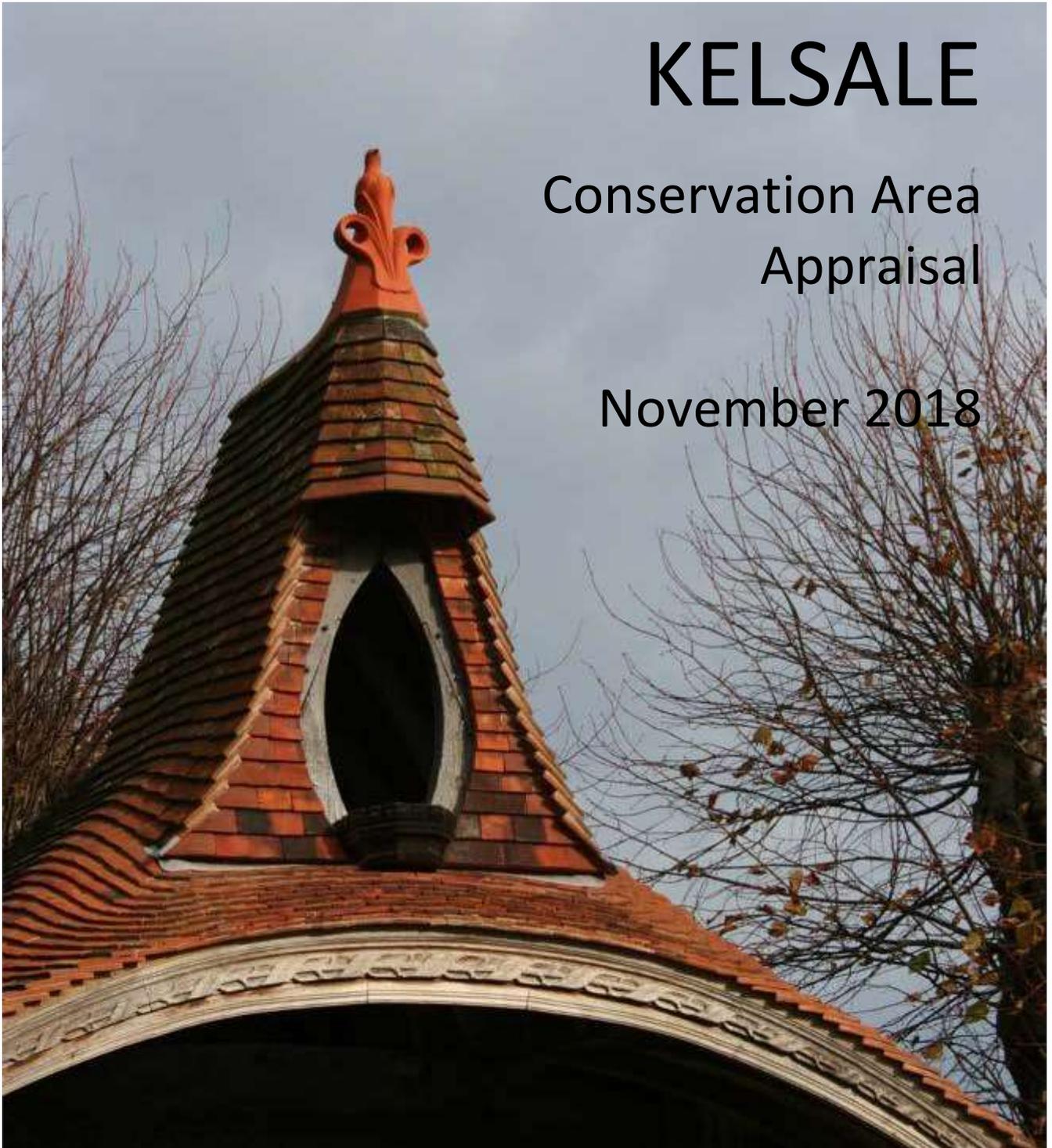


# KELSALE

## Conservation Area Appraisal

November 2018



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

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(Cover Photo: Detail of Edward Prior’s Lych Gate at Kelsale Church)

**Public Consultation:** this took place between 4<sup>th</sup> June and 16<sup>th</sup> July 2018 and included:

All building owners/occupiers in the parish, inside and outside the proposed conservation area, were written to advising them of the consultation and providing a web-link to the appraisals and offering to send printed copies on request; the Ward Members, Parish Council, Suffolk Preservation Society, Historic England and County Archaeology were written to requesting comments; the draft appraisal was placed on the District Council’s website for downloading; a press release was issued; posters were supplied to the Parish Council for display on noticeboards; printed copies were available for inspection during office opening hours at the Council’s planning helpdesk; printed copies were furnished member of the public on request; monthly adverts were placed in the East Anglian Daily Times promoting the consultation and providing contact details; and a manned public exhibition was held in the village hall on June 23<sup>rd</sup> 2018 attended by around 45 people.

A total of 42 responses were received which led to 12 changes to the proposed boundary, draft appraisal and conservation area management plan prior to adoption in November 2018.

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## Introduction

Kelsale is a settlement within the civil parish of Kelsale-cum-Carlton, and is located approximately one mile north of the market town of Saxmundham in eastern Suffolk.

The Kelsale Conservation Area is centred round the historic core of the village; it includes the medieval grade one listed parish church and the adjoining large houses and gardens which occupy the gently sloping hillside to its north. At its heart is Bridge Street, the village's principal thoroughfare which has at its west end the medieval Guildhall.

The Conservation Area was designated in 2018 after a period of local consultation. The designation and re-appraisal of conservation areas is an important process and one that is governed by the Planning (Listed Buildings & Conservation Areas) Act 1990.

The role of a conservation area is not to restrict change and development, but to understand and recognise what is important about an area, and to ensure that any change is not detrimental to its significance or character. In controlling proposals for demolition and having tighter control over design, material use, and detailing, the intrinsic quality of a conservation area can be maintained. Trees located within a conservation area are afforded protection by default, thereby recognising the important role of such features within both an urban and rural context.

Once a conservation area has been established, the local authority has a duty to review its boundary periodically.

Within the appraisal is a list of buildings and designed landscapes which contribute positively to the Conservation Area's special character and historic interest. Like the appraisal, this is open to review and should not be regarded as a definitive inventory of the Conservation Area's architectural

heritage. Like many Conservation Areas, there are buildings in Kelsale which are not readily visible from the public highway, and it has not been possible to arrange access to examine all of these structures as part of this appraisal process.

The Conservation Area has been appraised, and this report prepared, in accordance with the published Historic England guidance *Conservation Area Designation, Appraisal, and Management: Historic England Advice Note 1* (2016).



*Bell House, Church Lane*

## 1 Planning Policy Context

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

As part of this commitment there is a need to ensure there are the means available to identify what is special in the historic environment and to define through the development plan system their capacity for change. Such changes can act to help to address environmental quality in addition to achieving the aims of planning for sustainable development.

National planning advice on the identification and protection of historic buildings, conservation areas and other assets of the historic environment is set out in the National Planning Policy Framework (Chapter 16: Conserving and enhancing the historic environment) of July 2018.

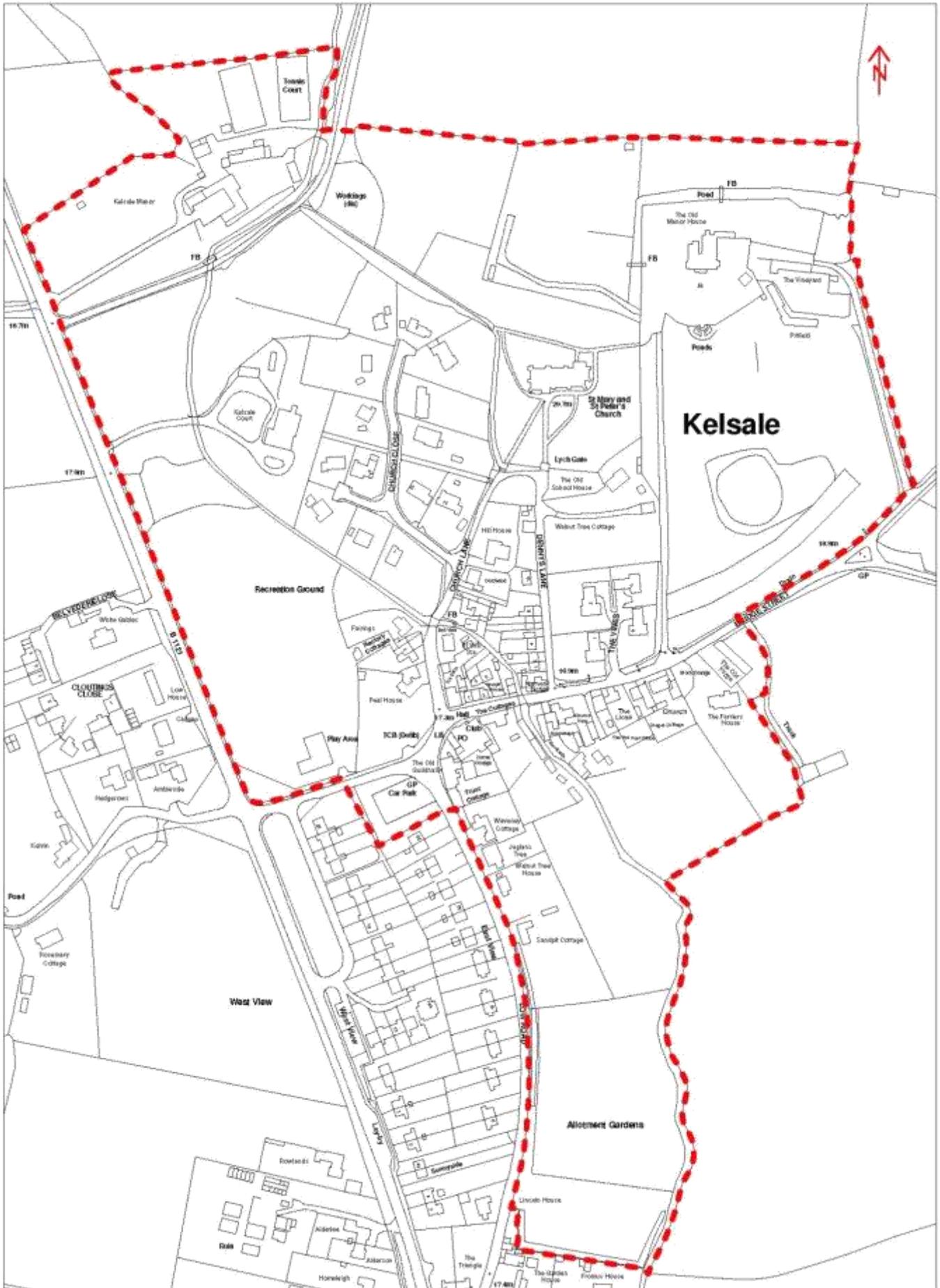
At the District and local level, the Suffolk Coastal District Local Plan recognises that development within conservation areas will need to accord with the requirements of the Planning (Listed Buildings and Conservation Areas) Act 1990. The Core Strategy of the Local Plan contains an objective ‘to maintain

and enhance the quality of the distinctive natural and built environment’. The Core Strategy also provides general advice supporting the retention and enhancement of Conservation Areas whilst minimising any significant adverse impact upon them. 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.

This Conservation Area appraisal provides details and identifies particular 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.

# Conservation Area Boundary



## Summary of Special Interest

- The Kelsale Conservation Area contains a cluster of nationally designated buildings which were designed or altered by nationally significant late Victorian architects.
- The village also retains a number of high status timber framed buildings including the sixteenth century Old Guildhall, Old Rectory Cottages, and The Old Manor House.
- The grade one listed medieval parish church is a prominent local landmark and dominates the northern part of the Conservation Area.
- The Conservation Area retains numerous unlisted buildings which make a strong positive contribution to its character and significance; many of these also possess considerable intrinsic interest.
- The Conservation Area is of considerable character and historic interest, including nineteenth century cottages, farm buildings, a former smithy, and a charming classical Methodist Chapel. In addition to their own intrinsic value they contribute considerably to the setting of nearby listed buildings.
- The northern part of the Conservation Area is well wooded, whilst the churchyard and large adjoining gardens contain numerous mature specimen trees.

## 2 Assessing the Special Interest

### *Location, General Character and Setting*

Kelsale is located approximately one mile north of the market town of Saxmundham. The western part of the parish presently straddles the Saxmundham bypass which forms the A12. Until 1988 the busy A12 ran further east, close to the historic core of the village along what is now the B1121. The land falls to the south and west towards the valley of the River Fromus, which winds through the village close to Church Lane and Bridge Street, before eventually finding its way to the River Alde.

Kelsale is located to the west of the Suffolk Coast and Heaths Area of Outstanding Natural Beauty. The Suffolk Landscape Character Assessment characterises the type of countryside surrounding the village as “rolling estate clay lands”, notable for its fragmented

deciduous woodland, extensive hedgerow network, small landscaped parks of eighteenth or early nineteenth century date, winding often sunken lanes, and undulating landscape. The clay soil on which Kelsale stands was, in the later eighteenth and nineteenth centuries, used for brick making and a number of former clay pits survive around the edges of the village.



*The Church and lych gate c1910*



*Looking east along Bridge Street with Harvest House (left), and Brookside, Church View and Homeleigh (right) in the foreground. The majority of the houses to the east of this cluster are of mid nineteenth century or later date*

The medieval church and its two large mansions, Kelsale Manor and The Old Manor House, occupy the high ground just to the north of the village's historic core. The church tower is the dominant village landmark. Cottages cluster around Bridge Street, Church Lane, and Denny's Lane on the low-lying ground below. Before the nineteenth century, development was largely limited to the western side of the Fromus with only a small cluster of older houses on its eastern bank close to the foot of Denny's Lane. Bridge Street - the village's principal thoroughfare - runs east-west through the centre of the village and has at its western end a medieval timber framed Guildhall.

A proportion of the historic cottages within the Conservation Area have been considerably altered in recent decades. Whilst still of pleasing appearance, these structures do not therefore all now merit inclusion within the inventory of structures which make a positive contribution to the character and significance of the Conservation Area.

The western edge of the historic settlement borders the grounds of Kelsale Court which is a large late eighteenth century former rectory which once stood in extensive grounds. A considerable portion of these grounds, including the house's walled gardens, were built over in the 1960s.

The point at which Low Road, Church Lane and Bridge Street converge can be seen as the centre of Kelsale and it is from this point that the settlement radiates to the north, south and east. Around this junction the area is open; a feeling enhanced by the existence of the Low Road car park to the south west of the junction, and the private garden to Bell House and playing fields to the west.



*The Old Guildhall, Trust Cottage and former Smithy on Low Road; a memorable group of historic buildings close to the entrance to the Conservation Area*

Further east along Bridge Street, a number of prominent gables located close to the road create a feeling of enclosure; an effect which is enhanced by the presence of a couple of three storey structures close to the road. Properties along Bridge Street tend to be located close to the road, or are set back behind modest front gardens. There is generally a lack of vegetation and the topography here is predominantly flat.

The buildings along Bridge Street are diverse in density, stature and architectural quality, ranging from rendered storey-and-a-half cottages to the imposing and distinguished form of The Old



*Denny's Lane looking south towards Bridge Street*



*Early nineteenth century cottages on Denny's Lane photographed c1910*

Guildhall and neighbouring Social Club. While there is some modern development to the north side of Bridge Street and the scaling is unsympathetic, these properties are set back from the road and partly screened by hedging.



*Denny's Lane looking south*

Heading north along Denny's Lane the character becomes more intimate, properties (to the west side of the road) are modestly scaled and regular in appearance; their flat frontages helping to create and focus a strong sight line to the north. Opposite are a mixed hedge and several fine trees which provide a beneficial green character. At this point the land rises fairly sharply towards the church, and the area becomes more open, with the magnificent lych gate and 'green screen' provided by mature trees and hedging to the churchyard combining to form an attractive termination to the north end of Denny's Lane.

Within the churchyard are attractive paths leading north-east and north-west towards The Old Manor House (formerly Church Farm) and Kelsale Manor (formerly Manor Farm) respectively. The grounds around Kelsale Manor have an intimate and wooded feel, created largely by the number of mature trees and hedges, and by the rising land to the south of Tiggins Lane. The area around The Old Manor House is open and slopes gently to the south (towards Bridge Street and Butchers Road). A 1905 auction catalogue for the property praises the fine views available from the house over this land.

Heading south along Church Lane, the land slopes down and the character is one of low

density, with tall hedges, occasional mature trees and to the east, Hill House a distinguished rendered former farmhouse in substantial gardens. To the west side is Church Close, a mid-twentieth century development of fourteen two storey houses and chalet bungalows, all located within large plots of land which were formerly the gardens of Kelsale Court. Church Close has an understated and leafy quality to it.

To the east of Low Road, directly south of the centre of the village, are allotments which help preserve the rural setting of the village and provide a valuable village amenity.



*In the Churchyard*

In the mid twentieth century wheat, barley, beans, peas and root crops were grown in the village, which also had considerable areas of pasture associated with dairy farming. The fields just south of the village core were created in the early nineteenth century, but a number of these have since been combined. One relatively small field, which is still enclosed by hedges, survives directly behind the houses on the southern side of Bridge Street. This attractive enclosure forms an important part of the setting of these buildings.

A commercial vineyard established within the grounds of The Old Manor House in 1967, was reputedly the first in Suffolk for many hundreds of years.

### ***The Setting of the Conservation Area***

Surrounding the Conservation Area to the north-west, north, east and south east are open fields which make a strong positive contribution to its character and setting.

To the west and south-west of the village at the junction of Main Road (B1121) and Rosemary Lane and between Main Road and Low Road, are pockets of twentieth century housing. The Rosemary Lane houses are visually separated from the village by trees and playing fields and therefore do not detract from the setting of the historic core of the village.



*Mid-twentieth century housing on the western side of Low Road.*

The mid twentieth century houses south of Bridge Street, between Low Road and Main Road, however are much more apparent on approach to the village from Low Road. While this group of houses are located outside the Conservation Area, the mix of single storey and two storey semi-detached form appears to have been carefully considered, and their deep front gardens means that they sit back some distance from Low Road. Curlew Green, a dispersed hamlet to the north west of Kelsale on the western side of the B1121, contains the only other significant group of listed buildings within the parish.

The western boundary of the Conservation Area is marked by the B1121, and within the Conservation Area are the leafy grounds of the grade II listed Kelsale Court and grade II\* listed Manor House. The surviving open fields on the eastern side of the B1121 between Rosemary Lane and Curlew Green (outside of the Conservation Area) make an important contribution to the setting of these listed buildings, and to the setting of the listed buildings at Curlew Green itself.

Further to the south west of the village is the parkland of the former Carlton Hall, a distinguished classical mansion formerly belonging to the Fuller and Garrett families, which was largely demolished after a fire c1941. The core of its historically and aesthetically significant park, which is shown on Joseph Hodkinson's map of 1783, still, however, survives in a reasonably intact state and forms a fine setting for the fine grade I listed medieval parish church which stands within it. Carlton Hall Park is identified within East Suffolk (Suffolk Coastal) District's Policy SP6 as one needing special protection for its historic and aesthetic interest.



*Carlton Hall, now demolished and rebuilt, from a c1918 postcard*

A small number of cottages with restrained gothic detailing, which once formed part of the Carlton Hall estate, also survive in the area (although there are none within the Conservation Area). The Carlton Park Industrial Estate and Ronald's Lane depot now occupy part of the former park of Carlton Hall bordering the B1121. Suburban housing was constructed along Carlton Road after WWII.

To the immediate south of the Conservation Area on Low Road is the site of an early nineteenth century commercial nursery surrounding the grade II listed Garden House. Whilst the nursery is no longer in operation much of the nursery has survived free from development.



*The village from the south east with the parish church and Old School House in the distance. In the foreground is The Old Forge*

On the rising ground to the south east and east of the village between Lowes Hill and Clayhills Road are open undulating corn fields from which it is possible to get distant glimpses of the church tower. Closer to the village where Butcher's Road and Lowes Hill merge into Bridge Street are small clusters of trees. The large open field to the south of the junction of Lowes Hill and Bridge Street adjoining The Old Forge plays a crucial role in the setting of the village and provides picturesque views of the church and Old Manor House.

To the north and north east of the Conservation Area between Tiggins Lane and Main Road, and between Tiggins Lane and Butcher's Road are further open fields and areas of woodland which make an important contribution to the setting of the grade II listed Old Manor House, grade II\* listed Manor House, and grade I listed parish church all of which stand within the Conservation Area.



*Looking north from the gardens of The Old Manor House at the northern boundary of the Conservation Area between Tiggins Lane and Butcher's Road.*

Further north beyond the Conservation Area is Simpsons Fromus Valley Reserve: twenty seven acres of ancient woodland, ponds, and meadow which were purchased by The Suffolk Flora Trust in 2005, and which once formed part of a medieval deer park.

Kelsale Hall (damaged by fire February 2017) is located approximately a mile to the north west of the centre of the village. This substantial house stands to the immediate north west of the A12 within early nineteenth century parkland. Opposite on the south eastern side of the A12 are the leafy grounds of Kelsale Place which were laid out in the later nineteenth century.



*Looking west across the open fields to the east of the Conservation Area from Lowes Hill towards the woodland surrounding the village.*



*Church Lane looking south with Hill House to the left*

### ***History and Archaeology***

Comparatively few significant archaeological finds are recorded within the County Historic Environment Record for the parish. A Neolithic polished stone axe was found in the grounds of The Old Manor House c1970, and a further axe from the same period at Rogman Farm c1969. One, possibly Palaeolithic stone tool, has also been found within the parish, and occasional finds of scattered fragments of Romano-British pottery have also been recorded. In the early nineteenth century, a hoard of Roman coins was found close to the village. Medieval pottery finds were also identified within the moated enclosure of The Old Manor House during 2007 building works associated with the conversion of a former cart shed.

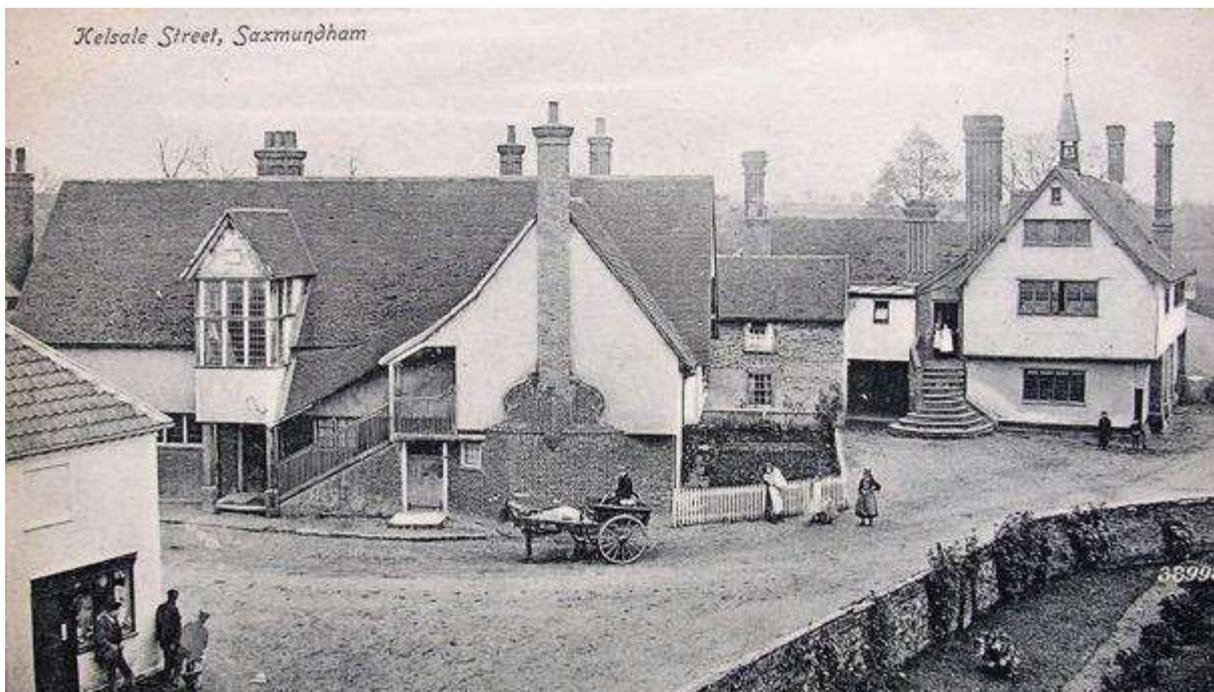
The parish sits on generally clay soil, with the valley of the River Fromus running broadly north-south through it. The area is characterised by a high degree of pre-18<sup>th</sup> century landscape, as shown in the Suffolk Historic Landscape Characterisation data. Comparatively few significant archaeological finds are recorded within the County Historic Environment Record for the parish, but likely because there has been little systematic investigation. There is a background low level of finds from all periods from the Prehistoric onwards, including an Anglo-Saxon gold tremissis. On the higher ground, there is an undated ring ditch and scatter of Roman pottery east of the railway line, and an undated enclosure west of the A12.

The village is mentioned in the Domesday Book, and the right to hold a market was first granted in 1086 almost two centuries before Saxmundham was to gain the same privilege. A settlement of some substance must therefore have existed here in the early medieval period. The grade one listed parish church of St Mary and St Peter contains the earliest identified built fabric within the village, dating from the twelfth century. Elements of this may however, be reused, for the church was substantially rebuilt in the late fourteenth or early fifteenth century. There are several foci of settlement around the historic greens within the parish (East, Hams, North, Carlton), including moated sites. There are the two churches of Kelsale and Carlton, and chapel recorded on the 1839 tithe map, at East Green, associated with a scatter of rubble and mortar.



*Methodist Chapel, Bridge Street c1905*

The earliest identified secular building within the Conservation Area is the Old Guildhall which contains fabric of probably late fifteenth century date. The Old Guildhall derives its name from the Guild or Fraternity of St John the Baptist which appears to have flourished in the village from the early fifteenth century. More than half of the wills of Kelsale people proved between 1439 (the earliest surviving) and 1539 mention this Guild. The Guild is recorded as owning at least 40 acres of land in the surrounding area in 1490, a remarkably large holding given the average size of farms of the period.



*Kelsale Social Club, The Old Guildhall and Corner Cottage c1910. Richard Norman Shaw's bellcote on the Guildhall roof has since been removed and the porch of the Social Club has lost some of its pargetted decoration*

In the Middle Ages the Manor of Kelsale belonged to the Dukes of Norfolk who had a deer park which was located to the immediate north of Kelsale Hall and Parkgate Farm (outside the Conservation Area). Kelsale Lodge (located within the deer park) may possibly have had its origins as a hunting lodge associated with this park. The park retains a substantial man-made pond several hundred metres long which was used for the production of fresh water fish. The deer park probably ceased to be managed as parkland in the seventeenth century.

The sixteenth and early seventeenth centuries appear to have been a period of increasing prosperity, for a significant number of timber framed dwellings survive from this period. Most of these are isolated farmsteads, although parts of Old Rectory Cottage, The Old Manor House, Carlton Hall and park and the rear wing of Bell House within the village date from this period. Very little building appears to have occurred within the village during the eighteenth century, although the pace of change accelerated during the agricultural boom years of the Napoleonic Wars (1803-1815).

Kelsale Court, built as a rectory for a descendant of Lancelot 'Capability' Brown, and Bell House, which was largely rebuilt for the prosperous merchant Samuel Clouting, are the most notable village buildings of the early nineteenth century. A statue of Clouting, a prominent local benefactor, stands within the church.



*Now altered houses at the corner of Bridge Street and Church Lane from an Edwardian postcard. The former Six Bells Inn immediately behind Bell House has been demolished*

In the early modern period agricultural production in the Kelsale area concentrated on barley growing with some oats, hemp, and peas. Horse breeding, pig keeping, and dairy farming were also relatively common. East Green, the last significant area of open land in the parish, was enclosed in 1854.



*Memorial to Samuel Clouting, local benefactor and builder of Bell House. The statue is by Thomas Thurlow*

In the nineteenth century there were a relatively large number of mansions in the parish, but no single landed family had a dominant influence. The Fuller family owned Carlton Hall and other properties but by the 1840s these were rented out; a member of the Vanneck family of Heveningham occupying Carlton Hall. They later sold the Hall to a branch of the Garrett family of Leiston. The Lords of the Manor remained the Bence family of Thorington, to whom the Reverend Brown, builder of Kelsale Court, was related. The largest single land holding within the centre of the village in the nineteenth century was, however, Church Farm (now The Old Manor House) which was broken up into lots for auction in 1905.

On Low Road is Waveney Cottage, a now much altered single storey cottage which was built by John Sillett, author of *'A New Practical System of Fork and Spade Husbandry'* (1850). Its design was exhibited at the Great Exhibition of 1851 where it was described as a 'ground floor cottage'. Sillett left Kelsale in the early 1830s to set up in business in London, but after a string of financial disasters he returned to Kelsale c1850 to set up a small holding centred on what later became Waveney Cottage. He also wrote on *'How to Keep a Cow and a Pig upon an Acre of Land'*.

A number of former clay pits associated with brick making are marked on historic Ordnance Survey maps, including one south of The Old Manor House on Bridge Street which is now planted with trees, and two on Tiggins Lane, to the north of the settlement. Two of these fall within the boundary of the Conservation Area. An 1865 directory records two brick making establishments within the village, as well as two builders. Brickmaking in the parish declined in the later nineteenth century.

Three windmills and a steam mill existed in the parish in the late nineteenth century. The base of Harvey's Mill survives as a cottage, whilst the impressive Skoulding's Mill of 1856 is also now a dwelling. An extensive nursery in the management of the Rickards family existed in the 1860s and 1870s. In 1878 this included an orchard of around eighty trees located close to The Garden House. The Rickards were forced in 1878 to sell following a Court of Chancery dispute but remained in Kelsale. John Rickards becoming manager of a local agricultural implement manufacturers.

The Denny family, once prominent local builders, contributed much to the present appearance of the village, including the building of the Primitive Methodist Chapel on Bridge Street.

In the late nineteenth century, thanks largely to the drive and generosity of the Reverend

George Irvine Davies MA (1821-1894) who was rector here between 1868 and 1894, two nationally important architects were employed within the parish, namely Richard Norman Shaw (1831-1912) and his former assistant Edward Prior (1857-1932). Shaw worked on both the Old Guildhall and the parish church, whilst Prior designed the Social Club (formerly the Church House Club), and lych gate, and also again restored the Church. The lych gate was built as a memorial to Davies' Sicilian born wife Elizabeth Pauline. Davies also paid for the building of the Social Club.



*Detail of a c1900 postcard of the Guildhall and Club, at first sight unchanged, but Shaw's bellcote and steps have now gone, and the windows of the Georgian cottage behind have been radically altered*

Kelsale's vicars were amongst the most active of the local gentry in the nineteenth century; the Bence family of Thorrington Hall who were Lords of the Manor living some distance away, and the attentions of the Garrett family and their successors at Carlton Hall being focused elsewhere. The Davies family do not appear to have resided at the Rectory often, with services being left in the hands of a curate. Indeed, they do not appear often in English census returns; George and Elizabeth's two eldest children were both born abroad, and The Reverend George's father, whilst rector of Llanthetty in Powys, actually lived in Boulogne.



*Detail of the Kelsale cum Carlton tithe map showing the village of Kelsale in 1839. This annotated copy of the map is preserved within the parish council archives.*

*Reproduced with the kind consent of Kelsale cum Carlton Parish Council*



Detail of the 1<sup>st</sup> Edition Ordnance Survey (1884) showing the historic core of Kelsale

The historic village layout and pattern of buildings, routes and gardens are still largely evident today. Key changes apparent in looking at historic mapping include the loss of traditional uses such as the smithy, the Inn, the Chapel and the school; and the infill of some garden plots with new dwellings.



*Kelsale Court c1950*

The twentieth century has brought with it some suburban growth fuelled by the close proximity of Saxmundham. The number of shops and workshops within the village declined dramatically after World War Two and the Eight Bells public house on Church Lane (now Bell House) closed in 1987. The number of farms within the parish has also fallen dramatically, and today many of the village's residents are commuters.



*Kelsale Place a notable example of a late nineteenth century villa which stands to the North West of the village (and outside the Conservation Area)*

Relatively few of the older houses in the centre of the village have been demolished. The former Six Bells Inn at the bottom of Church Lane on the eastern side, was however, destroyed after World War Two. The extensive walled garden of Kelsale Court was lost around the same time for a housing development.

### ***Traditional Building Materials, Details and Colours***

In terms of material use and detailing, Kelsale is like many other conservation areas in that its building stock has developed over many centuries and consequently the materials used are varied and reflect what was available and affordable. The highest quality materials, such as stone, flint, or white brick are reserved for the structures with the highest status, namely the church, Bell House, Kelsale Court, and also the Methodist Chapel and neighbouring cottages on Bridge Street.



*Painted Render, Plain Tile and Decorative Brick*

Given the existence of clay pits in Kelsale the use of red brick is surprisingly lacking, although Nos. 3 to 8 Denny's Lane are notable exceptions (and were very possibly constructed from locally dug and fired bricks). Gault rather than red brick was used for high status façades as at Bell House on Church Lane and Kelsale Court.



*Black glazed pantiles*

Elsewhere, painted render elevations of varying height and prominence dominate, and typically roofing materials tend to be red or black glazed pan tiles, with some use made of plain tiles and slate. Even the parish church was rendered before its late nineteenth century restoration by Edward Prior.

Detailing to the buildings in Kelsale varies from the extremely competent knapped flint evident to the church, to the innovative oak lych gate, to the architecturally imaginative Old Guildhall (later fifteenth century timber framed core) and The Social Club. While there exist a high number of vernacular structures in Kelsale, there is also a surprisingly high quantity of finely designed structures, some by nationally significant architects.

The village's traditional shop fronts have disappeared as the shops themselves have been converted into dwellings.



*Red brick, render, plain tiles, pantiles, white brick and slate can all be seen in this one view over the village*

### ***Street Materials and Furniture***

The special quality of a Conservation Area is a fragile and often subtle one; while villages and towns must adapt to suit changing demands, incremental change can often have a negative cumulative effect. Change can take the form of large scale developments, but often smaller and apparently insignificant interventions can impact a Conservation Area. While street furniture - often taking the form of direction and information signs, street lighting, pavement treatments, litter bins, benches and so on - is often necessary to advise, protect and enhance certain areas, it is also important to consider the justification behind its provision, particularly in the context of an important streetscape, view, building or landscape.

Historic or carefully designed and placed street furniture can have a positive impact on an area. Village signs are usually thoughtfully designed and detailed, often containing a scene or object of relevance to the settlement. In Kelsale however the village sign is located outside the Conservation Area boundary. Unusually, Kelsale does not possess the number of historic items of street furniture often found in settlements, such as signage, post boxes, mile posts, hand pumps, cast iron shop sign brackets, and so on. However, a recent enhancement within Kelsale has been the installation of a K6 telephone kiosk (containing a defibrillator) to the north side of Bridge Street to the west of the junction with Church Lane. Within several other conservation areas in the district such features are either nationally or locally listed and are widely seen as a familiar and historic feature of street furniture that makes a positive contribution to a conservation area.

In common with several villages in the Suffolk Coastal district, pavements are largely lacking from Kelsale, as are concrete kerbs and street lighting, which helps retain a rural and largely unaltered streetscape. However, isolated examples of street lighting can be found around the junction of Bridge Street and Low Road and the visual incongruity of these must be considered against the public benefit provided by them. While it is acknowledged that certain items of street furniture are necessary for public safety or information, the number and siting of these need careful consideration so that safety, function and aesthetics are viewed together.



*Street furniture close to listed buildings on Low Road, illustrating the need for careful positioning of such items*



*A K6 telephone kiosk to the north side of the junction of Church Lane and Low Road. Installed 2015 and used to house a defibrillator*



*Plastic bollards, verge erosion and speed restriction signage*

The plastic reflective bollards, located to the north side of Bridge Street, in conjunction with a 30 mph sign, greatly detract from the visual quality of the simple grass verge which suffers erosion due to parked vehicles.

Parking appears to not be deterred as a result of them being in situ (which suggests a certain level of redundancy), and therefore where safety and public amenity would not be compromised, removal of such items should be considered.



*Speed restriction signs and the lack of formal pavements and kerbs to the eastern end of Bridge Street*

The need for speed limit signs is self-evident, and those to the eastern end of Bridge Street are obviously a necessary item of street furniture, and (assuming they are effective) are visually preferable to speed calming measures such as flashing signage, painted road markings, restricted road widths, speed bumps and changes in road surface. An additional 30 mph sign exists further west along Bridge Street, despite there being no alteration of speed limit, and this demonstrates that care should be taken to ensure that an over-use or repetition of signage does not occur. Where items of street furniture can be identified as being superfluous they should, in consultation with the Highways Department, be removed.

On Bridge Street, the character of the road to the west of the bridge differs markedly from that to the east; the latter having uncontained grass verges and boundary walls abutting the road rather than formal pavements or kerbs.



*Concrete kerbs and pavements on Church Close*

Church Close, located within the heart of the Conservation Area, is a development of fourteen residential units constructed during the later twentieth century. The character of this area differs noticeably to the rest of the Conservation Area, and this is in some part due to the existence of raised pavements and concrete kerbs.



*The attractive, rural and understated quality of Church Lane is enhanced by its grass verges and a lack of kerbs, road markings and street furniture*

The hardening of an area through the introduction of pavements and kerbs is subtle but evident, and where possible grass verges without raised kerbs should be retained to avoid creating a suburban character.



*The Low Road car park, looking north towards Bridge Street and Church Lane*

The Low Road car park is a large and centrally located open space within the heart of the settlement, and consequently the treatment of the parking surface and perimeter could potentially have a significant impact on the character of the area and the setting of several listed buildings. At the time of writing (2017) the car park has a surface of loose stone chippings bordered by grass verges and banks, informal groups of trees and a simple post and rail timber fence. Consequently, this large open space is less obtrusive than it might otherwise be. However, the location of a street light and a collection of bins to the perimeter, and further bins within the parking area, have done little to enhance this prominent space.

While there are occasional examples of street lighting within Kelsale, the visual impact of these items is reasonably modest, and the light pollution created is limited. This helps the streets retain a historic and uncluttered character. However, one light, fixed to the first floor corner of the Grade II listed Old Guildhall is visually detrimental to both the building to which it is attached, and a prominent road junction within the Conservation Area. Thought should be given to the removal of this item and, if justified, replacement with something freestanding and located away from the designated heritage asset.



*The varied use of surface materials within a small public space*

Pavements within the Conservation Area tend to be of standard appearance – raised concrete kerbs with a tarmac surface. This

uniformity helps such features appear less intrusive and it is therefore important that the use of differing materials in a small or confined area is restricted to help minimise their visual impact.



*Telegraph pole, street light and associated cables, Bridge Street*

A notable characteristic within the Conservation Area is the almost total lack of line painting to the roads. Unless parking is a problem, then yellow restriction lines are best avoided and the introduction of such features should only be considered if a problem exists and which intervention could minimise or remove.

Telegraph poles and overhead cables are features commonly found in both urban and rural settings. Unless the number of poles and cables is high then such features rarely detract from the special character of a Conservation Area.



*Memorial bench to the west of the lych gate to St. Peter's Church*

Memorial benches add local interest and if thoughtfully placed provide an excellent place to rest and appreciate a view. The location of such items should influence the design and detailing of such benches, so that they are appropriate to their location, particularly when near nationally and locally designated heritage assets.



*The important contribution made by iron railings and gates*

Items such as nineteenth century iron railings and gates are often finely designed and detailed, and their retention is important not only for the contribution they make to the streetscape but also for the setting of the structure or land they enclose.



*Concrete posts and iron guard rail on Tiggins Lane, providing a safety barrier between the road and stream*

Other railings, of mid twentieth century date, have a more utilitarian appearance but usefully guard the public from a ditch or watercourse. The retention and maintenance of these low-key features is important on safety grounds. While not intrinsically of historic merit, if replaced any future item should adopt the low-key appearance and simplicity of design as the extant items.

### ***The Contribution made by Green Spaces and Trees***

Within the confines of the Kelsale Conservation Area are the remnants of at least two significant designed landscapes. The first is that of Kelsale Court; a substantial and architecturally distinguished grade II listed former rectory dating mostly from the early nineteenth century and built by the Reverend Lancelot Robert Brown, grandson of the esteemed landscape architect Lancelot 'Capability' Brown. The second is that of The Old Manor House; a grade II listed late sixteenth or early seventeenth century house, located close to the church, and skilfully remodelled c1906 and with contemporary formal gardens by Captain Algernon Winter Rose MC (1885-1918).



*A field to the south of houses on Bridge Street looking north*

The landscape surrounding Kelsale Court is located between the core of the village and the B1121 and once contained an extensive walled garden, lawns, woodland, and greenhouses. The eastern part of this designed landscape was developed in the 1960s to form Church Close, and c1973 the southern most section of the park was separated off to become the playing fields which replaced the original recreation ground of 1926. Although the historic parkland surrounding Kelsale Court has been seriously eroded, this designed landscape and the adjoining playing fields still form significant green spaces within the Conservation Area. In 1962 the park (prior to the development of Church Close and the playing fields) was designated with a Tree Preservation Order (TPO/44) covering the entire site boundary and the description schedule notes the park as including “...several beech, oak, lime and Scots pine and other species standing in the area of approximately 14.16 acres...”.



*Trees to the north boundary of the playing field / to the south of Kelsale Court, and protected by Tree Preservation Order TPO/44*



*Scots pine to the junction of Church Lane and Church Close and protected by TPO/44*

This TPO would benefit from being updated to take account of the development of Church Close, the subdivision of the landscape to the south to form the playing fields, as well as the inevitable loss of trees in the long period since the tree preservation order was placed.

At the north-eastern boundary of the Conservation Area are the grounds of The Old Manor House; the formal gardens were laid out in the Edwardian period to the designs of

Captain Algernon Winter Rose, a talented young architect who was championed by both Gertrude Jekyll and Lawrence Weaver of *Country Life*, but who tragically died in 1918 aged 33. In 1912 *The Builder* tipped him to be the likely successor to Richard Norman Shaw the foremost country house architect of his day.



*A line of trees and a separate cluster surrounding the former pit to the south of The Old Manor House*

The quality of Winter Rose's work is now being recognised - his garden structures at Upton House Cambridge, for example, receiving statutory protection in 2014. The wider landscape surrounding the house may contain important specimen trees.



*Gardens of The Old Manor House*

To the south of The Old Manor House and The Vineyard to the east is a memorable line of mature trees curving around the edge of a nineteenth century former clay pit. Further mature trees line the south-eastern boundary of the field, and both the approach drives to The Manor House, and The Vineyard are flanked by impressive lines of trees.

From the gardens of the Manor House there are good views over the open fields to the north which frame the Conservation Area.

To the south west corner of the landscape associated with The Old Manor House is a development of four twentieth century houses known as The Vines. Although the area is not significant in terms of being an open or green space, located within the development are five trees protected by a Tree Preservation Order (TPO/90).

The Order, designated in 1969, lists three walnut trees, a lime, and a horse chestnut. Also included on the Order is a separate group of trees, to the south west of the site and bordering Dennys Lane, which includes four horse chestnuts, three limes and one laburnum.



*The parish church from the south showing some of the trees found within the churchyard*

To the north-west of the village, along Tiggins Lane, is a dense belt of trees which visually separates the grounds of Kelsale Court and Kelsale Manor. These tree belts give Tiggins Lane an enclosed woodland character and form a critical part of the setting of the listed buildings in the immediate area.



*Tree lined path to the north of the church*

Further tree belts are located to the north and west of the churchyard and The Old Manor House, and within these are footpaths which are an important public amenity.

To the south-west and south-east of the church are two separate grassed areas which have been identified as important green spaces. Not only do they represent desirable open amenity land, but these two areas contribute positively to the immediate setting of the church, The Old School House, and the northern end of Denny's Lane.

The churchyard is also an important green space, containing numerous specimen trees as well as informal clusters and planned lines of trees. It is managed as a wildlife habitat.



*A formal group of monuments enclosed by an informal mix of mature trees, shrubs and areas of grass*

The footpath from the lych gate to the church, and also the paths radiating from the church porch to the north-west and south-west are also tree lined, as is the path to the north of the church which runs east-west. The number of trees lining paths and the number of single yews and other notable trees makes for a very special feeling within the churchyard, subdividing outdoor spaces, enclosing others, and adding a degree of planned formality to the area. Consequently, these trees are particularly important to the setting of the grade I listed building.

Within the Conservation Area there are several clusters of largely self-sown trees, often bordering an open space or private garden. Such clusters of trees may contain important examples. The north and west boundary of the car park is an example of this, and demonstrates clearly the beneficial effect such groups of trees can have in softening an otherwise open and prominent area of hard landscaping.



*A mature yew tree within the churchyard*

To the south east of the houses located to the south side of Bridge Street is an open green space, important not only to the properties that back onto it, but also in wider views of the southern boundary of the Conservation Area.



*An informal group of trees to the north and west sides of the car park, helping greatly to soften the impact of the hard landscaping*



*Looking east over the allotment gardens*

On the eastern side of Low Road at the southern edge of the Conservation Area is a large area of allotment gardens which are shown on the 1904 1:2,500 Ordnance Survey map. The allotments are likely early 19<sup>th</sup> century in origin and are an early example of this important local cultural tradition. The allotments are separated from Low Row by a dense leafy hedge row within which grow wind-sown native trees. Both allotments and hedge make an important contribution to the rural setting of the village when approached from the south. The allotments and the small wooded area to their south also form an important part of the setting of the grade II

listed early nineteenth century Garden House to the immediate south. From the allotments there are also notable views over the fields to the east.



*Looking south on Low Road*

To the north east of the allotments is a small meadow which forms an important part of the setting of a number of listed buildings including the Guild Hall and Kelsale Club. This meadow is shown in its present form on the 1839 tithe map. Both the allotments and meadow form an important riparian habitat and wildlife corridor along the River Fromus and contribute importantly to the village character.



*Looking east from within the allotments*

### ***Key Views***

Within the Conservation Area views tend to be confined within the settlement owing to the rising valley sides of the River Fromus to the north and south. Views also vary considerably in length and focus; long views tend to be along roads whereas shorter vistas are glimpsed between houses and structures or in confined areas.

The long and gently curving view east along Bridge Street is a particularly noteworthy and attractive rural scene, as is the view west towards the chapel and beyond, with its variety of buildings and varied roof forms.

Also significant is the view north along Denny's Lane terminating at the lych gate, and the reverse view from the vantage point of the lych gate looking south along Denny's Lane towards Bridge Street. South west along Church Lane are views that take in clusters of historic buildings and some significant individual or clustered groups of trees.



*Bridge Street looking west towards the Methodist Chapel*



*View looking north along Denny's Lane towards the church*



*A long view within the heart of the Conservation Area. Looking south along Church Lane*

At the southern end of Denny's Lane are short but worthwhile views looking south west over the bridge which are terminated by a varied group of picturesque dwellings.

The churchyard represents the highest ground within the Conservation Area, and consequently the church tower is a prominent focal point. It can also be glimpsed above other structures throughout the settlement where breaks in the streetscape or vegetation allow. The high ground of the churchyard

affords long and varied views of Kelsale and the wider countryside, and attractive views can be had across open farmland to the north. Within the churchyard are several tree-lined paths, which provide short and focussed views of the church, monuments and glimpsed views of landscape and structures beyond.



*The footpath from the churchyard looking west towards Tiggins Lane*

To the north-west corner of the churchyard is a public footpath that descends down to the lower lying Tiggins Lane. The feeling of this path and view is informal, confined, and enclosed. It is an unusual view in the context of the Conservation Area as it is devoid of structures, hard landscaping or street furniture.



*View looking north from the lych gate towards the church*



*The church tower glimpsed from the corner of Low Road and Bridge Street*

To the north, across the churchyard extension area, are wide views across arable land and towards the countryside bordering the Conservation Area, as the enclosed nature of the north side of the churchyard opens up into wide rolling countryside.

The most expansive views within the core of the village are found around the staggered crossroad junction of Church Lane, Low Road, and Bridge Street. Here, owing to the car park to the south, private gardens, and the adjacent playing field to the north, the area feels open. A group of notable and predominantly listed buildings around the junction means there is considerable variety and quality to be seen.



*View looking north from the churchyard extension area to open countryside*

The buildings clustered around three sides of the junction are generally taller in stature and of greater mass than is found elsewhere in the Conservation Area and the resultant feeling, particularly when looking east along Bridge Street, is one of enclosure and the dominant bulk of buildings.

To the south west corner of the Conservation Area is the playing field, and within this space

views of the settlement to the east and Kelsale Court to the north east are found. Further north, along the B1121, views into the designed landscape and approach drive to Kelsale Court can be observed, including glimpses of the bridge within the park.



*View looking along Tiggins Lane*

Intimate and focussed views are found along Tiggins Lane, where the high number of trees with their interlinking canopies overhanging the road provides short and attractive vistas.



*View from Bridge Street looking north towards The Old Manor House*

Private gardens and open fields provide views away from the streetscape and across the open land. Of particular note is the view from the eastern end of Bridge Street looking north and north-west, where the church tower, The Old Manor House and its landscape provide memorable termination points in long and open vistas.

#### 4. Structures and Designed Landscapes Which Make a Positive Contribution to the Conservation Area

The survey work for this section was undertaken from the public realm and supplemented from readily available published material. It does not therefore claim to be an exhaustive survey and other structures of significance, not readily visible from footpaths and roads may exist, and should be included when more detailed information becomes available.

##### Bridge Street (north side)

Structures in Bridge Street are listed in east to west order.



*Defibrillator Unit, Bridge Street*

*Defibrillator Unit, Bridge Street* A mid twentieth century K6 telephone kiosk installed in its present location c2015 to house a defibrillator. The exterior of the kiosk, which was constructed to a design by Sir Giles Gilbert Scott, remains unchanged. This type of

box was made between 1936 and 1968. The kiosk is prominent in views along Bridge Street and views north along Low Road.



*Nos.1-3 (cons) Bridge Street*

*Nos.1-3 (cons) Bridge Street* Three small cottages of uncertain origins. The terrace is illustrated as two, rather than three dwellings on Ordnance Survey maps dating from the early twentieth century, and was possibly remodelled shortly after World War One. It has however, a steeply pitched roof reminiscent of a type normally associated with early eighteenth, or earlier, buildings and within the attics there are reputedly remnants of a timber framed structure. The boarded doors and tall narrow ground floor windows are probably of c1920 date. The other window frames were until recently delicate c1920 metal casements, but these have been replaced. Red clay pan tile roof covering, with Velux rooflight inserted. External walls are rendered. Red pan tile roof with one surviving ridge stack at the western end. Largely blind eastern return elevation which is a single bay wide.



*Nos.4 & 5 Bridge Street*

*Nos.4 & 5 Bridge Street* A semi-detached pair of cottages set back from the road and partially behind Nos.1-3. Both houses are shown on the 1884 1:2,500 Ordnance Survey map, although the western cottage (No.4) appears to have been formed from two smaller dwellings in the mid-twentieth century. A building of this approximate form is also shown on the 1840 tithe map. No.4 is taller than its eastern neighbour and has a rendered façade with late twentieth century small-pane casement windows. It has a late twentieth century red pan tile roof with solar panels, and at its eastern end is a red brick chimney stack. No.5 is a small rendered cottage with a red pan tile roof. It has a symmetrical two storey south front facing Bridge Street, with a central boarded door and small pane casement windows. Part of a picturesque group with Bridge House and Harvest House.



*Bridge House, Bridge Street*

The eastern elevation has a jettied first floor section at the southern end below a catslide roof, with a single casement window to each floor. Gabled dormer with bargeboards to north. The western elevation has a boarded front door and two casement windows within the older southern section. The lower, more recent, section has a later twentieth century flat roofed dormer. Bridge house forms part of a picturesque group with the adjoining houses to the east and west. Red brick boundary wall to Bridge Street forming a continuation of the Bridge's parapet and returning along the western boundary of the property.



*Bridge House, No.6 Bridge Street, the bridge, and Harvest House*

*Bridge House, No.6 Bridge Street and boundary wall to Bridge Street* A detached dwelling which is possibly partially of later seventeenth or early eighteenth century date, and was extended to the north in the later twentieth century. It stands at a right-angle to Bridge Street, on the western side of the bridge. The original building is rendered, with a steeply pitched red pan tile roof and is of two storeys with attics.



*Road Bridge and boundary wall to Bridge House, Bridge Street*

*Road Bridge and retaining walls, Bridge Street* An attractive arched red brick road bridge over a watercourse which is probably of mid to late nineteenth century date. The bridge appears to be that shown on the 1884 1:2,500 Ordnance Survey map. It has considerable group value with the adjoining houses on Bridge Street. (See Bridge House, Bridge Street for attached wall to the west).



*Harvest House, Bridge Street*

*Harvest House, No.7 Bridge Street and garden wall to Denny's Lane.* A one-and-a-half storey cottage which stands on the western corner of Denny's Lane. Possibly of early to mid-eighteenth century date and reputedly retaining some timber framing. Harvest House is shown as a pair of cottages on the 1904 1:2,500 Ordnance Survey map and on that of 1927. It was in use as a house and Post Office by 1975 but is now a single dwelling. Red pantile roof, rendered and painted external walls, and a red brick ridge stack. The windows are a mixture of later nineteenth century plate-glass sashes and twentieth century casements. In the centre of the Bridge Street elevation is a dormer window lighting the attics. The entrance door is set within the western return gable and has shallow twentieth century gabled wooden porch.



*Harvest House, Bridge Street*

Harvest House has an elevation to Denny's Lane of two bays, the left hand one being gabled with a first-floor window within the gable. Right hand bay lower with a dentilled eaves cornice. A windowless gabled elevation at the rear is visible from Denny's Lane, which rises to a substantial red brick stack. A key building in views looking south along Denny's Lane and east and west on Bridge Street.



*South Front of The Old Manor House*

*Old Manor House, Bridge Street (Grade II)* A substantial detached house standing close to the parish church, on a site which also contains a late medieval drainage moat. The house is set back a considerable distance from the road upon the crest of a gently sloping hill. Fragments of thirteenth and fourteenth century pottery were found here during excavations in 2009.

The late sixteenth or early seventeenth century structure formerly known as Church Farm was substantially enlarged and altered c1906 for Sir Harry and Dame Ellen Courthorpe-Munroe, whose London home was in Gloucester Terrace, Regents Park. Sir Harry, a highly successful barrister with a distinguished record of service to various Government bodies, died at The Old Manor House in 1951.



*The Old Manor House from the South West*



*The c1906 west wing of the Old Manor House*

The house consists of three intersecting wings at right-angles forming a U-shaped plan and is of two storeys with attics. The earlier parts are timber framed and plastered, with colour washed brick facade to south, and a plain tiled roof.



*East Front of the Old Manor House*

The four-bay southern façade is symmetrical, with gables to the slightly projecting outer bays. It has c1906 three-light casement windows with leaded glass, beneath flat brick arches, one central hipped dormer (again added c1906). In the centre of the façade is a doorway with a boarded door and a wide lean-to porch on timber columns with carved fascia boards. On the left-hand gable are the iron letters 'C' and 'M' for Courthorpe-Munroe.

The east wing retains eighteenth century casement windows and a good plank entrance door. The west wing was added in 1906, and has applied half-timbering to the first floor and two projecting first floor windows with dormers rising above. At its southern end is a full height canted bay with leaded lights which is capped by a gable. This c1906 work is

probably by Captain Algernon Winter Rose MC (1885-1918), a gifted young architect who died in the great Spanish flu epidemic of 1918 aged 33.



*Steps and bridge designed by Algernon Winter Rose c1906*

The entrance hall has an early twentieth century staircase with slatted balusters and some original panelling. The interior of the house was slightly altered in the 1960s when some 1906 fixtures and fittings were removed. A 1906 gabled porch was moved c2007 when minor alterations were carried out to the design of the architect Bruce Stuart.



*Bridge designed by A Winter Rose c1906, The Old Manor House a photo of c1912*

Algernon Winter Rose is documented as having designed the formal garden at The Old Manor House, adding a stone bridge and a curved stairway connecting the lawn and parkland which survive intact. An elegant oak bridge was also added over a section of the moat. Both features were illustrated by Gertrude Jekyll in her book on gardens for small country houses. A further circular garden feature to the east of the porch may also be by Winter Rose. The gardens remain

of considerable significance in their own right, this significance has been heightened since the recent loss of Rose's other documented Suffolk garden at Walberswick.

Picturesque recent water garden to east of the house. To the north-west of the house a small heated red brick garden pavilion with a plain tile roof has also been recently added. From this pavilion there are good views over the fields to the north of the house.



*Bridge designed by A Winter Rose c1906, The Old Manor House*

Bettley, J, and Pevsner, N, *The Buildings of England, Suffolk: East* (London, 2015) p.381. Blanchard G, *The Old Manor House, Kelsale A History* (private, 2017). Cass, S *Archaeological Monitoring Report: The Old Manor House Kelsale Cum Carlton (KCC 038)* (Ipswich: 2009). Both bridges are illustrated in Jekyll, G and Weaver Sir L, *Gardens for Small Country Houses* (London, 1912) p165-166. A c1906 photograph of the house during remodelling is reproduced in Neave, D, *A Third Look at Saxmundham and Area* (Halesworth, n.d) p76.



*The Moat, Old Manor House*

*The Vineyard, Bridge Street* A weatherboarded former apple store and cattle shed with a red pan tile roof, possibly originally of eighteenth century date and formerly thatched. Located just to the south east of The Old Manor House, it was converted to a dwelling to the designs of the pioneering modernist architect Anne Parker (Anne Edgerly) c1974-76 for her own use. South facing principal façade overlooking formal gardens with large plate glass windows. To the west a further rendered two storey range with a gabled single bay southern façade. Boarded doors and c1976 plate glass casement windows with thin mullions. This award-winning conversion, now known as 'The Vineyard', is mentioned in the latest volume of *The Buildings of England* for eastern Suffolk. Parker is perhaps now best known for her collaborations with the architect Erno Goldfinger. Very little of the original eighteenth century structure is now visible internally. Bettley, J, and Pevsner, N, *The Buildings of England, Suffolk: East* (London, 2015) p.381.

## Bridge Street (south side)



*Kelsale Social Club and Corner Cottage*

*Kelsale Social Club and Corner Cottage* (grade II) Social club with an adjoining former shop and dwelling in the Arts and Crafts vernacular style. Dated 1891 on the porch gable facing Bridge Street. Originally known as The Church House Club, it was built for the Reverend George Irving Davies (d1894) and designed by Edward Prior.

Prior described the work in a letter to his brother in March 1891 thus *'The Kelsale work, which I am doing for the Revd. Davies, consists of a Village Club, containing a billiard room, a smoking room, a library room, on the ground floor; over these a large mission room with an open roof, 61' x 21 ft., to seat about 200 ... (The mission room is) approached by an outside staircase & having an upper room adjoining the platform end with a separate stair. Connected is a caretaker's house containing two sitting rooms, a kitchen, and three bedrooms. The work is under £1,400, but these are country prices.'* (Pembroke College Library).

The building forms a key local landmark by virtue of its prominent position in the centre of the village; its historic use; its nationally eminent architect; and its distinguished design in the Arts and Crafts style.

Of two storeys, and built of red brick, with a rendered first floor, and a red plain tiled roof. It consists of two interlocking wings at right angles, both with overhanging first floors. The range fronting Low Road was constructed as two dwellings. Casement windows with

square leaded panes, the west gable with a large six-light first floor window with semi-circular arched transom over the two centre lights.

Facing north onto Bridge Street is a narrow gabled two storey porch, containing centrally opening boarded entrance doors, which are flanked by square section wooden columns on brick plinths. The columns support a large mullioned and transomed window with leaded lights at first floor level, whilst above, within the gable is the date 1891, which was formerly surrounded by restrained pargetted decoration. A flight of steps leads from the porch to a small overhanging first floor balcony, the roof swept over this stairway. The Bridge Street gable has an external stack set diamond-wise with brick consoles at first floor level.



*Corner Cottage*

The Social Club is joined to the 'The Old Guildhall' (see Low Road) by an earlier brick wing, part of Corner Cottage which was formerly the School Master's house/ Caretakers house. Together, these buildings, alongside The Old Guildhall, form a remarkably picturesque and attractive group that contributes very importantly to the village at its centre, and to the conservation area overall. Bettley, J, and Pevsner, N, *The Buildings of England, Suffolk: East* (London, 2015) p.380. Cook, MG *Edward Prior, Arts and Crafts Architect* (Marlborough, 2015) p68-69. Walker, L.B, *ES Prior 1852-1932* (London, 1978).



*Outbuildings to The Cottages, Bridge Street*

A picturesque single storey range of outbuildings with a red pantile roof, which is of nineteenth century date. Weatherboarded elevation to the Fromus, and cart entrances within the western elevation. Red brick gable end to north. A further lower red brick range is attached to the southern gable. The outbuildings are shown on the 1904 1:2,500 Ordnance Survey map.



*Brookside and Homeleigh, Bridge Street*

*Brookside and Homeleigh, Bridge Street* A likely early seventeenth century timber framed house which is now subdivided into two cottages. It had become two dwellings before the publication of the 1904 Ordnance Survey map. Rendered elevations with a steeply pitched roof with red pan tile covering. Brookside has a substantial two storey rear range and a large red brick external stack on its western gable.

On its Bridge Street frontage, there is a single six-light casement window on each floor that to the first floor having leaded lights. Its front door is set in a lean-to addition to the west abutting the end stack. It has a six-panelled

door set in a simple moulded frame. Exposed timber framing survives within. A studded partition survives at attic level within Homeleigh and very large chimneybreast and exposed beams at ground floor level.



*Church View, Bridge Street, from Denny's Lane*

*Church View, and boundary wall to Bridge Street* The earliest part of Church View may be of later seventeenth century date and stands directly opposite the entrance to Denny's Lane. Extended to the east c2011-2013. It is rendered with a red pan tile roof and c2013 casement windows with mullions and transoms. The western ground floor and first floor openings are smaller than those shown on c1900 photographs. Central boarded door beneath small lead roofed canopy supported on curved brackets. Again, early twentieth century photographs show a simple wooden classical doorcase containing a panelled door in this position.

Gabled return elevations to the east and west with twentieth century bargeboards and small late twentieth century casement windows to the first floor.

The house is important in closing the vista down Denny's Lane and retains its attractive traditional appearance.



*Church View, Bridge Street, from the east*

The lower rendered range to the south probably dates from the early nineteenth century. To the east is a large rendered c2012 addition designed convincingly in the manner of a vernacular sixteenth or seventeenth century jettied dwelling. Large projecting red brick stack to the centre of the north gable, and a red pan tile roof. The eastern elevation has a single casement window at first floor level and large glazed doors beneath.

Good low brick boundary wall with curved corner to east, probably dating from the late nineteenth century.



*The Old Post Office and The Lions from the west*

*The Old Post Office, and boundary wall, Bridge Street* A mid nineteenth century semi-detached house of red brick with gault brick dressings, which was possibly built within the

former front garden of The Lions. Its façade to Bridge Street is now painted. Welsh slate roof and simple late twentieth century bargeboards. Its principal façade has small pane later twentieth century sash and casement windows and canted bay. The western return elevation also has twentieth century casement windows. Single storey lean-to addition to the south. The Old Post Office predates the 1884 1:2,500 Ordnance Survey map. The 1904 Ordnance Survey map shows extensive outbuildings to the rear which have since been removed. Gault brick nineteenth century boundary wall to west and dwarf gault brick wall to Bridge Street frontage.



*The Lions, Bridge Street*

*The Lions and boundary walls, Bridge Street* A single storey cottage with attics, with a gable end to Bridge Street and a west facing principal façade. It is attached to the eastern end of The Old Post Office. The Lions is probably of eighteenth century date, but has considerable twentieth century alterations and additions. It is probably built of red brick, but now rendered. Red pan tile roof, with a small red brick chimney stack rising from the northern gable. Small pane casement windows to the main range, and plate glass to the rear lean-to.

On the western elevation is a large twentieth century flat roofed dormer with centrally opening small pane casement windows. Eastern façade gabled with large single storey lean-to addition of two phases. The footprint of the longer, inner, section appears on the 1884 and 1904 1:2,500 Ordnance Survey

maps, whilst the smaller projecting section appears to be of late twentieth century date. Further addition at the southern end. The building contributes positively to the streetscene.



*Chapel Cottage and The Methodist Chapel, Bridge Street*

*Chapel Cottage, Bridge Street* A two storey cottage faced in gault brick with a dentilled eaves cornice which is attached to the chapel's western wall. It was originally built as the manse to the adjoining chapel and probably dates from c1851. The window joinery was replaced in the late twentieth century but original openings with wedged-shaped lintels are preserved. Central, nineteenth century four panelled door beneath a wedge-shaped lintel. Late twentieth century trellised wooden porch. Pan tile roof and gault brick stack to the eastern gable. The western gabled return elevation is now painted.



*Methodist Chapel, Bridge Street*

*Methodist Chapel and railings to front* Originally built in 1851 as a Primitive Methodist Chapel, reputedly at a cost of £120. A meeting room was added to the rear (or southern) elevation c1871. A small classical gault brick façaded building with a pediment on the northern or Bridge Street elevation, and a black pan tile roof. Red brick return elevations. Street frontage of a single storey and three bays.

Central arched doorway with a replaced radial fanlight and two centrally opening three panelled doors. The original radial fanlight was of a far more elaborate design. The doorway is flanked by tall arched small pane casement windows. Each bay of the façade is separated by pilasters and there is a central date stone above the doorway flanked to each side by an oculus.

The Chapel's interior retains original furnishings (2016) but the original ceilings now underdrawn. Simple iron railings on dwarf gault brick wall to front. Joseph Arch of the National Agricultural Labourers Union spoke in the meeting room at the rear of the chapel in 1874, permission for his speech being recorded in the chapel minute book.

Kelsale was one of a small number of Suffolk and Norfolk chapels to defy national guidance and allow early agricultural trade union activity within its premises.

The former Chapel is a local landmark of fine quality that contributes importantly to the streetscene alongside Chapel Cottage.

Scotland, N, *Primary Sources for Nineteenth Century Agricultural Trade Unionism* in - Dymond, D (Ed) *The Local Historian* Volume 13 No.5 (1979).



*Brook Cottage, Bridge Street*

*Brook Cottage, Bridge Street* Detached house, formerly a semi-detached pair of cottages. The western cottage being smaller than its neighbour to the east. Probably of mid nineteenth century date with c1900 alterations. Altered, and converted into one dwelling c2001, additions of c2011. Built of red brick with a gault brick façade to Bridge Street. Late twentieth century red pan tile roof covering and a single gault brick ridge stack. Twelve light hornless sash windows beneath wedge shaped lintels. Six-panelled door with glazed upper panels to eastern end and scarring of former blocked doorway to western end.

The circular window at first floor level appears on Edwardian photographs of the building. Single storey lean-to with red pan tile roof to western end with decorative parapet to Brook Street elevation. Replacement railings to boundary with Bridge Street. Late twentieth century garage block to east.

This pretty building adds picturesque value to this part of the streetscene and conservation area.



*The Old Forge, Bridge Street (west façade)*

*The Old Forge*, A substantial house with an attached single storey former blacksmith's workshop at its southern end. This workshop has latterly been converted into living accommodation. The house's principal façade faces west, and the house stands at a right-angle to Bridge Street. Built of red brick with a steeply pitched red pan tile roof. Its external appearance is that of an early nineteenth century structure, but it may contain elements of a much earlier building.

The Old Forge is marked as a smithy on the 1903 Ordnance Survey map and included in the auction of the Church Farm (Old Manor House) estate in 1905. Two storey principal façade of red brick with small pane casement windows. Two substantial gabled dormers within roof slope. Former Blacksmith's workshop of a single storey, its pan tile roof now with unfortunate large flat roofed dormers to both the east and west elevations.

A significant building in views into the Conservation Area from the east and south.



*The Old Forge, Bridge Street (east façade)*

## Church Lane (east side)



*Hill House from the south west*

*Hill House, and boundary wall, Church Lane* A substantial detached house which is shown on the 1840 tithe map. Altered eighteenth century façade to earlier timber framed building. It has a two-storey façade to Church Lane of three wide bays, and is rendered with a hipped red plain tile roof. Substantial red brick stacks to north façade and rear kitchen range. Sixteen light, hornless sashes to ground floor and twelve-light sashes above; all within moulded wooden frames. Centrally placed twentieth century doorcase. Return elevations of two wide bays with a further single storey outshot to the rear. Interior with exposed beams to ceilings and studded walls.



*Hill House, and boundary wall, Church Lane*

The dwarf red brick boundary wall to Church Lane is probably of nineteenth century date. The section to the north of the house, and the return to the drive have however been sympathetically rebuilt.

Hill House's large size, prominent position, proximity to the church and fine quality render it a key building within the conservation area.



*No. 2 and No.3 and wall to Church Lane*

*Nos.2 and 3, and wall to Church Lane front of No.2* A substantial L-shaped red brick structure probably of early nineteenth century date. A building is shown on the site on the 1840 tithe map. Probably originally built as three houses, but now two. Hipped Welsh slate roof with pronounced projection to the eaves, and gault brick ridge stacks. North façade of No.3 of three wide bays with a central doorway and small pane casement windows beneath shallow arched brick lintels.

Single bay façade to Church Lane containing a decorative painted wooden porch of c2005 at ground floor level but otherwise blind. Front door within porch has a glazed upper section. The house was extended to the east c2005 when single storey brick section added. No.2 is set back and was probably built in two sections, a straight joint being visible where the original southern-most cottage was formerly located. Fenestration altered. Attractive red brick wall of c1900 to front.



*Six Bells, Church Lane*

*Six Bells, Church Lane.* A two-storey painted brick structure, which is prominently located on the corner of Church Lane and Bridge

Street. It has a four-bay façade to Church Lane and a single blind bay to Bridge Street. This large plot was also formerly the site of the Six Bells Inn (closed mid nineteenth century and demolished post 1945); the filled in cellars of which reputedly survive immediately to the north of the present structure. The existing building also appears to be of mid nineteenth century date.

In the Edwardian period it was a house and shop, but it is now (2017) a single dwelling. Red pan tile with eaves projecting over a corbelled eaves cornice. Red brick ridge stack at northern end. Replaced casement windows to first floor. Late twentieth century casement beneath shallow arched lintel to northern ground floor bay.



*Six Bells and the adjoining demolished Inn c1900*

The adjoining bay to the south was originally a door. Shop fascia and door removed from ground floor southern bays. Twentieth century porch to northern return elevation and lean-to addition to rear. The Bridge Street elevation formerly had a single window to each floor. Forms an important part of the setting of several surrounding listed buildings.

### Church Lane (west side and churchyard)



*Bell House, Church Lane*

*Bell House, Church Lane* (grade II) A distinguished classical building of early to mid-nineteenth century date with a sixteenth-seventeenth century wing to the rear facing Church Lane. It forms part of a memorable group with Rectory Cottages and is prominently located. Formerly a public house, it is shown as the Eight Bells Inn on the 1884 1: 2,500 Ordnance Survey map. It is also recorded as a public house in White's 1855 Directory. The pub closed in 1987 and is now a dwelling. The columned porch is a late twentieth century replacement for the heavy late nineteenth century hood on ornamental cast iron brackets which is recorded in the listing description. This late nineteenth century porch had itself replaced an earlier portico.



*The sixteenth century rear range of Bell House*

The nineteenth century principal façade faces south west and is faced in gault brick, and is the most prominent of its elevations. The remainder of the structure is of red brick with

a hipped Welsh slate roof. Three storeys and three bays with inset hornless sash windows beneath flat brick arched lintels. Central doorway with twentieth century four panel door, the upper two panels glazed, narrow side lights, semi-circular fanlight with glazing bars; To each side of the doorway are the iron letters 'S' and 'C' for Samuel Clouting. Paired mutule cornice to eaves.

Two storey rear wing faced in brick and now partially rendered, retaining some nineteenth century small pane sashes and casements within its southern gable. North gable partially weatherboarded.

A timber framed and pan tiled outbuilding to the rear was renovated c.1980 and incorporated into the main building. At the Church Lane and Bridge Street corner is a prominently located red brick and cobble boundary wall of probably early nineteenth century date, which forms an important part of the setting of the grade II listed structure. The adjoining wooden gate piers and picket fence are of late twentieth century date. Further weatherboarded outbuilding with a replaced red pan tile roof to rear. Bettley, J, and Pevsner, N, *The Buildings of England, Suffolk: East* (London, 2015) p381.



*Old Rectory Cottages and bridge, Church Lane*

*Nos 1-3 (cons) Old Rectory Cottages, Church Lane* (grade II) Old Rectory Cottages probably have sixteenth century origins. The plaster lining to the roof of the centre cottage is reputedly however dated 1664. The terrace was probably originally constructed as a single dwelling but converted into three cottages

before 1904. Of timber framed construction, with a modern roughcast render and a red pan tiled roof. Of two storeys and an attic, with a three-bay façade to Church Lane. Mid twentieth century casements to No.3. The listing description states that the other houses have nineteenth century small pane casements but some of these appear to have now been replaced. Nos. 1 & 2 with boarded external doors, the doorway to No.3 is in the gable end. Catslide-roofed dormer with twentieth century casement window to No.2. Internal stack with moulded brick base, now mostly rendered; a second internal stack to the rear. No.3 has fine closely-spaced timbering and some original doors and floorboards. Nos. 1 & 2 have some exposed timber framing within. The eaves of Nos. 1 & 2 have been raised by about one metre, probably in the mid seventeenth century.

The terrace contributes importantly to the group of listed buildings in the centre of the village and provides good evidence as a late medieval domestic survival.



*Fairings, Church Lane*

*No.1 Church Lane (Fairings)* A rendered red brick dwelling which was formerly a pair of cottages. The building is shown on the 1840 tithe map. The slightly lower bay at the eastern end is shown as a separate dwelling on the 1904 1:2,500 Ordnance Survey map, but by 1927 the building is shown as a single dwelling. This pretty and picturesque house stands at a right-angle to the road, close to the western end of Old Rectory Cottages and

contributes positively to their setting as well as to the wider conservation area.

Red pan tile roof with catslide to the north side over a single storey outshot. Simple late twentieth century bargeboards. Boarded doors and casement windows of early twenty first century date. Western gable with bay window to first floor with a red pan tile roof. Canted bay to ground floor of eastern gable. The house's northern elevation is also visible from Church Close.



*Bridge over brook and retaining wall, Church Lane*

*Bridge over brook and retaining walls, Church Lane* Red brick road bridge with high parapet and shallow arch over watercourse. Semi-circular red clay coping. Mid or later nineteenth century but with considerable rebuilding. Iron tie rods and face plates. On the bridge's eastern side is a tall red and gault brick retaining wall with a parapet lining the southern side of the watercourse which appears to be of a contemporary date. The bridge appears to be shown on the 1884 1:2,500 Ordnance Survey map.

*Iron Gate and piers on western side of Church Lane – See Kelsale Court, Main Road*



*Saint Mary and Saint Peter's Church*

*Saint Mary and Saint Peter's Church, Church Lane* (grade I) Anglican parish church of primarily medieval date, its chancel 'restored' 1873-7 by Richard Norman Shaw, and the nave restored 1882-3 by Edward Prior with G and V Kerridge as contractors. Tower restoration by Prior 1889-91, with Ludkin and Son as contractors. Andrew Saint has described Shaw's work to the chancel and vestries as a 'virtual rebuilding.' Shaw appears to have passed on the restoration of the nave to his former pupil Prior to help put his new practice on a sound financial footing. Some internal decorative work by John Aldam Heaton c1877. J Aldam Heaton collaborated with Shaw on a number of significant projects including the interiors of ocean liners built for the White Star line. Stained glass by Burlison and Grylls, Camm, Heaton, Butler and Bayne, Morris, Marshall, Faulkner and Co, and Powell & Sons (to designs by Prior).



*The Corona, Saint Mary and Saint Peter's Church. Now removed.*

The church consists of a nave, chancel, south aisle, south west tower, south porch, and north vestry. Random flint rubble with knapped flint face to chancel, chancel aisle and vestry, stone dressings; the roofs are

slated except for the north chancel which has concrete pan tiles.

Fourteenth century tower of four stages with a crenelated parapet and diagonal buttresses to the south face. Two-light west window, and two-light bell chamber openings with small pierced quatrefoils to the lights, panelled flush work to parapet with corner gargoyles; clock face to south. The tower was formerly surmounted by an elaborate decorative corona which was probably added by Edward Prior c1890. This was removed in the mid twentieth century. The nave is late fourteenth or early fifteenth century.

Bettley, J, & Pevsner, N, *The Buildings of England, Suffolk: East* (Yale University Press, 2015) p.379-380. Neave, D, *A Third Look at Saxmundham and Area* (Halesworth) p79. Saint, A, *Richard Norman Shaw* (London, 2010) p429. Walker, L.B, *ES Prior 1852-1932* (London, 1978).



*Lych Gate to Saint Mary and Saint Peter's Church*

*Lych Gate to Saint Mary and Saint Peter's Church* (grade II\*). Lych gate. 1890 by Edward

S. Prior for the then rector The Reverend George Irving Davies as a memorial to his wife. Timber framed on a stone and flint plinth, plain tiled roof. The uprights each side of the entrance have buttresses carved in the manner of medieval crown posts; shallow arched tie beam carved with the words 'Come unto me ye weary and I will give you rest'. The roof has a sweeping curve over the entrance front with a tall pointed section enclosing a niche which is now empty; carved fascia board; the rear of the roof is half hipped.

The original wooden gates with heavy iron hinges have sadly been removed. Davies had wanted the niche to contain a statue of his late wife, but this was forbidden by the bishop. Bettley, J, and Pevsner, N, *The Buildings of England, Suffolk: East* (London, 2015) p.380. Cook, M.G *Edward Prior, Arts and Crafts Architect* (Marlborough, 2015) p68-69. Walker, L.B, *ES Prior 1852-1932* (London, 1978).



*Roof structure of the Lych Gate to Saint Mary and Saint Peter's Church*

The churchyard contains many memorials of later eighteenth and nineteenth century date which collectively make a positive contribution to the setting of the grade one listed parish church. Two broad criteria have been used for individually highlighting churchyard memorials within Suffolk Coastal Conservation Area appraisals; for their design qualities and qualities of craftsmanship (including high quality lettering and carved decoration), and for their importance as memorials to historically significant members of the local community.

Unlike larger and historically wealthier settlements like Saxmundham and Yoxford, Kelsale churchyard contains few monuments worthy of inclusion for the quality of their design and craftsmanship. It has not been possible to fully research every structure within the churchyard; a number of gravestones and markers are obscured by brambles and weeds, and it is likely that more detailed research would highlight the existence of memorials commemorating individuals or families of local historical importance.

There are also monuments with badly weathered or obscured inscriptions, which make description of them problematic. Only one memorial, one of the largest, has however been included in this inventory.



*Memorial to Francis and Elizabeth Skoulding*

*Memorial to Francis and Elizabeth Skoulding, Churchyard* Early nineteenth century classical stone obelisk located to the east of the chancel which commemorates members of the Skoulding family of Kelsale Lodge, at Dorley's Corner. A substantial and visually prominent memorial which makes a positive contribution to the churchyard's character.

## Denny's Lane



*Nos. 1 & 2 Denny's Lane*

*Adams Cottage No. 1 & No.2 Denny's Lane and boundary wall to front.* A semi-detached, early to mid-nineteenth century pair of cottages with a gault brick faced façade to Denny's Lane. Shallow pitched Welsh slate roof. Denny's Lane façade has replaced casement windows within original openings and wedge-shaped gault brick lintels to the openings. Both houses have replaced, partially glazed front doors. Adams Cottage with single storey late twentieth century conservatory addition. Red brick garden wall to Denny's Lane possibly of later nineteenth century date.

These cottages were reputedly constructed by Samuel Clouting who presented them to the parish. Used as a girls' school in the nineteenth century. They were sold by the church in 1984. A c1900 postcard of No.1 labelled 'Nurses Cottage' is reproduced in Neave, D *A Second Look at Saxmundham and area* (Saxmundham, n.d.) p26. This shows the house with centrally opening casement windows, each panel divided into three lights.



*Nos. 4 & 5 Denny's Lane*

*Nos. 4 & 5 Denny's Lane and boundary wall to front* A terrace formerly of three, now two, early to mid- nineteenth century red brick cottages, probably built in two stages; a straight joint being evident between the former No.3 and the mirrored pair of cottages which form Nos.4 & 5. Shallow pitched Welsh slate roof with gault brick ridge stacks and overhanging eaves. Original window and door openings with wedge-shaped brick lintels retained.

No.5 now has a late twentieth century gabled porch of painted weatherboarding on a high red brick plinth. Replaced small pane sash windows. Rear elevations considerably altered. No.4 with a two storey gabled and rendered rear addition, No.5 with a late twentieth century single storey red brick lean-to addition but retaining its original first floor window opening. Good nineteenth century red brick garden wall shared with Nos.1 & 2.



*Nos.6-8 Denny's Lane*

Either contemporary with or a little later than Nos. 4 & 5 Denny's Lane, a good short terrace of three dwellings in red brick with low pitch slate roof and white brick surviving chimney, the detail of which matches those on the neighbouring short terraces on the Lane. Altered openings. Good front boundary wall.

All the dwellings here form a picturesque group of modest scale, historic character and pleasant appearance that contributes positively to the conservation area.



*Walnut Tree Cottage, Denny's Lane*

*Walnut Tree Cottage, Denny's Lane* A two storey three bay, rendered, red brick cottage, which is prominently located below the grade one listed parish church. Black pan tile roof, dentilled brick eaves cornice, and a red brick ridge stack. Further small stack to the western gable. Early twenty first century small pane uPVC casement windows. Single storey rear range facing church beneath a catslide roof with large walk-in window. Single storey addition to west. A structure is shown on the approximate site of Walnut Tree Cottage on the 1840 tithe map but intriguingly it is not colour coded red as a dwelling, but black as an outbuilding. The plot of land on which it stands appears to have belonged to Hill House Church Lane at that time. The present Walnut Tree cottage probably dates from c1850. It is shown on the 1884 Ordnance Survey map. Altered nineteenth, and twentieth century outbuildings to immediate west not of significance. Walnut Tree Cottage forms an important part of the setting of the grade one listed parish church when viewed from Denny's Lane.



*The Old School House, Denny's Lane*

*The Old School House, Denny's Lane* At the crest of the hill on the eastern side stands The Old School House, which reputedly partially dates from c1724. It was subdivided into two houses by the nineteenth century but is now a single dwelling. It is shown as two dwellings on the 1927 Ordnance Survey map. This brick building, which has long been used as a dwelling, forms a key part of the church's setting and is of considerable historic interest.

Its principal façade faces south and is of four bays, with a further lower single bay addition of possibly early to mid-nineteenth century date to the east. Red pan tile roof and substantial stack to eastern gable end. Four bays with external door at eastern end. The first floor windows are nine light casements set beneath shallow arched lintels. The lintels to the ground floor casement windows are flat and appear to have been replaced in the later twentieth century. The second ground floor window from the western end was probably a door until the late twentieth century. Eastern addition has dentilled eaves cornice and red pan tile roof.

## Low Road



*The Old Guildhall from the west*

*The Old Guildhall* (grade II) Former guildhall deriving its name from the Guild of Saint John the Baptist which was established in Kelsale before 1439. Prominently located at the corner of Bridge Street and Low Road. The Old Guildhall is probably a later fifteenth century structure with a sixteenth century wing to the east; considerable later alterations, especially in later nineteenth century. The date 1725 on the right-hand side refers to the brick casing at this end of the building.

The Old Guildhall was restored and converted to the village school 1868-1870 to the designs of Richard Norman Shaw. The contractors were Thomas Denny and William Kerridge of Kelsale. Shaw also added a tall wooden bellcote which has since been removed. His external stair has also been replaced. It is linked to the village club by an eighteenth century structure the sash windows of which have been replaced and the openings altered.

The building is timber framed and rendered, with a red brick casing to the right-hand gable; plain tiled roof, pan tiles to rear wing. Of two storeys; the facade and left-hand gable have a jettied first floor with bracketed corner post. Later nineteenth or twentieth century casement windows with square leaded panes, an almost continuous range of six to the first floor; two twentieth century boarded doors with cover fillets, one with rectangular fanlight. Three stacks with late nineteenth century shafts of fluted brickwork with moulded bases and over-sailing caps; one of the stacks is set flush with the facade, with

the lower portions of two former stacks to either side.

The main feature of the building is the fine five bay crown post roof: cambered and arch-braced tie beams, four crown posts of square-section with moulded bases and heads. The remainder of the interior is much altered. Bettley, J, and Pevsner, N, *The Buildings of England, Suffolk: East* (London, 2015) p.381. Holland C.G, *Kelsale Guildhall in Proceedings of the Suffolk Institute of Archaeology, Vol.30* (part 2), pp.129-148. Saint, A, *Richard Norman Shaw* (London, 2010) p429



*Trust Cottage, Low Road*

*Trust Cottage, Low Road* A red brick, early nineteenth century façaded dwelling with a steeply pitched black pan tile roof. Tall, centrally placed red brick ridge stack. Four, nine-light casement windows beneath shallow arched brick lintels which are flanked by two boarded doors again beneath shallow brick arched lintels. Low painted gault brick boundary wall to front. Single storey single bay outshot to southern end.

Trust Cottage makes a significant contribution to the immediate setting of the adjoining grade II listed Guildhall and forms part of a notable, and prominently located group, which also includes the adjoining blacksmith's workshop.



*Former Smithy, Low Road*

*Former Smithy, Low Road* A former blacksmith's workshop, which is marked as a smithy on the 1884, 1:2,500, Ordnance Survey map. It consists of a long single storey range which is attached to the southern end of the outshot of Trust Cottage. Probably of early nineteenth century date but much rebuilt. The façade to Low Road was possibly originally partially open-fronted. Red brick, with gault and blue brick infill and a red pan tile roof. Boarded doors and two casement windows. Part of a notable group which also includes the Guildhall and Trust Cottage.

However the original window openings with shallow arched brick lintels have been retained albeit without their sills. Single storey late twentieth century red brick lean-to to southern gable end with glazed southern elevation. Lower nineteenth century section to rear beneath a catslide roof. Shown on the 1884 and 1904, 1:2,500 Ordnance survey maps with a porch which was removed in the later twentieth century. This cottage makes an attractive contribution to the Conservation Area.



*Walnut Tree House, Low Road*

*Walnut Tree House, Low Road* A detached two storey red brick cottage of early to mid-nineteenth century date with a black pan tile roof and a dentilled brick eaves cornice. Substantial central red brick ridge stack with rebuilt upper section. It has a symmetrical three-bay façade to Low Road, with a centrally placed early twenty-first century red brick lean-to porch with a red pan tile roof. Above the porch is an original blind recess with a stone sill. The casement windows within this façade are c2000 replacements.

## Main Road (B1121)



*Kelsale Court from the south*

*Kelsale Court* (grade II) A substantial detached dwelling in extensive grounds which was constructed as a rectory. Built c1810 for the Reverend Lancelot Robert Brown, grandson of the internationally famous landscape gardener, Lancelot Capability Brown. The statutory list's assertion that the rear wing is earlier has recently been questioned. *Kelsale Court* was extended and internally altered to form a residential home c2008 but is now (2018) a private house.

The house has a gault brick faced principal range, and red brick service range to the rear. Leigh Alston found that the service range had also once been painted to give the appearance of gault brick. Wooden mutule eaves cornice and roof of concrete pan tiles.

Three storey, symmetrical five-bay principal façade facing south, with inset small pane sash windows. Flat brick arched lintels to the first and second floor, whilst the centre windows have segmental arches, the first floor window being slightly inset within a segmental-arched recess. Fine doorway: paired three-panel doors, the upper panel of each glazed, bolection moulded panels, broad rectangular fanlight with ornamental glazing bars, reeded architrave with corner roundels; the doorway is inset with panelled reveals; Roman Doric portico with fluted columns and pilasters, frieze with triglyphs and inset roundels, mutule cornice. Three-bay return fronts with several painted dummy windows.

Alston, L, *Kelsale Court, Kelsale* (Bures Saint Mary, 2015) Bettley, J, & Pevsner, N, *The Buildings of England, Suffolk: East* (London, 2015) p381.



*Kelsale Court from the north-west*

Historic maps show *Kelsale Court* to have once had extensive and well-planned grounds. The north-eastern section of the house's gardens has now been built over and the extensive walled gardens and greenhouses lost. The southern section is now playing fields. The wooded section to the west and north-west of the house through which the drive passes is now the best-preserved section of the grounds. The planting here appears to be primarily of later nineteenth or early twentieth century date and includes evergreens, but its basic layout is that shown on the 1840 tithe map. The former tree lined walk to the churchyard has been preserved as a narrow footpath between late twentieth century houses.

*Kelsale Court*, along with *Kelsale Manor* and *The Old Manor House* and their grounds, contribute very importantly to the character of *Kelsale* and its conservation area in terms of their quality, architectural and historic provenance, extensive garden settings and their evidence as high status dwellings in the centre of this modest settlement. Their position and extent have influenced the historic development and layout of the village well into the twentieth century which accentuates their significance.



*Bridge on drive, Kelsale Court*

*Bridge on drive, Kelsale Court* A small gault brick bridge with restrained detailing over a watercourse on the principal drive from the Main Road. Probably of mid to late nineteenth century date; a bridge is shown in this position on the 1840 tithe map but this structure possibly postdates it. The present bridge is certainly shown on the 1884, 1:2,500, Ordnance Survey map. Some twentieth century rebuilding to the parapet. Within the curtilage of the grade II listed Kelsale Court.

Survey map. Part of the setting of the GII\* lych gate.



*Early twentieth century wrought iron gate, formerly leading to a tree lined walk linking Kelsale Court to the Churchyard*

*Gate and gate piers, to east of Kelsale Court*  
The path leading to this gate was in existence by the time of the publication of the 1840 tithe map and is shown on the 1884 Ordnance

## Tiggin's Lane



*Kelsale Manor from Tiggin's Lane*

*Kelsale Manor, Tiggin's Lane* (grade II\*) A substantial timber framed farmhouse with an early sixteenth century (or possibly earlier) core, and early eighteenth century rendered façades. Formerly called Manor Farm, in the nineteenth century it belonged to the Bence Lambert family of Thorington Hall but in the mid eighteenth century it was the property of the wealthy Ketts. In the early 1920s a door knocker with the Kett crest was noted at the house. In 1921 LM Kett described the house as *"an Elizabethan house with two wings and an old oak staircase, panelled rooms, quaint chimneys and fireplaces. The windows of the drawing room have nice bevelled glass."*

The house consists of a central two storey range with two long projecting flanking wings. Plain tiled roof with red pan tiles to the rear of the central range, and a coved eaves cornice. Symmetrical five bay principal façade containing windows a single mullion and transom and square leaded panes. The central first floor window is semi-circular headed; and below it is a doorway with a pedimented Gibbs surround. Twentieth century paired three panel doors, the upper panel of each door glazed, raised and fielded lower panels; central internal stack. One three-light ovolo-moulded mullion window to the rear.

The inside face of the right-hand wing has a similar doorway but without a pediment; the gable end of this wing has a good eighteenth century three-light ground floor splayed bay with sash windows, engaged columns to the

angles, frieze, and modillion cornice with a pediment over the centre window. The outer (southern) façade of this wing has a range of sash windows in flush frames with heavy glazing bars. This wing was originally jettied, and when cased in eighteenth century a hollow ground floor cavity was left allowing a carved corner post to be seen through a panel in a window reveal.

Interior with a good early-mid eighteenth century staircase with two designs of twisted baluster per tread, moulded handrail with scrolled ends, fluted newel posts; some small remains of carved woodwork in right hand wing.

A 1949 photo of the entrance façade of the house is preserved within the National Monuments Record. Bettley, J, and Pevsner, N, *The Buildings of England, Suffolk: East* (London, 2015) p.381. Kett, LM, *The Ketts of Norfolk, A Yeoman Family* (London, 1921) p71.-74.

## 5.0 Conservation Area Management Plan

Kelsale is a small village close to the expanding market town of Saxmundham and the busy A12 road. Its rural character and spatial characteristics are potentially at risk from housing development including ribbon development and 'garden grabbing'.

Inappropriate new developments and the cumulative effect of incremental change are a constant threat to the special architectural and historic interest of conservation areas. Detrimental change can take many forms, from infill with poorly designed new houses to inappropriate replacement windows and doors in older buildings.

Other undesirable changes can include alterations and extensions which do not respect the scale, form, and detailing of existing buildings, the use of modern materials and details, 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, uPVC 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 as it invariably appears as a discordant feature.



*Altered nineteenth century cottages on Denny's Lane*



*A considerably altered cottage adjoining the GII listed Club*

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



*The impact of modern development, illustrating the need for appropriate scale, material use and detailing*

### **The Design and Location of New Development**

National Planning Policy Framework (2018) states at paragraph 200 that *“Local planning authorities should look for opportunities for new development within Conservation Areas ... and within the setting of heritage assets, to enhance or better reveal their significance. Proposals that preserve those elements of the setting that make a positive contribution to the asset (or which better reveal its significance) should be treated favourably.”*

Formulating an appropriate design in the context of a sensitive conservation area such as Kelsale can be a difficult challenge. High quality modern design can work successfully. Historicist recreations can also be acceptable, but they are not always achieved well, particularly where the existing buildings abound in decorative features or have carefully proportioned façades. Certain characteristics can however, be used as inspiration without resorting to copying, Kelsale's late nineteenth century arts and crafts buildings which borrow details from earlier vernacular structures form part of this important tradition. Such an interpretation can ensure that new design is both creative and contextual.

New development should always respect the grain of a conservation area, including preservation of building lines, relationship to gardens, streets, scale, density and uses.

Proper account should also be taken of the impact that new development adjacent a conservation area can have upon its setting. Although a conservation area boundary represents a demarcation enclosing a special area of historic interest, changes immediately outside of it can still have a significant impact on character and appearance. The setting of the Conservation Area, therefore, has an intrinsic value that must be acknowledged in any proposals for change to it. Key tests of any development proposal should be its impact when viewed from the approaches by road and footpath into the settlement; and from within the settlement encompassing key landmarks like the church tower, Kelsale Court, and the Guildhall. It is only from one of these or other vantage points that the full village panorama can be appreciated and these key views are of high sensitivity.

Key sites with the potential to form new development must be the subject of agreed design briefs that seek to protect the character of their setting and context whilst promoting high quality design and uses that

will add to the social, economic, and cultural wellbeing of the village.

### **Street Furniture and Lighting**

Insensitively designed and placed street furniture and services can damage the appearance of a conservation area. These can include large numbers of overhead cables and their supporting poles, large modern street lights, standard concrete kerbs, and prominently sited highway signs.

As a principle, the reduction of street clutter within the Conservation Area is desirable including the minimisation of Highways signage and the careful consideration of its design to minimise its street scene impact. Overhead wires and poles such as those found on Bridge Street, Church Lane, and Denny's Lane cause little visual harm; however, if the opportunity arises to underground cables then consideration should be given to this. The use of planters should be minimised except where they enhance a space and avoid creating an obstruction or additional visual clutter.

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

### **Road and Pavement Surfaces**

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

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

Car parks are often unrecognised for the important public spaces that they are, and can benefit from enhancements in the less exposed locations such as the introduction of additional trees and planting, attractive boundaries, and improvement to linkages from them to adjoining streets, including their surfaces.

### **Landscape and Trees**

Many of the specimen and other trees planted within the gardens of Kelsale's larger houses in the nineteenth century are reaching the end of their life, while others have been removed and not replaced. The gradual loss of mature trees will fundamentally change the character of the area.

Eastern Suffolk has lost much of the native tree coverage evident on pre-First World War maps. Encouraging native tree planting where trees are shown on historic Ordnance Survey maps should be a consistent policy within all conservation areas.

The Kelsale Conservation Area contains a number of nineteenth century gardens which are important assets and form the immediate setting of listed buildings. Gardens such as that at The Old Manor House are of historic and aesthetic significance in its own right. The preservation of historic garden walls, terraces, and other designed features is important to the appearance and significance of a conservation area.

Kelsale's churchyard is a key space within the Conservation Area and important to the setting of the grade one listed parish church. It is managed as a wildlife habitat and is noted

for its wild flowers and bluebells. The erection of inappropriate boundary fencing, security lighting and street furniture on land adjoining the churchyard should be guarded against.

The positive management and design of the landscape of the Conservation Area is a key consideration in planning related work. Inappropriate planting (design and species) can detract from the character of the settlement. Using plants which are found naturally within the locality and taking guidance available from the Suffolk Landscape Character Assessment web site [www.suffolklandscape.org.uk](http://www.suffolklandscape.org.uk) and the Suffolk Coastal District Council Supplementary Planning Guidance are also useful tools.

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

New boundary treatments to property can also provide enhancement to a conservation area and here the use of materials in character with the settlement should be considered. Walls, fences, railings, and hedges (whether native or ornamental) can be carefully chosen to reflect local styles and respond / create a sense of local distinctiveness. Close-boarded timber fences, concrete posts and conifer hedging should be avoided.

### **The Extent of Intrusion or Damage**

Kelsale is a well-preserved settlement, and within the Conservation Area there exists an unusually diverse collection of public and private architecture and landscape. However, evidence of minor change and damage is occasionally seen, as evidenced through small scale extensions, such as porches. Other

intrusion includes replacement door or window joinery, the enlargement of window openings, rooflights and solar panels or the use of close-boarded fence panels in place of and open boundary or hedge planting.



*The negative visual impact of fence panels and concrete posts*



*Rooflight*

Within Kelsale modern development has occasionally respected the mass and spatial qualities of neighbouring properties, although both the Church Close development and The Vines have impacted on the setting of listed buildings and have altered the feel of both Church Lane and Bridge Street. In both cases the residential developments adopt the layout of a Close with structures looking in on themselves; a layout that is at odds with the largely ribbon layout of properties found elsewhere.

### **The Existence of Neutral Areas**

The Low Road car park is a large area within the core of the settlement, and one that represents a neutral area. It is important that

this space retains the grass verges, loose chipping surface and the informal collection of trees to the perimeter – these are essential for helping this large open area integrate with the rest of the Conservation Area. More thoughtful positioning of bins and street furniture would help enhance this space.



*The importance of grass verges, vegetation and the loose chipping surface to the car park. The positioning of bins and street furniture needs further consideration*

### **General Condition of the Area and Buildings at Risk**

The public and private buildings within Kelsale are generally in a good state of repair, and there are no buildings at risk. Outbuildings, often detached and located some distance from the host dwelling, are particularly susceptible to a lack of maintenance, although none at the time of writing (2017) appear to be in a significantly deteriorating state.

### **Enhancement Opportunities**

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

## **Contacts**

Further advice, information and support can be provided by officers of Suffolk Coastal District Council (East Suffolk Council from 1<sup>st</sup> April 2019):

### **Design & Conservation Service**

Tel. 01394 444616 [conservation@eastsuffolk.gov.uk](mailto:conservation@eastsuffolk.gov.uk)

### **Arboricultural and Landscape Manager**

Tel. 01394 444241 [nicholas.newton@eastsuffolk.gov.uk](mailto:nicholas.newton@eastsuffolk.gov.uk)

Further information regarding the Suffolk Historic Environment Record can be found at <https://heritage.suffolk.gov.uk> by contacting tel. no. 01284 741237 or by emailing [archaeology.her@suffolk.gov.uk](mailto:archaeology.her@suffolk.gov.uk)

## Appendix 1: Useful Information

### Web sites

Department of Digital, Culture Media & Sport  
(DDCMS)  
[www.culture.gov.uk](http://www.culture.gov.uk)

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

The Heritage Gateway – Archaeological  
Records for Kelsale Parish  
[http://www.heritagegateway.org.uk/Gateway/Results\\_Application.aspx?resourceID=1017](http://www.heritagegateway.org.uk/Gateway/Results_Application.aspx?resourceID=1017)

Institute of Historic Building  
Conservation [www.ihbc.org.uk](http://www.ihbc.org.uk)

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

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

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

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

The Society for the Protection of Ancient  
Buildings  
[www.spab.org.uk](http://www.spab.org.uk)

The Twentieth Century Society  
[www.c20society.org.uk](http://www.c20society.org.uk)

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

## 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.

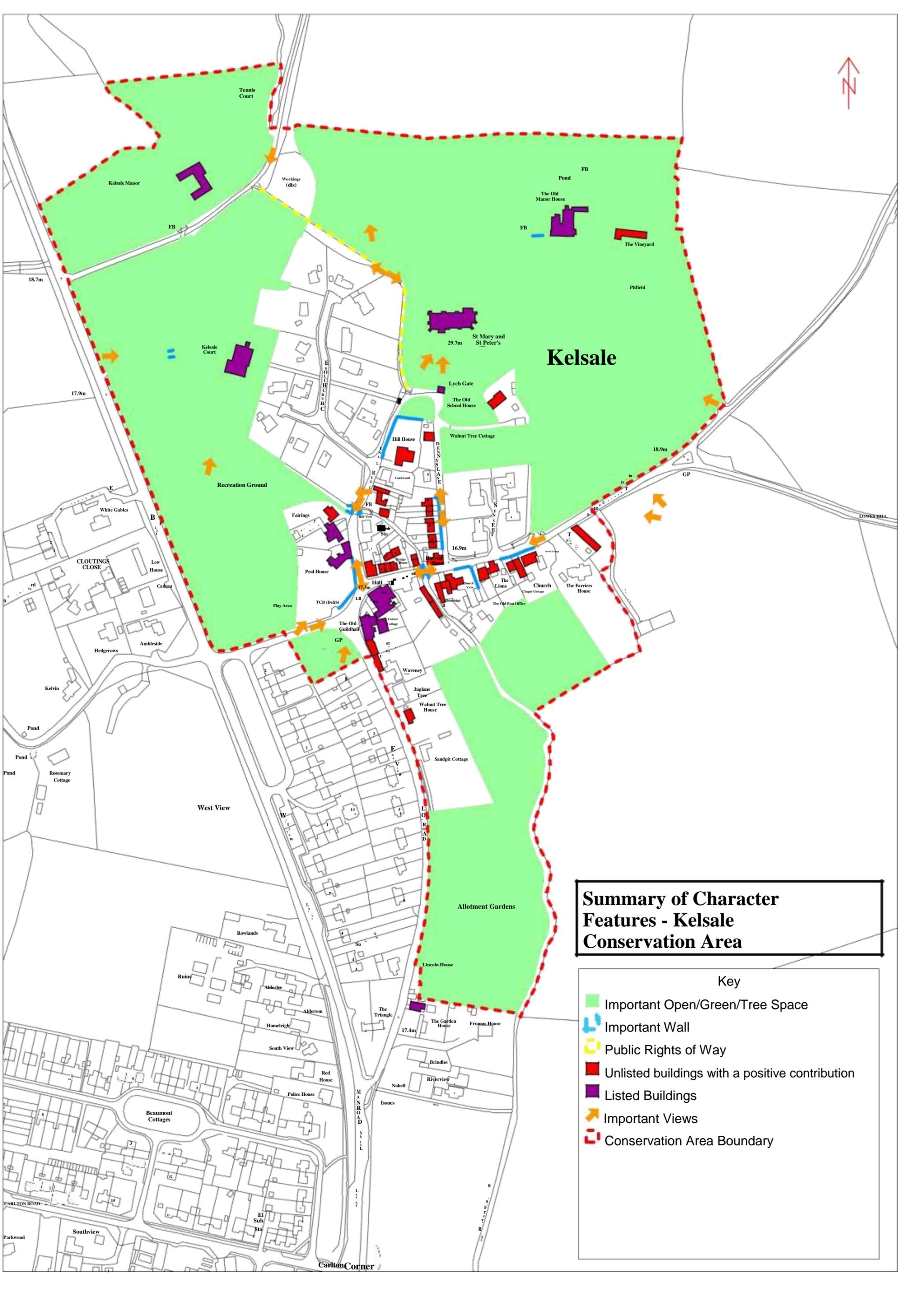
*Stop Line*: A defensive line of pillboxes, barbed wire, and concrete anti-tank cubes manned largely by the Home Guard in WWII to slow down the movement of an invading enemy.

*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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# Kelsale

## Summary of Character Features - Kelsale Conservation Area

Key

- Important Open/Green/Tree Space
- Important Wall
- Public Rights of Way
- Unlisted buildings with a positive contribution
- Listed Buildings
- Important Views
- Conservation Area Boundary