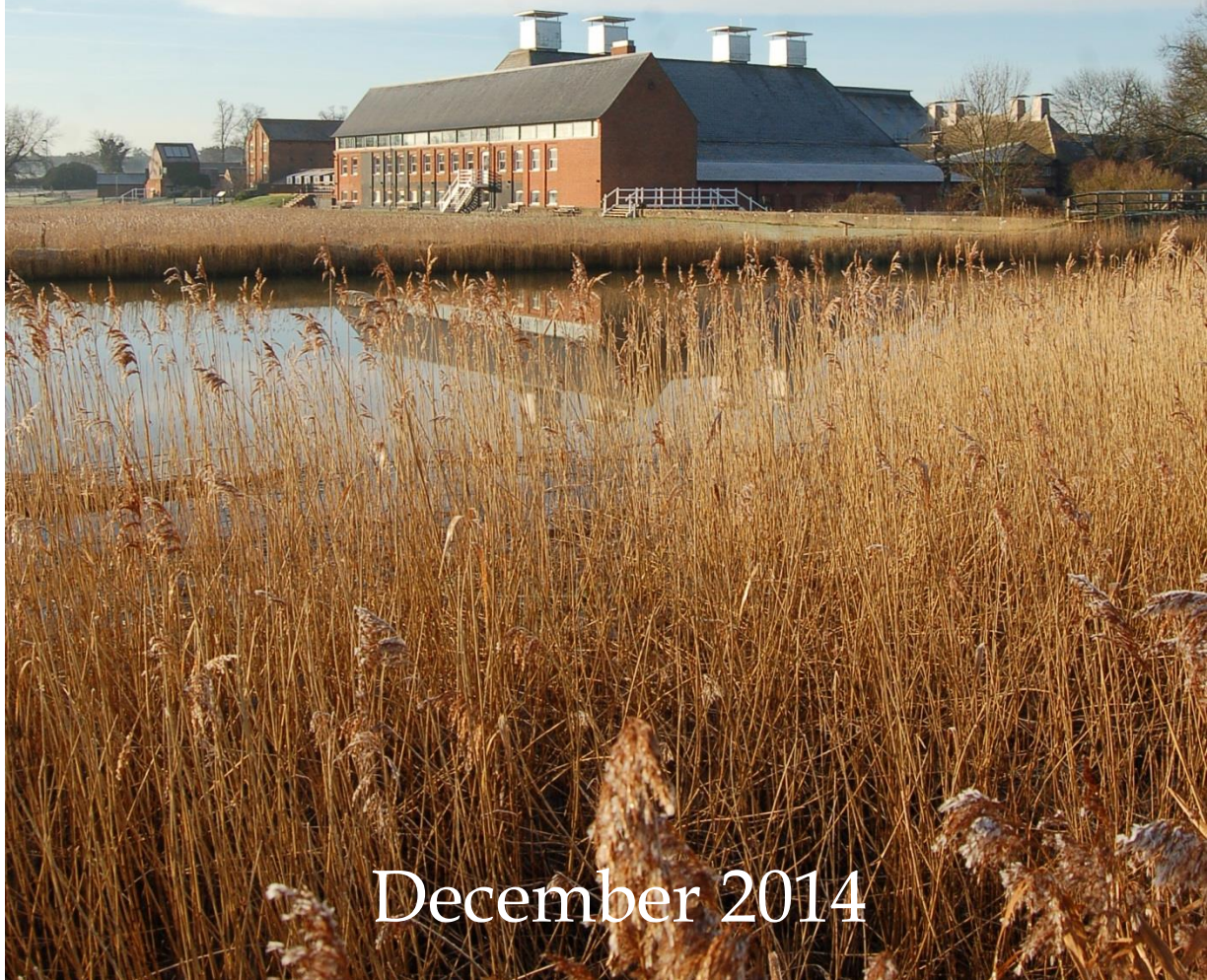


Snape Maltings

Conservation Area Appraisal



December 2014



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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Public consultation: this took place between 9th June and 12th September 2014 and included:

All building owners/occupiers in the 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 for Tunstall and Snape were written to; the Parish Councils for Tunstall and Snape were written to with several printed copies of the draft appraisal provided and a web-link for downloading; the draft appraisal was placed on the District Council's website for downloading; a press release was issued; posters were supplied to the Parish Councils for display on noticeboards; printed copies were available for inspection during office opening hours at the Council's planning helpdesk; printed copies were furnished members of the public on request; monthly adverts were placed in the East Anglian Daily Times promoting the consultation and providing contact details; the consultation was promoted in the Ebb & Flow magazine and the Tunstall Bulletin; invitations for responses were sent, alongside printed copies, to Suffolk Preservation Society; Suffolk Preservation Society Coastal Branch; Suffolk County Archaeology.

A total of 8 responses were received which led to 2 additions, 2 amendments and a deletion to the draft appraisal and conservation area management plan prior to adoption in December 2014.



Above: Barge on the River Alde

(Front cover: Snape Maltings from the north east)

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1.0 Introduction

The Suffolk Coastal District currently has thirty four designated Conservation Areas, and these range in size from small coastal settlements, such as Walberswick and Dunwich, to larger towns such as Framlingham and Aldeburgh.

The Snape Maltings Conservation Area is unusual in being neither a village settlement nor a town, being instead a multi-phased industrial complex that includes within its boundary a handful of residential properties.

The Conservation Area, despite its name, is actually primarily located in the parish of Tunstall. The village of Snape is located outside the Conservation Area boundary, less than one mile to the north.

The Snape Maltings Conservation Area was first designated in 1981, and covers an approximate area of 11.21 hectares.

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 the area. 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, 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 this periodically. While this appraisal process has produced a list of *'buildings that contribute positively to a conservation area'* a review of the existing Conservation Area boundary has not been undertaken.

The Conservation Area has been appraised, and this report prepared, in accordance with the published English Heritage guidance document *'Understanding Place: Conservation Area Designation, Appraisal and Management'* (2011, under revision).



View from the east side of the Concert Hall and restaurant, looking north towards the river and Snape village.

2.0 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 12 Conserving and enhancing the historic environment) of March 2012.

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.

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.

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

3.0 Summary of Special Interest

- The industrial buildings at Snape comprise an increasingly rare and fairly complete example of a large-scale nineteenth and early twentieth century maltings complex.
- There has been a wharf and commercial activity within the Conservation Area since at least the medieval era, and this continues today.
- The complex has strong historical associations with the Garrett family who were responsible for founding the maltings. The Garrett family are of considerable local and national importance for their industrial, political and social legacies.
- The Conservation Area and surrounding countryside have strong historical associations with the internationally significant composer Benjamin Britten and his partner the respected tenor Peter Pears. Both men helped to secure the future of the maltings complex.
- The establishment of a Concert Hall, and use of part of the site by the Aldeburgh Festival, has ensured the maltings now enjoy a highly successful international reputation.
- The commercial outlets established by George Gooderham Enterprises have created a successful and bustling commercial centre and tourist attraction at the heart of the Suffolk Coastal District.
- Many of the structures within the Conservation Area are Grade II listed and are thus recognised as being of national significance.
- The reconstructed Concert Hall itself is an important example of 1960s architectural design, which shows remarkable sensitivity towards both its nineteenth century industrial neighbours and the countryside beyond. Arup's building and the more recent music campus buildings, which were adapted to designs by Haworth Tompkins Architects, are amongst the most architecturally interesting late twentieth and early twenty first century structures in the region and promoted as such by English Heritage.
- Some of the land within the Conservation Area, and much surrounding it, is classified as an Area of Outstanding Natural Beauty (ANOB).
- The Alde-Ore Estuary and wetland area is designated as a Site of Special Scientific Interest (SSSI), a Special Protection Area (SPA) and a Ramsar wetland site.
- The area contains a wealth of industrial and domestic design, ranging from humble workshops to more architecturally ambitious private dwellings.
- Snape Maltings is a significant tourist attraction, attracting in the region of 500,000 visitors per year.
- There are numerous significant views into and out of the Conservation Area. The juxtaposition of harsh industrial landscape adjacent to expanses of unspoilt wetlands is particularly striking and unique.
- The Conservation Area is one of change, adaptation and evolution. The on-going re-use of redundant structures gives the maltings site vibrancy and secures its long-term survival.

4.0 Assessing the Special Interest



The Concert Hall from the north east

4.1 Location, General Character, and Setting

The Snape Maltings Conservation Area is located on the banks of the River Alde about 22 miles north east of Ipswich, and five miles inland from Aldeburgh. It is bisected from north to south by the B1069 and from east to west by the Alde.

Snape Bridge is the Alde's most westerly navigable point, and also the location of the last road bridge to cross the river before the sea. It has for centuries been an important deep water quay providing trading links to London and beyond, and for this reason a major maltings complex was constructed here in the mid nineteenth century. The maltings became redundant in the 1960s; although its distinctive steeply pitched roofs are still prominent landmarks amongst the reed

beds. Since the late 1960s the site has been in the process of conversion to retail, educational and leisure facilities, and also apartments. The complex's most notable building is the internationally famous Snape Concert Hall, a triumph of 1960s design that shows remarkable sensitivity towards its Victorian industrial surroundings. The deep water quay is now populated by leisure boats.

The Conservation Area is primarily in the parish of Tunstall, whilst a small area on the Alde's northern bank is located within the neighbouring parish of Snape. The village of Snape itself is located about quarter of a mile to the north, and just to the south west is the Grade II listed Dunningworth Hall one of the last remaining structures of an historic settlement which has now all but disappeared.

The higher ground on either side of the Alde forms part of the Sandlings plateau, a narrow band of light, sandy soil that runs roughly north-south from Southwold to the eastern fringe of Ipswich. Sheep grazing historically predominated on these sandy soils, leading to the development of large expanses of heathland. In the twentieth century, modern farming methods, forestry and the growth of settlements have resulted in the loss of much of east Suffolk's heaths; fortunately, however fragments can still be seen in the Alde valley. The ancient Suffolk Coast footpath marks the southern border of the Conservation Area.

In places, land has been reclaimed from the river to create fertile grazing land. Much of the land surrounding Snape Bridge however remains open marshland and lies within the Alde's floodplain. Drainage ditches and dykes have been a feature of the landscape for a considerable period, the bulk of the ditches within the Conservation Area having mid c19th or earlier origins. Changes in the landscape have occasionally led to disputes over the cause of flooding, the construction of railway earthworks in the 1850s, for example, being blamed for floods in 1866.

The Conservation Area is located within the Suffolk Coast and Heaths Area of Outstanding Natural Beauty (AONB) which extends from the Stour estuary in the south to the eastern fringe of Ipswich and, in the north, to Kessingland. It covers 403 square kilometres, including wildlife-rich wetlands, ancient heaths, shingle beaches and historic settlements. As well as being very beautiful, the Alde estuary is important for wildlife and, in particular, migratory wading birds and wildfowl. Immediately bordering the Conservation

Area to the east is the Alde-Ore Estuary Site of Special Scientific Interest (SSSI) which is also, because of its international significance, a Special Protection Area (SPA) and Ramsar wetland site. (The Ramsar Convention is a 1971 international agreement signed in Ramsar, Iran which provides for the conservation of wetlands. The UK ratified it and designated the first Ramsar sites in 1976). To the north east of the maltings is the Snape Warren SSSI, to the north-west the Gromford Meadow SSSI, whilst to the south and south west are the Iken Wood, Blaxhall Heath, and Tunstall Common SSSIs.



Flooding at Snape, the B1069 December 2013.

Many of the Conservation Area's buildings are listed at Grade II; additionally other structures are within the legal curtilage of Grade II listed buildings and thus also have statutory protection.



Looking east over the reed beds from the Conservation Area's eastern boundary.



Looking towards Riverside Cottage and the old Snape Bridge c1900, with the Craft Shop on the left (Source: Mr J Gooderham)

4.2 Early History and Archaeology

The Romans established a settlement at Snape which was probably based on the production and trading of salt. In the Anglo Saxon period however, the area appears to have gained some significance as a place of burial. A sixth century cemetery at Snape Common on the A1904 was first excavated in 1827, and an Anglo Saxon boat burial was discovered in 1862. This ship has subsequently been dated to cAD625. Two further smaller ships were discovered in the 1980s.

The original settlement at Snape was probably centred on the high ground surrounding the church of Saint John the Baptist. The church itself may occupy an earlier site. The village is recorded in the Domesday Book.

In 1155 William Martel a local landowner gave the Manors of Snape and Aldeburgh to the Benedictine foundation of Saint John at Colchester which then founded a small Benedictine Priory at Snape. It was probably the monks who built the first wooden bridge over the Alde in the early medieval period; (the earliest documentary record of a bridge is a dispute over its repair in 1347). The Priory was dissolved by Cardinal Wolsey in 1525; a fine barn which has been dated to 1295 being the only surviving structure. It stands just to the north west of the Conservation Area's present boundary, at Abbey Farm and is now a Grade II* listed building. Some of the best views of the

Maltings complex can be gained from the footpath to this ancient farmstead.

4.3 The Seventeenth and Eighteenth Centuries

Trade and fishing provided a stimulus for the gradual migration of the settlement to its present site. A number of inns were opened on land above the Alde's flood plain including the Grade II listed seventeenth century Crown Inn. By the eighteenth century, like neighbouring settlements, it had become a smuggling hot spot. The path to the south of Snape Bridge House (the 'Sailors Path', now the Suffolk Coast Path) being reputedly one of the routes by which goods would have been brought ashore. In 1727 a customs officer, Jeremiah Gardener, came across a gang of desperate smugglers near to Snape and made the mistake of challenging them. The smugglers cut off his nose, and would probably have been killed him if he hadn't crawled off and hidden behind a hedge.



The Sailors Path and Snape Bridge House

From the reign of Elizabeth I until 1912 there was an important summer horse fair at Dunningworth to the south west of the maltings. This was held over a four day period in August and in the eighteenth

and nineteenth centuries included races along a seven mile course on the river's northern bank, these races were described in 1761 as being 'much frequented by London jockeys'. The success of the races was reputedly one of the main reasons why the Aldeburgh Turnpike Company laid out what is now the A1094 in the late eighteenth century, providing the village of Snape with its most important land based access route.



The 1802 Snape Bridge as commemorated in the east window of Snape Church designed by Mary Lowndes in 1920.

1790-1840 The Napoleonic War period was a time of considerable change at Snape Bridge which may have at least been partly due to a great increase in river traffic. From the end of the eighteenth century the coal and corn merchant's business of Osborne and Fennell was

operated from the wharf. The bridge itself was rebuilt in 1802 and the road improved, the former farmhouse known as Riverside Cottage was constructed, and the wharf greatly expanded. Much of the physical evidence for this phase of the area's development has however, been lost.



Barges at Snape Wharf c1890 (Mr J Gooderham)

The 1841 Tithe map shows the Snape Bridge Wharf site in some detail. Robert Fennell's corn and coal merchant's business known as Osborne and Fennell, and the premises of his shipping interests at that time occupied a large complex of buildings on what is now the northern part of the maltings site. Rudimentary drainage channels and dykes also appear on the map on land adjoining the wharf. Parts of Alliance House and the Plough and Sail pub were probably in existence by this time, and two other structures, the Craft Shop and the adjoining workshop building, may just possibly contain early nineteenth century fabric. The majority of the other wharf buildings disappeared during the late nineteenth century expansion of the maltings complex. Early photographs show a group of brick and wooden structures similar to those which could be found on canal side wharves of the period, the majority of which were probably of c1800 date. White's 1844 Directory states that trading vessels for

London left the wharf regularly every Wednesday, including a passenger sloop. The timber merchant's business of Robert Grimwood also occupied part of the complex.

4.4 1841-1918 Snape and the Garrett Family

Newson Garrett bought Robert Fennell's business and the adjoining pasture land known as Bridge Marsh in 1841 and by 1844 Garrett was sending 17,000 quarters of barley a year to London and Newcastle brewers from Snape. Garrett soon wished to expand the complex of buildings on the site however, and began operations to drain the marshy pasture land which adjoined Fennell's wharf complex. The drainage pool opposite the entrance to the present Visitor's Centre probably dates from this time as does that between the Concert Hall and the Alde.



Barley Stores on the Snape Bridge Road frontage.

A major building programme of c1846-1859 began with a quadrangle of buildings designed for the storage, turning, and malting of barley. Malting itself began on the site c1854, around the time that Garrett purchased a share in a brewery at Bow Bridge in East London which had previously been famous for producing India Pale Ale (it was demolished 1933). The new buildings at Snape were reputedly designed by Garrett himself, their design containing standardised elements which were repeated in this and later phases of the site's development.



The maltings from the garden of Riverside Cottage

The maltings and the burgeoning local fertilizer trade facilitated a further expansion in shipping, much of which was also controlled by Garrett. *The National Gazetteer of Great Britain and Ireland* (1868) reported the presence of wharves on either side of Snape Bridge 'which are the means of facilitating a considerable trade in grain to the port of London and other markets.' Robert Simper noted that stone was still being unloaded at a small wharf on the opposite bank of the river to the maltings until shortly before World War Two. In the vicinity of the village bricks were also made including many by Garrett. A slip way and dry dock for the repair of barges was constructed to the immediate east of the 'Craft Shop' in the mid nineteenth century, although both have now been infilled, their walls may still survive beneath the later c20th raised bank.

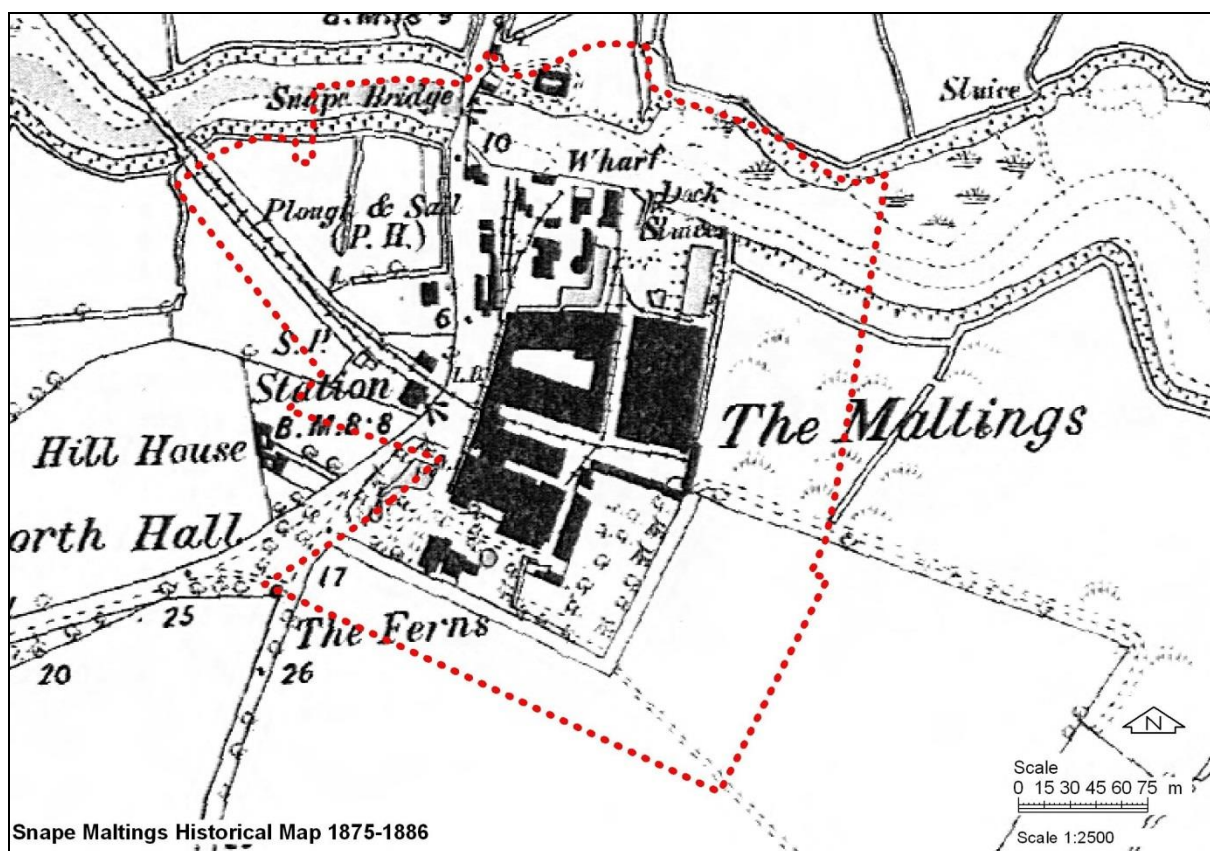


The former railway track looking west

In the later 1850s Garrett persuaded the East Suffolk Railway to build a spur to the maltings by guaranteeing them regular freight; this was opened in 1859. Garrett seized this opportunity to greatly expand malting at Snape and embarked on a major building programme. The new buildings were placed at a slight angle to the earlier complex to allow the façade of the distinguished new principal entrance gate to be fully appreciated from the railway station. Whilst the railway itself

terminated at the station, a network of lines continued into the complex, the trucks being hauled by teams of horses which were led by boys.

Around this time Snape Bridge House was also built as a summer residence for the Garrett family. Newson Garrett's business interests extended far beyond malting; in 1855 he was described as a maltster, lime coal and corn merchant, a shipbuilder and brick and whiting manufacturer. In 1882 the business of Newson Garrett and Son



The 1886 1:2,500 Ordnance Survey Map, with approximate Conservation Area boundary marked in red.

was formed to run the Snape maltings, with Newson's son George Garrett as manager. Further new buildings were immediately constructed at the maltings in the 1880s and 1890s, and others remodelled. A new signal box was constructed at the goods station, and a number of houses constructed for

maltings employees together with a village hall and school. A number of date stones survive within the complex bearing dates from the 1890s; however map evidence suggests these do not necessarily always commemorate the building of new structures.

The New House or Kiln No.5 (now the Concert Hall) was the last of the kiln buildings to be constructed; its kilns used to dry pale malt for light coloured beers.

At the close of the nineteenth century some attempt appears to have been made to improve the river immediately adjacent to Snape bridge and also its flood defences, resulting in the demolition of a substantial group of outbuildings which stood between Riverside Cottage and the Alde's banks.

In 1908 George Garrett built the fine house known as 'Green Heys' which stands near to Snape Church. The management of the Snape Maltings was handed over to George's nephew, George Edmund 'Maurice' Cowell until he went into the army in 1914. During the First World War the military and admiralty made use of the wharf and siding at Snape Bridge, often to the detriment of the maltings business.



Swonnell & Son's twentieth century barley stores dwarf their nineteenth century predecessors.

The company's men were either drafted or enlisted. In 1917 things got much worse, owing to a shortage of cereal crops caused by German submarine activity. The Ministry of Food ordered Garretts to cease

production entirely. The site's young manager Maurice Cowell was killed in action.

4.5 1918-1965 Swonnell & Sons

As a result of Maurice Cowell's untimely death Newson Garrett & Son was merged with S Swonnell & Son in October 1918. George Garrett was now in his sixties and reluctant to continue running the company. Although some members of the Garrett family continued to play a prominent role in the company their connection with Snape Bridge began to fade.

Soon after the merger a large new barley store was built on the Snape Bridge Road frontage of the site. Swonnells were a London firm of maltsters which had its origins in Walworth in the early nineteenth century. The firm greatly expanded and merged in 1898 with the maltsters Tomkins, Courage and Cracknell of Limehouse. Swonnells moved to Oulton Broad in 1902 and sold its London site on its merger with Garretts. Garrett's vessels were sold c1918; the shipping business from Snape was from that point run by the London firm of GF Sully until the outbreak of war in 1939 when the government ordered the suspension of commercial shipping on the Alde.

After World War Two the Snape maltings complex was becoming increasingly antiquated. It proved difficult to adapt the buildings to modern mechanized methods as the marshy ground on which the buildings were constructed was unsuitable for heavy equipment. Two further buildings were however constructed in the early 1950s, one of which, a barley store, still survives. Swonnell & Son's buildings are the tallest within the complex and are prominent landmarks on the skyline.

Horses were gradually replaced as a means of transport within the complex as the maltings light railway system began to concentrate primarily on fuel transportation.

As the maltings business declined so did the profitability of the railway. By the 1950s all malt and barley leaving or entering the site was transported by road; the railway goods shed, by now in poor repair, was demolished in 1957 and in March 1960 the railway itself finally closed. From 1940-1948 the branch line was used for transporting rubble from bombed buildings for land reclamation.

Swonnell & Son went into voluntary liquidation in 1965 and the maltings site, Plough & Sail pub, 27 dwellings in the village, and 32 acres of land were then put up for sale.

4.6 1965 to the Present Day

The site was purchased by George Gooderham, with the intention of using part of the complex for milling and the storage of animal feed, and this use continued on the site until the early 1980s. However, this use was only partial, and a number of buildings were surplus to requirements and left empty.

The same year as the site was acquired, the manager of the Aldeburgh Festival, along with the composer Benjamin Britten, identified the possibility of converting the largest of the former malthouses into a concert hall and recording studio.

The Aldeburgh Festival had, since 1948, used a variety of locations for concerts, but the established and growing

popularity of the event necessitated a move to a larger and permanent home.

A lease was signed and there commenced a partnership between George Gooderham Enterprises and Aldeburgh Productions that shaped and redefined the site, elevating it to one of international reputation and, some years later, a thriving commercial centre.

During the spring of 1966, the historical importance of the site was formally recognised, and the maltings and several ancillary structures became Grade II listed.

An appeal was launched to fund the conversion of the malthouse into a Concert Hall. A survey was completed, and drawings prepared by Arup Associates for the conversion of the malt store. The brief for the work included the desire to preserve, as far as possible, the external appearance of the buildings, in particular the profile of the roof and ventilators. The new roof structure echoed the old – simplicity of form and exposed structural components.



The Concert Hall and restaurant, from the south east

Her Majesty The Queen opened the venue on the 2nd June 1967. In 1969 a fire reduced the Concert Hall to an open shell. With the

help of a fund-raising appeal the building re-opened as a venue on the 5th June 1970.



The Concert Hall and restaurant, from the north east

During 1971 George Gooderham Enterprises developed the first of what was to become a series of commercial spaces aimed at drawing members of the public to the site. The Craft Shop was opened, and this was shortly followed by an art gallery and tea shop.

In 1976, to commemorate the death of Benjamin Britten that year, a former barley store adjacent to the Concert Hall was converted, again by Arup Associates, into spaces for the training of young singers or string players. The converted space was completed during 1979 and named The Britten-Pears Building.



The Britten-Pears Building

During 1991 George Gooderham Enterprises redeveloped a former barley silo into the House & Garden retail outlet,

successfully safeguarding the building, and converting it for a new use while retaining a strong sense of both the existing external and internal character.

A new foyer was added to the Concert Hall in 1997 and the restaurant area was raised in height and redesigned in 1999.

In 2003 the Arts Council of England designated Aldeburgh as one of three centres of excellence in music provision, making it The National Centre for the development of Professional Musicians. This designation led to a re-appraisal, expansion and improvement of facilities at Snape Maltings. Further buildings were imaginatively converted with the help of a substantial grant from the Jerwood Foundation. Aldeburgh Music has since taken a 999-year lease of parts of the maltings complex.

The National Lottery has also contributed towards the regeneration of the site, parts of which have been used for displaying contemporary sculpture.

A master-plan that highlighted and addressed the need for the repair and reuse of the remaining derelict structures was produced in 2005, and this report identified that 60% of the maltings buildings were vacant and in poor repair.



Derelict maltings buildings, looking towards Iken View



The Hoffmann Building and Jerwood Kiln Studio

The Hoffmann Building opened in 2009 and provides rehearsal and performance spaces, the Britten Studio and the Jerwood Kiln Studio. The work was designed by Haworth Tompkins, as was the striking Corten steel clad Dovecote Studio, and the conversion of a range of buildings to the west of the Hoffmann Building into residential units called 'The Courtyard' - all of which were completed in 2009.



The Hoffmann Building, looking west towards residential units known as 'The Courtyard'



The Dovecote Studio

Most recently a large barley store has been converted and enlarged to form ten apartments, and the block renamed Iken View.



Iken View residential development

Existing proposals will see the remaining currently derelict malting buildings converted into residential units.

This phased programme of re-use, adaptation and change is essential, as it is largely what gives the former maltings complex its vibrancy.

Since the site was acquired, nearly fifty years ago, structures have been given longevity and purpose through reinterpretation and by identifying new roles. This has included the heightening of accommodation, additional structures and significant amounts of rebuilding, although the sense of the former maltings, and its strong industrial aesthetic remains.

4.7 Materials and Colours

The maltings complex is a multi-phased development, and consequently a varied materials palette might be expected. However, it is not until the site is assessed elementally, and the more recent development work is taken into account, that the diversity of materials used within the Conservation Area becomes fully apparent.

The maltings were built as structures of commerce and utility, and with the exception of Snape Bridge House and the Station House the neighbouring structures have little architectural pretension; yet there exists a surprising wealth of quality detailing and material used within the Conservation Area. This is particularly apparent where a structure faces the road or the private garden of Snape Bridge House with, as a general rule, the less visible structures located to the east being of lower stature and built using lesser quality materials.

The buildings that form the maltings complex would have been put to hard and almost constant use, and consequently their design and detailing needed to withstand and reflect this. By stark contrast, but in close proximity, exists Snape Bridge House which could not try harder to disassociate itself with the utilitarian styling of the maltings. The house uses high quality materials and whimsical detailing to categorically state its domestic role.



1) Red clay brickwork, of varying types and age



2) Reinforced concrete construction



3) Red brickwork with gault brick dressings



4) Gault brickwork and painted timber cladding



5) Rendered elevations



6) Corten steel construction



7) Timber cladding



8) Red clay pan tile roof



9) Slate roof coverings



10) Corrugated cement sheet roofing



11) Red clay tile hanging and thatch



12) The maltings seen from the north bank of the River Alde

Within the maltings complex the dominant material is red clay brick, laid to a variety of bonds. Given the historical existence of a number of brickworks in the immediate vicinity (one brickworks survived in Aldeburgh until recently) such extensive material use is unsurprising. As the complex developed red bricks continued to be used, although during the mid twentieth century the quality declined, with buildings and additions generally being constructed from 'Fletton' bricks.

Where a location was deemed suitably prestigious to justify the cost, gault or Suffolk white brick dressings were used around openings and to buttresses (see the Britten-Pears Building). Perhaps owing to its proximity to the Snape Bridge House (occupied at the time by the site manager)

the west elevation of building 16 was constructed entirely from these bricks, as was the fine Italianate Station House opposite.

Little use is made within the maltings complex of painted render elevations, the notable exceptions being the Plough & Sail Inn and the westernmost section of Alliance House. Outside the maltings exists a pair of rendered cottages (Meadow Cottage and Kintail). Of these buildings it is likely that the Plough & Sail, Meadow Cottage and Kintail were brick structures that were rendered at a later date.

During the mid twentieth century, when a new barley store was added (building 11), this prominently positioned building was constructed largely of reinforced

shuttered concrete – an indication that speed of construction and cost were placed over quality of materials and expressing the established aesthetics of the west façade of the maltings. It is therefore appropriate that when existing buildings have recently been adapted to new uses, and openings created within existing and new façades, that lintels and some window surrounds have been constructed from concrete. This approach of simplicity and utility over ornament is very apparent across the site, and is a particularly appropriate and suited aesthetic.



Concrete window surround to the Hoffmann building

Recently, the material palette of the site has been augmented with the introduction of Corten steel. This sheet material, treated to produce a rust patina, has been used to striking effect on the Dovecote Studio; a prefabricated steel shell that sits within (and independent to) the remains of red brick outer walls. The industrial simplicity of the building form and material use echoes the site character generally, and the warm brown tone of the rusted steel sits well alongside the brickwork of adjacent structures.

Timber cladding has a historical precedence on the site, having been used

to clad the upper sections of gable ends and also to form roof lucams - the latter being a cantilevered structure over-sailing the elevations into which goods could be hoisted or lowered



Gable end timber cladding to building 18

The listing description (written in 1966) makes reference to “several timber clad structures” being evident on the site, but these have since been demolished. Although there is now little use of this material on the site, future small-scale and low key developments could consider whether timber cladding might be appropriate, and indeed in recent years timber cladding has been used sparingly to areas that have been redeveloped, in the form of horizontal cladding to soffits (at Iken View) and to the southern end of the Concert Hall restaurant building. Here the material is used as a slatted external shade for the accommodation within, and in appears as a modern interpretation of the cladding to the gable of building 18.



Slatted timber screen to upper section of gable end

The use and type of roof coverings evident within the Conservation Area is surprisingly varied, and there is an established hierarchy. The dwellings to the west side of the carriageway, the cottage north of the River Alde, and the west facing pitch of the main maltings frontage are mostly covered with red clay pan tiles, and generally the detached smaller structures to the west of the maltings complex are roofed with this material. Just as frequently found is the use of slate, particularly to the larger steeply pitched roofs, where the use of pan tiles would have been expensive and ill suited.

An anomaly within the Conservation Area is the thatched roof covering to Snape Bridge House. Given the proximity this property had to reed beds the use of such a material is not surprising, although the roof covering was no doubt a statement to compliment the *cottage orné* detailing, rather than a measure of economy.

The dominant material palette of red brick with a mix of red clay pan tiles and slate creates a strong sense of visual coherence across the maltings complex, and new development has conformed to this. The

residential properties surrounding the maltings are more varied in their material use, suggesting their ad-hoc development and multiple ownership.

In terms of colour, the site and neighbouring properties largely conform to a muted palette of reds and greys – the rendered elevations of Kintail and Meadow Cottage being the main exceptions.

4.8 Density and Scale

With regard to density, the Conservation Area has a clear split between commercial and residential buildings; those structures comprising the former maltings complex are tightly grouped and at their highest towards the front (west) of the complex; they disperse slightly, and scale reduces, with smaller single storey ranges being found to the north, south and south east of the site. The exception to this is the domestic scaling of the older sections of the Plough & Sail Inn and Alliance House. Both these buildings front the carriageway and their low scale exists in marked contrast to the towering forms to the east.

Residential buildings located within the Conservation Area are generally more dispersed, of a relatively low scale, located close to the carriageway and are set within good-sized gardens.

4.9 Detailing

The Snape Maltings Conservation Area is particularly unusual in possessing a mix of good quality industrial and residential detailing, as well as more commonplace vernacular detailing (*examples are illustrated on the following pages, figures 11 to 26*).

Most striking and immediately identifiable as being characteristic of the former maltings complex are features that dominate and enliven the skyline, such as the ventilator cowls or bluffs, and the overhanging lucams. These features, combined with the tall and steeply pitched roofs, characterise more than any other features the maltings complex, and their outline immediately identifies the former function of the buildings, even from considerable distance (*images 11 and 12*).

A number of timber external access stairs are again details that immediately convey the former role of the site (*image 11*).

Where new work has been added effort has been made to reinterpret these details and to incorporate them sparingly across the site (see for example the external timber access stairs to the residential units to building 15, or the ventilation bluffs added to the Hoffmann building) – all helping to reinforce the strong site identity.

Arched access points for goods trains and site access generally are also unusual details of note within the Conservation Area. At Snape there are four such features; three of which are located to the principal west façade and one adjacent to Iken View. The earliest arch exists to the 1846 range, and as the site developed, an arch was incorporated within the 1859

building, affording access to the heart of the site by the newly constructed train line. Further south (and between the 1859 building and the building of 1874) exists a series of brick arches, which are understood to have been braced buttresses between buildings 15 and 16 (*images 13, 14 and 15*).

The brickwork, as previously discussed, is generally of a high quality and the port at Snape meant that for the higher status buildings gault bricks (possibly from the Kent area) could be brought up the river and directly to site.

It is evident that several buildings have been raised in height – both historically and recently. The historical reason for this occurrence was as a consequence of mechanisation (see building 13, centre of the south elevation), and more recently as a way of providing increased headroom when units have been subdivided for residential and other use.

A commonly found construction detail is the thickening out of brickwork elevations to form regularly spaced brick piers, included to provide rigidity to tall structures (see south elevation of building 21, The Britten-Pears Building) as well as providing some lateral strength, particularly when incorporated with iron tie rods and pattress plates (*images 13 and 14*).

Windows within the Conservation Area generally conform to three types – the canted bay windows of Meadow Cottage, Kintail and Snape Bridge House; the sash windows (with varying glazing configurations) of Alliance House and Station House; and the squat openings under shallow brick arches that are found

to all but the two arched principal front ranges of the maltings. Several former blind openings to the front elevation have been opened-up, which reduces the gentle random quality and instead establishes a more formal rhythm.

The main anomaly to this are the fine mullion and transom windows above and surrounding the main 1859 entrance, indicating that design, status and a sense of arrival were important considerations for the founders of the complex. Indeed it is this section of the maltings that possesses the majority of high-status detailing found within the Conservation Area; mullioned windows, gault brick dressings around openings, fine gauged brick lintels and a clock and cupola.

An unusual detail is found to part of the south side of the Stable range (building 23). Here clay tubes are incorporated into the brickwork, apparently to provide ventilation for the accommodation within (*image 17*).

The detailing of new work (for example the Concert Hall, restaurant / bar and Iken View) tends to be unadorned and pared down, which suits the occasionally austere character of the site. Predominantly, this means that new work adopts a sense of calm and understatement.

The pattress plates, while commonly found on residential and industrial buildings, are particularly unique to Snape, as many bear the name 'Newson Garrett' and were cast at Richard Garrett & Sons foundry in Leiston, Suffolk (*image 18*).

Other commonly found vernacular details, such as brick dentil eaves course, are

found on both residential and commercial buildings, such as Riverside Cottage, Meadow Cottage and Kintail, as well as on Alliance House and the former Stable range (*images 20 and 21*).

The size and appearance of window openings tends to vary in direct relation to the use and status of the building. The most interesting and largest window openings are found to the 1859 maltings range, or to Snape Bridge House (*images 14 and 25*). Good quality sash windows are evident at Alliance House (eight-over-eight pane configuration) as well as to the west front range of the maltings complex. Alliance House is also unusual within the Conservation Area for having a pair of architecturally ambitious Serlian windows, which do much to enhance the south elevation of the building (*image 23*).

Further sash windows exist to Station House but these are of four-pane plate glass configuration and reflect fashion at the time the building was erected, as well as the recent development in plate glass manufacture that made large sheets of glass available (*image 24*).

Elsewhere windows tend to be simple vertically divided lights of two or three panes width and set below a shallow arched brick head (*image 21*). Although the window joinery to Riverside Cottage has been replaced the opening sizes conform to this general arrangement. The most unusual window is found on building number 18, a simple single storey range with a large and interesting vertically divided arrangement, with multiple overlapping panes of glass (*image 22*).

When the various types of windows evident in the Conservation Area are

examined, the social and commercial hierarchy of the site and neighbouring properties reveals itself.

Residential detailing within the Conservation Area is limited but relatively diverse. The vernacular brickwork and window details of Riverside, Meadow Cottage and Kintail have been discussed but Snape Bridge House is worthy of additional discussion as it exists as the most architecturally distinguished building within the Conservation Area. The house is a pleasing mix of vernacular and high status detailing, with rustic thatch existing alongside sophisticated neo Tudor octagonal brick chimney stacks and Gothic arch windows with lattice glazing bar arrangements. The tile hung upper side elevations and swept plain tile roofs over canted bay windows all add to the seemingly ad-hoc appearance of the property (*see images 25 and 26*).



11) Projecting lucams and external stairs



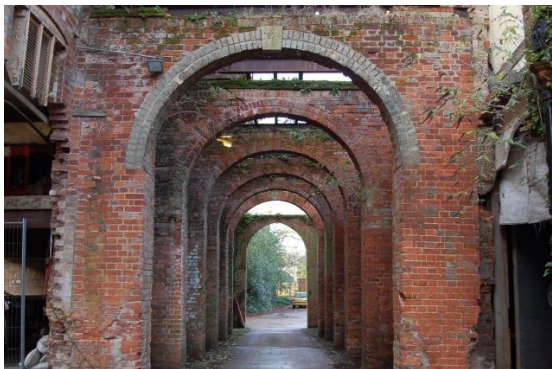
12) Ventilation bluffs or cowls



13) Brick arch and high status entrance



14) Brick arch and entrance



15) Multiple brick arch buttresses



16) Brick buttresses



17) Brick vent detailing



18) Cast iron pattress plates



19) Brick dentil eaves decoration to cottage



20) Brick dentil eaves decoration to former stable



21) Shallow brick arch window heads and simple vertically divided windows



22) Unusual timber window and glazing configuration



23) Serlian window and sash windows of varying configuration



24) Gauged brick lintels and plate glass sash windows



25) Two storey canted bay windows and prominent neo-Tudor chimneystacks.



26) Gothic arch heads to windows with lattice glazing bars.

4.10 Street Furniture and Surfaces

The Snape Maltings Conservation Area possesses relatively few examples of street furniture or signage, at least until the immediate proximity of the maltings complex where in addition to the usual speed limit and bus stop signage, name and direction signs indicating the maltings are found. There also exists name signage and associated advertising for the Plough & Sail Inn (*images 27, 28 and 29*).

Site signage generally indicates the name of, and provides a description for, the various commercial outlets (some are hung signs on traditional looking projection brackets). Others provide information regarding one-off events and short notices. In general signage is well designed and uses a unifying font type that succeeds in creating a brand identity across the site (*images 27, 29, 30 and 31*).

The most obvious items of street furniture located outside the maltings complex are the collection of white painted signpost and 'give way' signs on the green at the southwest edge of the Conservation Area (*image 34*). The direction post is a fingerpost sign to a traditional design.

Street furniture within the complex comprises of the usual collection of bins, direction signs, wall mounted post box and an example of a K6 telephone kiosk (*images 32, 33 and 35*). Round plastic municipal rubbish bins might be better replaced with something more thoughtfully designed, but on the whole items are sensitively positioned and do not detract significantly from the setting of buildings.

There are several benches located across the site, and these range in design from traditional cast iron examples to the east side of the Concert Hall to more modern arrangements with concrete bases to the south side of the Britten-Pears Building (*images 40 and 41*).

Over-use of features such as planters, which soften and dilute the hard industrial aesthetic, should be avoided, although their existence to certain locations provides beneficial and non-permanent barriers between access routes, parking and pedestrian areas (*images 46 and 47*).

In addition to the street signage and signage advertising the commercial units within the complex, there is a number of hand painted signs displaying building names, parking restrictions and so on. These are painted directly onto brickwork or concrete (a feature copied from the painted numbers above several doorways to the derelict maltings buildings). The font and colour choice mean these are unusual and attractive features that enhance the Conservation Area (*images 36 and 37*).

Outside the maltings there are no street lights, and this helps to preserve the rural quality of the area. Immediately in front of the maltings are three gas lamps converted to electric. Made by 'L. White' of London, and these are thought to date from the mid to late nineteenth century (*image 38*).

Lighting to the maltings complex is, on the whole, discreet. The buildings do not appear to be floodlit, which is surprising given their importance and that the venue is used extensively at night. Lighting tends to be localised, and focussed on

illuminating paths and entry points into buildings. Lighting stanchions vary in appearance, and most examples are thoughtfully designed and positioned (*image 42*). Only the municipal looking concrete lampposts adjacent to the pond can be considered to detract from the appearance of the Conservation Area. More successful are the simple swan-neck lights fittings over doorways (*image 39*).

Surface detailing generally has a pleasing and appropriately industrial appearance, and this is extremely important, given the former use of the site. The strong, hard-edged aesthetic of the site should be preserved and, where possible, enhanced.

The lack of line-painted designated car parking bays is a welcome enhancement of the Conservation Area, and does much to improve the expanses of ground necessary to be devoted for site parking (*image 46*). The overflow car park to the south east of the site has a 'geo-textile' surface that allows grass to grow through the grid, while providing a base strong enough to take the weight of vehicles. The use of this material ensures that when the car park area is not used, the surface appears much as the surrounding pathways (*image 42*).

Pathways around the site vary in material use, from gravel chippings, to brick or cobble setts, to concrete paving slabs (*images 41, 42, 43 and 44*). The use of gravel chippings is perhaps the best suited to the Conservation Area. The area of brick paving, particularly to the north side of the Concert Hall, is visually successful as the paving surface abuts the expanse of brickwork to the elevations. Least successful is the use of concrete paving slabs, as their appearance is suburban and

they appear out of context. The small areas of tactile paving slabs are a necessary safety feature to areas of raised paving and the edges of steps. More visually successful however are the timber steps to the south of the Concert Hall, with nail head detailing to the treads proving a non-slip and tactile surface (*image 45*).

Perhaps least successful with regard to functionality is the timber walkway adjacent to the north of the House and Garden shop. While its appearance and material use is subtle, the lack of light to this area means the surface can on occasion be slippery (*image 44*).

To the front of the maltings complex, between the parking area and the road, is a grass bank which provides a soft apron to the front of the complex (*image 49*). Outside the complex there are very few street surfaces, and pavements tend to be tarmac with concrete kerb stones (*image 50*).



27) Site entrance signage



28) Collection of municipal signage opposite the maltings



29) Site direction sign showing Snape Maltings font type



30) Collection of signs of varying design and purpose



31) Shop advertising signs



32) Street furniture



33) K6 telephone kiosk



34) Traditional style fingerpost, and road signage



35) Post box



36) Hand painted sign



37) Hand painted sign



38) Glass lantern to converted gas lamp



39) Light fitting over doorway



40) Benches



41) Benches



42) Light stanchions to pathways



43) Brick paved surfaces



44) Timber decking with anti-slip felt



45) Timber nosing to steps with nail head detailing



46) Block paving to pathways and gravel to car parking areas



47) Concrete paving slabs to paths and steps



48) Geo-textile grid to car park overflow areas



49) Grass verge / bank to maltings complex



50) Pavement surfaces

4.11 Contribution by Green Spaces and Trees

The former industrial nature of the maltings complex means that green spaces are a slight contradiction, and where they are newly created there exists the potential for the industrial character of the landscape to be diluted. Hard landscaping and appropriate surface finishes are of considerable importance, and within the Snape Maltings Conservation Area they should be given similar consideration and importance as the green spaces identified and discussed below.

The former industrial nature of the site means that it would be a reasonable assumption that the complex and immediate surroundings would offer little in the way of interesting or important green spaces and trees. But this is not the case, and green spaces varying from private gardens and enclosed courtyards to the immediate and wider landscape all make a valuable contribution to the Conservation Area. The Conservation Area borders land that is either a Site of Special Scientific Interest (SSSI) or a Ramsar wetland site and therefore the role this plays in providing a wider and protected setting is recognised (*see section 4.1, Location, General Character and Setting*).

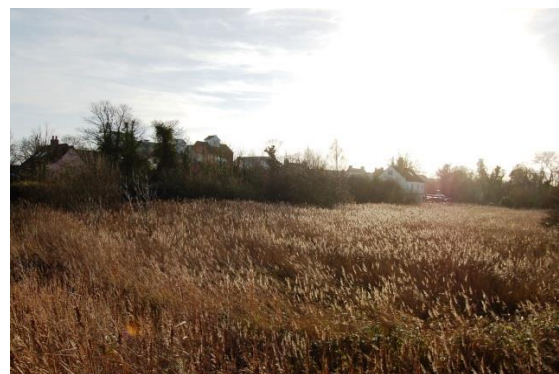
Apart from the very heart of the former industrial site, the entire Conservation Area should be considered as an important green space (*reference should be made to the Summary of Character Features map*). However, the following provides an overview of spaces identified as contributing positively to the Conservation Area;

- The banks either side of the River Alde, as first encountered on entering the Conservation Area from the north. This area extends to the east and west of the road bridge, and includes the private garden surrounding Riverside Cottage.



The north bank of the River Alde, looking towards the B1069 and Riverside Cottage

- The open land to the west of the bridge, including an area of marshland, drainage ditches, reeds and self-sown trees, which are important to the immediate setting of Meadow Cottage, Kintail and Station House, as well as for providing a wider setting for the former maltings.



Area of marshland to the north west of Meadow Cottage and Kintail, looking towards the maltings

- The private front garden to Station House and the gardens surrounding Meadow Cottage and Kintail are included as they are visible from either the road or public footpaths and their

expanses of lawn contribute positively to the vicinity.

- To the south west edge of the Conservation Area exists a triangular parcel of grass, at the point where the B1069 and the road running south to Iken Wood converge. This green space marks the commencement of the southern boundary of the Conservation Area, and is important for the immediate setting of Snape Bridge House, and for long views north east along the road. Curiously approximately two thirds of the grassed area lies within the Conservation Area, the rest (to the south east) is outside. When the boundary is next reviewed, some consideration should be given to including this entire green space, which would create a more easily definable southern boundary.
- Within the maltings complex exists various green spaces, ranging from private gardens, to enclosed forecourt gardens and areas of reed beds and drainage ditches that merge with the wider surrounding marshland.
- To the north-west, north and south east of Snape Bridge House exists a private nineteenth century designed landscape that contributes significantly to the Conservation Area and is important for the setting of the Grade II listed house.



Attractive green setting to Snape Bridge House and the southern end of the maltings complex

- To the front (north-west) of the house is a pond with a number of mature trees to the banks, which screen the carriageway from view. The calm rural tranquillity created exists in marked contrast to the neighbouring maltings buildings to the east.



View of the pond to the north west of Snape Bridge House (looking south west)

To the north exists an expanse of lawn which drops in level to the west and provides an attractive setting for not only the house, but the south elevation of the maltings complex.



South elevation of the maltings complex seen from the private garden of Snape Bridge House

The eastern boundary of the garden is defined by a willow fence. However the 1886 OS Map shows that the house had a larger associated designed landscape and that this continued to the south east boundary of the site. While this has been severed from the house by the existence of an access track and area for car parking, towards the south east boundary is an avenue of lime trees (that run north – south) and the remains of a red brick garden wall.



Lines of lime trees, formerly part of the designed landscape surrounding Snape Bridge House

To the east boundary within the hedge, short sections of iron park railings can be seen, and these surviving features provide some indication of the former formality of the landscape to this area.

- To the north-east and south-east of the Concert Hall are areas of reed beds and marshes. These are particularly

important for the setting of the Concert Hall buildings, and play an important role in the visual transition from the cut grass immediately to the east of the Concert Hall to the wider reed beds, marshland and heath that exist outside the Conservation Area.



The transition from cut grass to reed beds and then to the marshland beyond. Looking north-east.



Looking east towards the Barbara Hepworth sculpture, showing the transition of the immediate to wider landscape

- A further grassed area to the north of the Concert Hall provides a pleasingly soft and lush backdrop for the Henry Moore Sculpture *Large Interior Form*.



Grassed area to the north of the Concert Hall, providing a plateau for the display of sculpture

- A second pond exists on the site, and this is located immediately north of the House & Garden building (number 13). The pond is understood to have been created as a holding area for rainwater discharged from the various roofs, which then discharges into the river. The grassed sides to the 'L' shaped pond are steeply banked and there are a number of mature trees.
- The remaining areas of important green spaces comprise expanses of grass to residential units. Despite being private areas, some are very open and visible - the neat unbroken expanse of lawn bordered by wide gravel paths, to the east of Iken View, is particularly striking and suited to the unfussy elevation treatment of the converted building.



Iken View and grassed area to the east

- The courtyard garden area to the west of the Hoffmann building is largely hidden from view behind tall timber gates, yet it is an important and private oasis at the heart of the complex.



Looking east towards the Hoffmann Building, showing the courtyard garden

- An area immediately to the south and west of Station House is currently being used for dumping builders' waste and demolition rubble. This area detracts from the locality: its proximity to Station House, and being the location of the former railway approach to the maltings, means that enhancement would immediately improve both the setting of Station House and long views of the maltings.

Trees within Conservation Areas are afforded protection, and there exists a need for the Local Authority to be informed about proposed works. In addition to this Tree Preservation Orders (TPO's) can be placed on trees that are felt to be significant. Within the Conservation Area exists one such TPO for the large sycamore tree within the garden to the south of Kintail (TPO ref no: SCDC 204).

Otherwise, the contribution made by trees tends to be as a cluster, rather than significant individual specimens.



Groups of trees fronting the road between Station House and Kintail

The importance of such informal groups of often self-sown trees can be seen between Station House and Kintail, and also to the marshland area to the north of Meadow Cottage. Where this marshland meets the carriageway there is a 'green screen' of trees and hedging.

When entering the Conservation Area from the south west, the group of trees to the west of the pond at Snape Bridge House, and the separate cluster of trees to the south of the gate piers and the public footpath, are particularly noticeable and pleasing.



Trees to the west side of the pond at Snape Bridge House



Cluster of trees between Snape Bridge House and the public footpath

Within the garden of Snape Bridge House are six mature trees adjacent to the brick wall boundary and further substantial trees exist to the north side of the garden. The grouping of these trees gives some indication of the formal planting surrounding the property and helps in defining the residential nature of this private space from the agricultural land adjacent.



Mature trees within the private garden of Snape Bridge House

As might be expected, there are few significant trees to the centre of the maltings complex, as this space historically (and currently) is occupied by buildings, and the space between is used by pedestrian and vehicular traffic. But towards the perimeter of the site examples of significant trees are found.

The line of lime trees, formerly associated with the designed landscape surrounding

Snape Bridge House have been discussed, and although these trees are now isolated and their relationship to the planned landscape has been altered, they exist as important indicators of the former use of this part of the site.

To the north side of the public footpath to the south of the site, and also to the east site boundary (up to the approximate location of the Barbara Hepworth sculpture) exists a number of trees and sections of overgrown hedge. The collective worth of this mix of vegetation is considerable and provides an informal demarcation of the site boundary to the south and east.



The informal mix of self-sown trees and hedging, to the south-east corner of the site

To the immediate south-east of the Barbara Hepworth sculpture are a number of mature Scots Pine trees. Their bare, almost skeletal form is particularly suited to the pared down architecture on the site, with their height providing a moment of verticality before the wide expanse of marshland opens out to the east.



A group of Scots Pines and other mixed trees, to the east of the site

To the north and north east the site largely lacks trees, which results in long views into and out of the Conservation Area from this location. A cluster of trees exist around the car parking area to the south east of the Craft Shop, and to some extent these reduce the visual impact the cars have to this area.



Small cluster of trees to the south side of the car park

A further group of trees are found to the perimeter of the pond to the centre of the complex. Individually, each tree is somewhat unremarkable, and likely a self-sown specimen, but collectively, and when combined with the setting of the pond, the area becomes an unexpected area of vegetation and calm in the middle of a busy commercial environment.



Group of trees surrounding the pond at the heart of the maltings complex

The importance of mixed hedging needs to be acknowledged. It exists largely to the south and east of the site, and to the boundaries of private gardens. The informal and often unmaintained appearance is particularly suited to the wild surrounding landscape. There are isolated examples within the Conservation Area where close-boarded timber fences exist, and their harsh, solid uniformity is ill-suited to the locality. Where possible, the replacement of hedges with fences should be avoided.

4.12 Key Views

The relative openness of the landscape and the imposing scale of the maltings mean that there are a high number of key views within the Snape Maltings Conservation Area. In addition to this there are also significant views looking towards and out of the Conservation Area. The Summary of Key Features map at the rear of this report should be consulted when reading this section. An overview of the key views identified is provided below.

Views looking into and out of the Conservation Area

The existence of both the River Alde to the north and the expanse of marshland to the east mean that long views up and down the river, and also across the flat landscape are plentiful and that the tall dominant mass of the maltings complex forms a natural focal point.



View looking east along the River Alde



View looking west, towards the maltings, from the north bank of the river.

Wide views, either towards the road bridge or the maltings, are had from the north bank of the river, and these gradually become more focussed and shorter views further west along the river path.



Shorter views towards the maltings from the north bank of the river

Similar long views are found to the south-east boundary of the Conservation Area boundary, in particular when looking north-west where the maltings can be seen dominating the otherwise gentle and low rising landscape.

From within Snape village the Conservation Area can be seen from the natural rise in the landscape (on the B1069), although hedges and trees mean that it is the roofline, bluffs and lucams that are most visible.

The public footpath running to the south of Snape Bridge House affords particularly good short views towards the maltings and long views towards Iken.



View towards Iken from the public footpath

Views from the road are surprisingly short, owing to the rise of the bridge and

to the hedges and curvature of the road to the south west.

Views within the Conservation Area

The diversity of architecture and irregularities in the arrangement of buildings mean that views within the Conservation Area, both long and short, are plentiful and varied.

From almost any vantage point on the B1069 road attractive and interesting short views of the main west façade of the maltings, and the structures surrounding it, are found.



View of the maltings from the road (B1069)

From the road there is a good and short view looking east along the public footpath (a slight rise in the ground level means it is a short view until some way along the footpath). To the north end of the Conservation Area a view looking west along the public footpath (towards the sluice gate) or east (along the wharf) are both varied and rewarding. Further west, and looking east from the area of marshland to the rear of Meadow Cottage and Kintail an attractive distant view of the maltings can be seen, with a pleasing foreground of trees, scrubland and reeds.



Distant view of the maltings and Meadow Cottage and Kintail, as seen from the western edge of the Conservation Area

Further significant long vistas towards the maltings can be obtained from the former railway line, looking towards the arched opening of the west entrance façade.



View of the maltings from the former railway line

This view then continues east across the site, and terminates at the Corten steel Dovecote Studio, a key vista.



View through the former railway entrance arch, towards the Corten steel Dovecote Studio

From the east side of the Concert Hall are particularly fine and uninterrupted views across the marshes and towards Iken, with only the Hepworth sculpture providing any hint of human activity or intervention in the landscape.



Short and long uninterrupted views from the Concert Hall, looking east

Vistas within the maltings site tend to be industrial in character, and focussed along the main axis lines, terminating usually in an interesting structure as with the view looking south through the centre of the complex terminating at the stables, or the same view looking north towards the river.



View through the centre of the maltings, looking north

Views of the main frontage of the complex are also long, with the various phases of the building development providing considerable visual interest.



Long view of the main (west) front, looking south

Shorter, more open and austere views are to be had from the overflow car park looking west towards Iken View and across its associated lawn and paths.



From the east, looking towards Iken View

More rambling and varied views can be found within the proximity of the currently derelict maltings buildings, with the view east / west of the multiple arches being of particular note and character. It is here that the close proximity of the buildings is most apparent, and the structures tower around and over the pedestrian.



Long view towards the multiple arches between derelict maltings buildings

Attractive short views are abundant on the site, and almost any view in any direction offers something of interest. Views of buildings such as The Hoffmann Building, the Dovecote Studio and the derelict areas of the maltings can all be experienced from the same vantage point to the west of the stables.

Items of sculpture are plentiful within the maltings complex and immediate landscape, and such items have been thoughtfully placed to either be seen from afar and to draw the eye (i.e. the Barbara Hepworth sculpture) or have been positioned with the intention of being unexpectedly noticed by the visitor (i.e. the 'Migrant' sculptures by Alison Wilding, located amongst the reeds in a drainage ditch to the north of the Concert Hall).



Short and long views towards the Concert Hall, with the 'Migrant' sculptures amongst the reeds



Barley stores on the Snape Bridge Road frontage

5.0 Structures which make a positive contribution to the Conservation Area.

(please refer to the Summary of Character Features Map, p82, for building numbering)

Within the Conservation Area the overwhelming majority of buildings make a positive contribution to its character and significance.¹ This section attempts to briefly explain the characteristics of each of these individual structures, and to give a very brief indication as to why they make such a valuable contribution to its special character and historic interest. In addition to buildings this list includes a small number of items of street furniture. Any structure irrespective of its age can make a positive contribution to the character and significance of a Conservation Area; this is reflected in the gazetteer which includes some buildings which have only recently (2014) been completed but are of a high quality of design. The gazetteer starts at the western end of the Conservation Area firstly discussing the buildings and structures on Snape Bridge Road before tackling the maltings complex itself. The bulk of the sculptures within the maltings complex have been deliberately excluded as they are not permanent fixtures. Two nationally important sculptures which have a long standing relationship with the site, (by Barbara Hepworth and Henry Moore), are included.

¹There are also some that are largely neutral in quality. One structure - a mid to late twentieth century generator house to the north of building 15 - is detrimental to the Conservation Area's character and should if possible be removed. The following have been classed as neutral :- The 1952 New Barley Store silo building 11; the modern outbuilding to east of stable block numbered 24 on map, the biomass building 25b, The Forge 25c, The ruined outbuilding 28.



Meadow Cottage and Kintail from the E-NE

No.1: Meadow Cottage and 'Kintail', Snape Bridge Road A semi-detached pair of two and a half storey cottages which were probably constructed between the drawing of the 1841 Tithe Map and the publication of the 1882 Ordnance Survey, the structure is not however clearly shown as two dwellings until the 1904 OS map.

The dwellings are built of recently rendered brick with a late twentieth century pan tiled roof, and have a prominent central chimney stack. There are canted wooden bay windows with sashes to the ground floor street frontage of each dwelling which may be of nineteenth century date. The other window joinery and the porches are however possibly late twentieth century.



Meadow Cottage and Kintail from the north-west with the maltings beyond.

Although now somewhat altered this pair of cottages occupies a prominent and sensitive site and retain character.



The former goods office and Station House

No.2: Former Station Master's House, and Railway Goods Office, Snape Bridge Road A restrained Italianate station house built to serve the former railway goods station constructed by the East Suffolk Railway Company c1859-1862. The contractor for the work was Sir Samuel Morton Peto, and the station's design is a variation of other stations which formerly stood on this railway company's network. It remains one of the best preserved and most elegant of the company's surviving station buildings.

The station house is constructed of gault brick with a shallow pitched Welsh slate roof and painted softwood joinery. The original structure is of two storeys with a single storey range to the north. The station house remains largely unaltered, retaining its full complement of original plate glass sash windows.

The symmetrical principal façade overlooks the site of the platform; the pre-fabricated wooden platform structure itself has however, been removed. The Snape Bridge Road façade is also symmetrical, its door has been replaced, although the opening itself remains



Station House from the south



Snape Bridge Road façade of the Station House

unaltered. Attached to the west elevation is a sensitively designed single storey weather boarded addition of c1998. The Snape Station buildings originally framed the impressive former principal entrance

to the maltings site which was constructed to cater for the passage of railway waggons.

The former goods office building (No.2A) which stands to the south of the station house has lost much of its former significance, for what survives is only a fragment of a once much larger structure which contained the goods shed (demolished 1957). It is however still a structure which makes a positive contribution to the Conservation Area and which could be rehabilitated as an adjunct to a new building on the site of the former goods shed.



Snape Bridge from the north east.

No.3: Snape Bridge, Snape Bridge Road.

The present bridge is a relatively simple, and rather weighty, concrete and brick structure which dates from 1960 and straddles both Snape and Tunstall parishes. At its northern and southern terminations are date stones recording the bridge's rebuilding in 1802 and 1960.

There has been a bridge on or near this site since the early medieval period; the earliest documentary record being that of a dispute over its repair in 1347. The bridge is included in this section primarily for its historical and archaeological significance, rather than for its architectural qualities. From it can be appreciated some of the most memorable views of the Conservation Area.



North elevation of Riverside Cottage



Riverside Cottage and garage

No.4: Riverside Cottage, Snape Bridge Road

A dwelling of late c18th, or early c19th date with its principal façade overlooking the River. This building is the only structure (other than part of the bridge) within the Conservation Area which is located within Snape rather than Tunstall parish.

The house is built of brick and is of two storeys with a reused red pan tile roof covering to the river frontage and a late twentieth century black pan tile roof covering to the northern elevation. It has a substantial later nineteenth century brick stack projecting from its roof and a dentilled eaves cornice. Although its door and window openings remain largely unaltered the windows and doors themselves are of late twentieth century date.

In the nineteenth century there was a group of outbuildings located to the south east of the house close to the river. These had however, disappeared by the time of the publication of the 1904 Ordnance Survey map. To the rear of the house is a small nineteenth century privy block.

The 1882 OS map also appears to show a building abutting the house to the north, fronting onto Snape Bridge Road; again



Riverside Cottage (entry No.4) from the Alde

this had disappeared by 1904. This fact may explain slight variations in the brick work on this elevation of the cottage.

The garage (4A) is probably of later twentieth century date, but occupies the site of a c1900 block of outbuildings.

No.5: Victorian Lamp Posts on Snape Bridge Road. Three late nineteenth, or early twentieth century formerly gas fuelled cast iron lamp posts which make a strong visual contribution to the Snape Bridge Road frontage. One (*illustrated right*) is located just to the south west of Alliance House, the other two on the grass verge to the south of the 'Plough & Sail Inn'. These latter two bear the maker's name 'L White London' and have sadly lost their lanterns.



Lamp post adjacent to Alliance House



Alliance House from the south west



Alliance House from the south

No.6: Alliance House (Grade II listed as a curtilage structure) A building occupying this site is shown on the 1841 tithe map, and much of the present structure also appears on a c1840 watercolour by Henry Bright (1810-1873). It was partially remodelled in 1890 as office accommodation for the maltings. Further sympathetic alterations were undertaken in the mid-twentieth century.

Alliance House is a brick two storey structure with a red pan tile roof. The western painted brick section is of later eighteenth century appearance, and retains sixteen light wooden sash windows in its southern and western elevations. However, WWI recruiting photographs which illustrate its southern façade do not appear to show the western window opening on either the ground or first floors. These windows therefore probably date from the mid c20th.

The eastern range has two large Serlian windows in its southern elevation which are set beneath segmental gauged brick arches. c.1914 army recruiting photos show them with louvered shutters which had disappeared by 1939. The date 1890 appears above the first floor window in its eastern elevation; this date stone however is a puzzle as a range occupying a similar footprint is clearly shown on the 1882 OS map. This part of the building also

appears similar to one recorded in Henry Bright's c1840 watercolour of the bridge. The date 1890 may therefore relate to a partial rebuilding of a much earlier structure associated with the wharf which historically occupied this part of the site. The Serlian windows may also date from this remodelling. Again much historic joinery survives, the first floor window frame on the western elevation being the only significant late c20th intervention.



Alliance House and its outbuilding from the river

To the north of Alliance House nestling beneath the bridge is a single storey lean-to range of brick outbuildings which probably originally dated from the mid nineteenth century but has been almost completely rebuilt in recent times.



The Wharf side from the north bank of the Alde

No.7: The Wharf Walls and Jetties. Although a wharf has existed on this site for centuries its present appearance is

largely a result of river improvement works undertaken in the 1890s. The concrete retaining walls themselves however, date from the mid twentieth century. Further minor improvements to the wharf were undertaken during the construction of the new Snape Bridge c1960. There are a small number of simple wooden jetties which add much to the character of the river side.

A slip way and dry dock for the repair of barges was constructed to the immediate east of the 'Craft Shop' in the mid nineteenth century, although both have now been infilled, their walls may still survive beneath the c20th raised bank.



The 'Plough & Sail' pub and Alliance House

No.8: The Plough & Sail Public House and the outbuildings to its south A public house which was probably constructed in the later eighteenth, or early nineteenth centuries. Although a building appears on this site on the 1841 Tithe Map it is not marked as an inn; a 'Plough & Sail Inn' is however recorded in *White's History, Gazetteer, and Directory of Suffolk* (1844). The pub has a substantial late twentieth century addition to its south which is not of special interest.

Originally a small two storeys, two bay, structure of brick, with a dentilled eaves cornice and a pantiled roof. The pub was

rendered in the mid to late twentieth century, and its pan tiled roof covering has also been renewed.



'Plough & Sail Pub', Snape Bridge Road frontage

The external doors are of late twentieth century date, as is much of the window joinery. The small pane sashes to the Snape Bridge Road frontage of the central range may however, be original.

The 1882 Ordnance Survey map shows a small range of outhouses to the north of the pub which have since been incorporated within the main building.



Rear elevation of the 'Plough & Sail'

A more extensive range of outbuildings lay to the south, set within a walled enclosure which was partly removed for the c.2000 dining room extension. The southern-most part of this range however remains largely intact and incorporates what appears to be a cart shed and store. The cart shed is of brick with a pan tile roof and boarded doors. Historic photographs show that it originally extended further to the east.



Outbuildings to south of the 'Plough & Sail' Pub



The workshop from the river.

No.9: The Workshop, Snape Maltings (Grade II listed as a curtilage structure). A late nineteenth or early twentieth century heated office building constructed on the site of an early warehouse the appearance of which is recorded in early photographs of the wharf. The office may possibly incorporate elements of the earlier building's fabric; the present structure certainly appears to be constructed on the footings of its Georgian predecessor and is of roughly the same scale.



The workshop from the south east

It has twentieth century wooden casement windows mostly with concrete lintels, and a late twentieth century pan tile roof covering over projecting eaves. A tall brick chimney stack projects from its southern elevation.

No.10: The Granary and Gallery, Snape Maltings (Grade II listed) A detached block consisting of two adjoining former granaries. That to the north dates from c1884 and that to the south from the 1920s; now converted to café and retail usage.



The c1884 granary, northern elevation

The northern c1884 building was constructed for George Garrett, then manager of Newson Garrett & Son and replaced a much smaller wharf-side warehouse. It is of two storeys and is dated within its gable. Although it stood next to the railway line its former taking-in doors (now windows) are in its river frontage, which suggests that it held goods which were transported to or from the site by water. A much smaller external door in the western elevation gave access to the railway siding. Its western elevation was windowless until the later twentieth century.



c.1884 granary western elevation



Eastern elevation of 1884 and 1920s buildings

A late nineteenth century lean-to structure which projected from its eastern elevation was replaced when the building which abuts it to the south was constructed in the 1920s. The building is constructed of red brick and embellished with gault brick

piers. It has a late twentieth century pan tile roof covering and a late twentieth century wooden external stair on its eastern elevation.

Map evidence suggests that the southern building was constructed between 1918 and 1927; it was thus probably the first structure to be built after Garrett's merger with S Swonnell & Son in October 1918. It is presently linked at roof level by a foot bridge to the 1952 barley store to its south, which was also built for Swonnell & Son. It is of three storeys, and an attic built of brick and has a steeply pitched Welsh slate roof. The window openings are later twentieth century.



From left to right - The Craft Shop, 1952 Barley Store, 1920s granary, 1884 gallery, and workshop buildings



1920s granary and 1952 barley store.

No.11: 'The New Barley Store', Snape Maltings The 1952 barley store is prominently located to the immediate south of the 1920s granary on the Snape Bridge Road frontage. Together these two buildings form the main architectural legacy of the maltsters S Swonnell & Son which owned and ran the site from 1918 to 1965. (A third Swonnell & Son building dating from the 1950s has recently been

demolished). An unsigned architect's drawing for the building survives and is illustrated in *Port on the Alde* by Julia Pipe.

The building is constructed of reinforced concrete and partially clad in brick; its concrete structure is showing signs of decay and its contribution is neutral.



The 1952 'New Barley Store' from the east

Three of its elevations are highly visible; it's eastern façade in views from Snape Bridge Road; its western from the approaches to the Concert Hall; and its northern façade in views from the river.

The store's ground floor was converted to retail use in 1991 and has public toilets at its eastern end. Its upper floors however, remain empty and are awaiting conversion. A concrete platform which projected from the western elevation has been removed together with the wooden canopy which sheltered the former main taking-in doors. It was originally free standing but is now attached to the ranges to the south by a late twentieth century single storey link building.



The New Barley Store from the south west



Snape Bridge Road façade of the 1885 Barley Store

No.12: The 1885 Barley Store (Grade II listed) This barley store was built onto the northern façade of Newson Garrett's quadrangle, by his son George in 1885. It is built of brick, and is of three storeys, with a steeply pitched Welsh slate roof with painted wooden dormers and boarded wooden ventilators.

It has been converted to retail premises and has a c1990 single storey brick extension to its north, which links it to the 1952 *New Barley Store* (11). On its eastern (courtyard) elevation is a recent single storey brick lean-to addition and a fire escape. Its windows and doors have all been replaced.



The Snape Bridge Road façade from the south east

No. 13: Kiln House, Garrett House, and Nos. 1-20 (Cons) 'The Courtyard', Snape Bridge Road (Grade II listed) A substantial range constructed around a central courtyard which is located directly to the north of the *Main Gate* (14) and to the west of the *Concert Hall* (21). It was probably built c1846-50 by Newson Garrett (it contains tie rod pattress plates dated 1846). Much of the block has recently been converted to apartments.

These buildings were probably built to house a gatehouse with offices and barley stores fronting onto Snape Bridge Road, turning galleries, and possibly a barrel store. The barley entered the complex via the stores on the Snape Bridge Road frontage and was then moved eastwards within the complex as it was processed, through turning galleries which occupied

the north and south ranges to drying kilns at the north eastern and south eastern corners. These latter structures have been almost entirely rebuilt.

The Snape Bridge Road frontage has an impressive, roughly symmetrical three storey and nineteen bay façade within which the gatehouse forms the central feature. The entire frontage is built of red brick and has a continuous shallow pitched Welsh slate roof. A series of blind recesses on the street frontage have recently been converted to windows.

The central gatehouse formed the principal entrance to the maltings complex from Snape Bridge Road until it was superseded about a decade later by the main gate to its south. Its large central entrance arch gives access to what is now

a private courtyard. The former watchmen's offices which could be entered from within the archway retain their original fenestration. That part of the range south of the gatehouse is now known *Nos. 1-20 The Courtyard*. On its Snape Bridge Road frontage is a three storey red brick barley store with a façade embellished with simple brick piers. The visible part of its rear elevation is weather boarded. It retains its wooden lucam.



Southern elevation of 'The Courtyard' looking towards the Hoffmann Building.

The lower southern return range is approached either through the arched opening within the *Main Gate (14)*, or through the central archway within what is now *Garrett House* and *Kiln House*. This building was possibly designed for turning grain before it reached the kiln at the range's eastern end.



Kiln House from Snape Bridge Road its wooden stair and projecting lucam are amongst its most distinctive features.

It has been converted to apartments to designs by Haworth Tomkins Architects; the work being completed in 2009. Prior to this conversion its internal walls had been removed to create a single massive space rising the full height of the building. The accommodation is largely at first floor level and above, as a flood impact mitigation measure. The external doors on the southern and northern façades are thus at first floor level and are reached by painted wooden external staircases. Above is a distinctive mansard roof with painted softwood dormer windows.



Store to the north of the gatehouse its southern section now forms part of Garrett House. It retains a prominent wooden lucam and its external stair.

The long double-pile plan northern range is set at an angle of roughly seventy degrees from the Snape Bridge Road frontage. This building was possibly designed for turning grain before it reached the kiln at the range's eastern end.

Its northern façade would have been visible from the river when the building was originally constructed. It has since however, been considerably altered, firstly by the addition of a new range at its western end in 1885, and secondly by the addition of a third floor in the twentieth century. Its southern face which overlooks the central courtyard is heavily buttressed.

The northern range now has retail premises on its ground floor with apartments above. Its window and door joinery has been replaced. Its roof is clad in asbestos cement corrugated sheeting.



The northern elevation of the northern range.

The Hoffmann Building and *Jerwood Kiln Studio* are two former drying kiln buildings and their associated stores surviving from a pre-1882 group of buildings occupy the eastern section of this quadrangular group. They are now heavily altered, having been partly demolished in the 1950s and then converted c2005.

In 2005 the architects Haworth Tomkins were the winners of a competition to convert the bulk of the buildings into offices, rehearsal, and concert space for the Aldeburgh Music Creative Campus; the work was completed in 2009. The only part of the block not altered at this time was the *Antique Centre* building.

At the eastern end of the southern façade is a former kiln which originally housed two ovens with drying floors above. This was converted into the *Jerwood Kiln Studio*, a 75-seat concert and rehearsal space opened in May 2009. Although the date 1895 appears on its southern elevation, a structure of similar size and shape to it appears on the 1882 OS map. The kiln was

heightened in the early twentieth century. Its roof structure was replaced during the recent conversion works.

The northern most section of the campus complex incorporates the façade of a further former kiln building which until recently housed four kilns. It is possibly of mid nineteenth century date (malting began on the site c1854), although if so its ovens were renewed c1900 or later. Its northern elevation is of a single bay whilst it was originally as deep as the *Antique Centre* range to its east. It was facaded c2005-09 as part of the conversion scheme by Haworth Tomkins Architects, and now houses a plant room and store, with office space above. Its roof is clad in corrugated asbestos cement sheeting.

To the east of *The Jerwood Kiln Studio* is a two storey former barley store which now houses the Jerwood's foyer, with offices above. It is built of brick with a steeply pitched Welsh slate roof. The western half of this building is a later addition and may have subsequently lost a storey. In the 1950s the barley store was altered and a large new building added to its west. The 1950s building and the northern section of the original structure were demolished for the building of *The Britten Studio* c2005.



The Britten Studio from the east



The Hoffmann Building and Jerwood Kiln Studio

The Britten Studio, a purpose built concert hall designed by Haworth Tomkins which houses a 340-seat hall at first floor level with a large foyer beneath. The external form of the new hall echoes that of the nearby kiln buildings. Behind the hall is a landscaped courtyard.

The north-eastern part of this block is presently (2014) occupied by the *Antique Centre* and *Caramel Boutique*. It is a much altered two storey red brick industrial range which was constructed before the publication of the 1882 Ordnance Survey map. It appears to have lowered in height as the panelled upper portion of the first floor collides uncomfortably with the eaves. Now converted to retail use, its ground floor has been rendered and its fenestration altered. There is a pair of boarded taking-in doors on the first floor of the eastern elevation, but otherwise the fenestration is of twentieth century date.

Its northern elevation has a wide but now partially blocked arched opening at ground floor level.



The Antique Centre from the north east

No.14: The Main Gate, Malt Cottage, and Smugglers Cottage, Snape Bridge Road (Grade II listed). This impressive gate lodge links the original and 1860s phases of the maltings complex. It was constructed in 1859 as the principal entrance to the maltings for rail traffic. It has been converted into dwellings.



The Main Gate (14) from Snape Bridge Road, with the Dovecote Studio (22) in the distance forming a key vista

Its principal façade is the most architecturally distinguished of all those within the maltings, and formed the visual termination of the Snape Branch Line. It is constructed of red brick with elaborate gault brick dressings and is in a restrained neo-Tudor style. Its slate roof is capped by a wooden bellcote and above its arched entrance is a clock face.

The view through the central arch remains one of the most important within the complex, despite the loss of both the railway and much of the courtyard of service buildings which once terminated the vista. Today the arched entrance to the main gate frames the last remaining of these buildings, the recently converted Dovecote Studio (22).

The northern and southern elevations have stepped gables which incorporate chimneystacks. Like the western elevation they are embellished with gault bricks;

this decorative scheme has been designed to incorporate the gable ends of the flanking warehouses suggesting that they belong to the same construction phase.



The eastern elevation of the main gate (14).

The rear elevation is of a restrained design and has been recently altered. Within the arch were originally a pair of doors; however, that into the northern part of the building has been blocked. Shallow arched window openings survive, those in the southern internal elevation retaining their original small pane sashes.



The southern façade of the turning gallery block No.15 looking towards Snape Bridge Road

No.15: Block to the immediate south of the Main Gate. A barley store, turning gallery, and drying kiln range which was partly derelict at the time of survey in January 2014. The design of the adjacent main gate (No.14) of c1859 appears to have been drawn up to take account of a possible structure on this site, and the present buildings were certainly complete and in use by 1874 when the supporting arches were added to its southern facade. This range incorporates the last unconverted drying kiln within the complex.

On the Snape Bridge Road frontage is a barley store which is of a very similar design to the stores lying to its immediate south (see 16). Mid twentieth century photographs of the barley store show it with a wooden external stair which rose from the southern corner of the building across its façade to a door in the upper-

most floor. Scarring associated with this stair is still visible. There was also a gabled wooden porch over the central door on the ground floor. This door has since been converted into a window. A boarded and gabled wooden lucam on decorative cast iron brackets projects from its roof.



Block 15. Western or Snape Bridge Road façade of the Barley Store



The kiln and store within block 15 from the east. With 'Iken View' (25) to the left and the former stables (23) on the right.

Behind this barley store, to its east, is a three storey rendered brick turning gallery which is embellished with brick piers. Its fenestration remains unaltered. When the maltings railway was in existence coal and coke was unloaded against its northern wall and it is therefore possible that this range may have been at least partly used as a fuel store.

At its eastern termination is a brick built drying kiln range which retains its original furnaces, and an associated workshop. The kiln is the last unconverted example to survive within the complex.

The workshop section has lost its shallow pitched Welsh slate roof. The western section is the kiln proper, and retains its original steeply pitched hipped roof structure which is still covered in Welsh slate. The remains of two cowls rise from

the ridge. The footprint of this range has not changed since the publication of the 1882 OS map. It was largely derelict in January 2014.

(Attached to its northern façade is a single storey flat roofed late twentieth century structure which causes some harm to the setting and special interest of the façade).



Block 15. Kiln range from the north east with late c20th flat roofed generator house.



Block 16. Looking north east from the gardens of Snape Bridge House

No.16 Warehouses at the South Western Corner of the Snape Maltings Complex (Grade II listed). This substantial group of grain and animal feed stores is located at the south western corner of the complex adjacent to Snape Bridge House. It was partially derelict at the time of survey in January 2014. Virtually all of the structures pre-date the 1882 Ordnance Survey map, the earliest probably dating from around the time the railway came to Snape c1859-1865.

The western or Snape Bridge Road frontage of the southern-most part of the maltings complex is comprised of a three storey barley store range which is relatively shallow in depth. Its symmetrical nine-bay gault brick façade overlooks the service drive to Snape Bridge House.



Block No.16. Detail of the Southern façade of turning gallery from Snape Bridge House's Garden



The Southern façade of the turning gallery from the south east.

Its southern-most bay projects into the garden of Snape Bridge House to the south, and has blind red brick southern and eastern elevations.

The Snape Bridge Road façade is embellished with piers and a dentilled eaves cornice; it retains its original door and window joinery. In the centre of its façade is a three storey water tower which has taking-in doors on all floors. A sack hoist mechanism survives on the upper most set of doors. The roof is of Welsh slate. It is not clear if this building was constructed for the Garrett's corn and seed merchant's business, or as a barley store for the maltings. The former would appear more likely, however.

This range masks a much taller and now roofless red brick structure which originally had twin gables on its eastern and western elevations, and a red pan tile



Northern elevation of the roofless central range.

roof. The gables originally projected high above the frontage range and could be clearly seen from the railway station.



South western corner from Snape Bridge House

Both façades had two tiers of windows within these gables. This building was possibly designed for turning grain before it reached the kiln at the range's eastern end. The façade facing towards Snape Bridge House is embellished with blind gault brick arcading. Its northern and western façades have simple brick piers and retain their original window openings and frames.



Wooden footbridge from the west

A series of red brick arches with gault and blue brick embellishments link the northern elevation to the building to its north. They are dated 1874 and were probably constructed for structural purposes. A pair of possibly later footbridges did once span the gap above

them; however one of these has now virtually disappeared save for the remains of its iron superstructure, and the other spanning the street frontage is now (January 2014) in a state of serious disrepair. This latter bridge links two later wooden cabins placed on the roof of the flanking warehouses.



Brick relieving arches over passage way to the north of the warehouse dating from 1874.

Attached to the eastern end of the range is a pair of lower red brick structures of roughly the same scale as the Snape Bridge Road frontage. Again these date from before the publication of the 1882 OS map.



Northern elevation of NW building, with early C20th infill to right, and 1903 range to left.

The northern structure was originally separated from the central range by a passage way which was replaced with a single storey infill block in the early twentieth century by George Garrett. Its principal elevation is at its northern end, and abuts the 1903 gabled range of 'Iken View' (25).

Both its northern and southern elevations are gabled, and the northern elevation has a series of substantial brick buttresses. Its central two storey brick entrance arch was partially blocked in the later twentieth century, thus impairing the façade's design. Aerial photographs reveal that this range was once lit by dormers in the western face of its roof.



South East range from the south east

The southern of these two structures links the central and north western buildings and has a close relationship with the courtyard façade of 'Iken View' (25). Its western end has been partially demolished.

The surviving section is constructed of brick and has a steeply pitched Welsh slate roof. The southern façade which fronts onto the garden of Snape Bridge House (17) is of pier and panel construction, its fenestration remains largely intact save for the introduction of a large, and now blocked door opening.



Southern elevation of south east range from the garden of Snape Bridge House showing scarring from the demolished section



Snape Bridge House, the Snape Bridge Road façade with Block 16 and 'Iken View' (No.25) beyond.

No.17: Snape Bridge House, Snape Bridge Road. (Grade II listed) A substantial detached dwelling which was originally built in the mid nineteenth century as the winter residence of Newson Garrett, (according to the Dictionary of National Biography it was completed c1859). In the nineteenth century the house was known as 'The Ferns'.

The house originally consisted of a principal range to the west with a service range to its east; the eastern section was however, remodelled and extended in the mid twentieth century. According to the statutory list the rear (eastern) range originally contained a chapel. The nineteenth century part of the house is of a single storey over a high basement. Its principle façade is in a picturesque *cottage orné* style, with gables, high octagonal chimneystacks and a thatched roof. The

southern elevation is tile hung with decorative gothic lancet lattice windows in its gables.



The southern elevation from the adjoining foot path

Snape Bridge House is of historical interest as one of the homes of the Garrett family.

The house stands in mature landscaped grounds at the southern end of the maltings complex. These grounds were

extended to the east between the publication of the 1882 and 1904 Ordnance Survey maps. An orchard which lay to the immediate east of what is now Iken View was also removed at this time; it was later replaced by an avenue of trees further to the east which act as a wind break. Parts of these extensive grounds were absorbed into the maltings complex in the later twentieth century.

Those maltings buildings which overlook the grounds generally have largely blank façades embellished with either blind arches or piers. These embellished façades are an important characteristic of the southern part of the Conservation Area.

The house has two access drives, that from the maltings complex being a former service drive. The principal drive has distinctive c20th octagonal gate piers and low swept panelled brick walls which are capped with a dentilled cornice. The gates themselves are not of special interest.



Gate piers to Snape Bridge House



Garden wall to Snape Bridge House from adjacent footpath



Victorian outbuilding in garden of Snape Bridge House

To the south west of the house is a small brick gabled and barge boarded outbuilding with a boarded door and a later wooden window in its southern elevation. It probably dates from the later nineteenth century.

The southern boundary of the grounds adjoins the public footpath and retains its nineteenth century brick garden walls, which appear to have been heightened at a relatively early date. Sections of these walls are now (2014) in poor repair.



The eastern elevation of the Craft Shop (Building 18)

No.18: The Craft Shop, Snape Maltings (Grade II listed as a curtilage structure) A single storey brick built structure which was constructed before the publication of the first edition Ordnance Survey map in 1882. A building is shown in this approximate location on the 1841 Tithe Map, but it is not clear if this is the same structure. It is likely that this structure was originally a small wharf side workshop. By the time of the publication of the 1904 OS map a number of similar buildings had been constructed against its western face. These later buildings were removed before 1975. The building was converted to its present use in 1971.

To the immediate east of the Craft Shop was a small dock and landing stage, the maltings railway's wharf side termination was also adjacent to this building.



Craft Shop from the north east

The Craft Shop's eastern elevation has changed little since it was recorded in a 1909 photograph, and much historic joinery has been retained. The pitched roof has a twentieth century covering.

The northern elevation is weather boarded as is the gable on the building's southern end. The weatherboarding to the northern elevation is probably a relatively recent intervention as it is not shown on historic photographs.



'Large Interior Form' (19), a Henry Moore Sculpture to north of the concert hall.

No.19: 'Large Interior Form'. By Henry Moore A sixteen foot tall bronze sculpture created in 1953-1954 which is located on the lawn to the immediate north of the Visitors Centre (21).

Originally produced as part of a larger work called 'Large Upright Internal/External Form', Moore later decided that this piece worked well by itself. This is the artist's own copy and was lent to Snape by the Henry Moore foundation in 2011. Other copies of this work are on display in Germany and Texas. Its bronze plinth forms part of the work and is set on simple paving slabs.



'Large Interior Form' from the south east.

No. 20: Former K6 Telephone Box outside the Visitors Centre An ex-situ K6 telephone kiosk of a type originally designed in 1935 by Sir Giles Gilbert Scott and made by various contractors. This example possibly dates from the 1950s. A cast iron, squat kiosk with a domed roof. Unperforated crowns to top panels and margin glazing to windows and door. Glass replaced.



No.20: A K6 telephone box adjacent to the visitors centre



The Concert Hall from the north east

No.21: The Concert Hall, Visitors Centre, Box Office, & Britten-Pears Young Artist Programme (Grade II listed) A former maltings, barley store and turning gallery which appears on the first edition Ordnance Survey map of 1882. The malting process started at its southern end, the barley graduating through the central turning galleries to the kilns beyond. This northern section was known as the 'New Kiln' and originally contained four large drying kilns with eight furnaces below these which were used to dry pale malt, rather than the crystal malt dried elsewhere within the complex. The 1904 map appears to show that the building had been extended to the east by that date, and this addition may be one of the works undertaken in 1896.

Between 1904 and 1927 a further small gault brick addition was constructed on

the principal façade of the barley store which now forms the Britten-Pears Young Artist Programme; this addition has since been removed.



Penoyre and Prasad's restaurant addition of 1999

The 'New Maltings' was converted to a concert hall and theatre in 1965-67 by Arup Associates with Reades of Aldeburgh Ltd as contractors.



The Concert Hall and Britten-Pears Building

The internal walls which formed the hoppers were removed to create an 830-seat concert hall whilst the lower range was converted to a foyer with dressing rooms below.

The concert hall and adjoining buildings were badly damaged by fire in June 1969 and rebuilt to virtually the same designs by Ove Arup and Partners at a cost of £225,000. The present roof structure over the concert hall thus dates from c1970.

To the south of the concert hall a service courtyard (courtyard two) was formed within the former single storey turning gallery range, and part of its western façade was demolished to create a means of vehicle access. The fenestration of most of the western façade of the concert hall and associated buildings, however, remains very much as designed in the later nineteenth century. The southern part of the concert hall complex which contains the dressing rooms and service areas largely survived the 1969 fire and was altered c.2010.



The western elevation looking south towards the Britten-Pears Building



The Concert Hall from the north-west showing the 1997 foyer addition.

A new foyer was added in 1997 and in 1999 a new restaurant was created by adding an extra storey to the eastern



The Britten-Pears Young Artist Programme building's principal façade, this range forms the southern part of Concert Hall block

façade. Both of these extensions were by Penoyre and Prasad of Purcell Miller Tritton.

The Britten-Pears Young Artist Programme building range was originally a barley store but was converted in 1978-1979. As part of the conversion works a gault brick early twentieth century single storey addition on the building's southern face was demolished and replaced with a glazed foyer. This foyer was however, thankfully removed during the 2009-2010 refurbishment works by Haworth Tomkins with Price and Myers, which have also involved the creation of a new café in the single storey range, and improvements to disabled access. The new *Trask Artists Café* was also provided with an external terrace to its east.



The Britten-Pears Young Artist Programme building and Concert Hall from the south east



The Britten-Pears Young Artist Programme building and Dovecote Studio

No.22: The Dovecote Studio (Brick shell Grade II listed as a curtilage structure). The 1882 Ordnance Survey map shows a small line of outbuildings to the south east of the Britten-Pears Building (21). These outbuildings abutted the stable range at their southern end, thus forming an informal courtyard. The semi-ruinous shell of a former dovecote is the only one of these structures to survival; most of the range was demolished before 1975.

Late 1970s photographs show the dovecote building as a two storey brick structure with gabled eastern and western elevations and a steeply pitched pan tile roof. The then ruinous dovecote was converted in 2009 to a music studio for the Aldeburgh Music by the architects Howarth Tomkins. This was achieved by placing a prefabricated self-weathering Corten steel pod within the dovecote's decayed shell. The pod echoes the original scale and massing of the dovecote and is lit by a northern light. A window in its north eastern corner gives fine views over the marshes. The pod is entered through the dovecote's former door openings.



The Dovecote Studio from the south west



The Dovecote Studio from the north east



Building 23: The stable from the north east

No.23: The Stable Building (Grade II listed as a curtilage structure). The stable is a long single storey red brick structure with a largely red pan tile roof and over hanging eaves. The eastern end of the roof's north face is however patched with black pan tiles. It was constructed prior to the publication of the 1882 Ordnance Survey map and reputedly originally contained cart sheds and a carpenter's workshop as well as loose boxes.



Iken View (25), the stable range (23) from the SE with the Hoffmann Building (14) in the distance

The southern elevation is embellished with pilasters and a dentilled eaves cornice, and formerly overlooked an orchard in the grounds of Snape Bridge House. A series of short lengths of terracotta pipe are however built into its western end which reputedly provided ventilation to the carpenter's workshop. The building stands at right angles to the

Dovecote Studio; its principal elevation faces north. Within the northern elevation original window and door openings have largely been retained although much of the joinery appears to have been renewed.



Detail of south wall of stable (Building 23)

(**Building 24:** A c2010 structure standing to the east of the stable. Its contribution to the character of the Conservation Area is neutral rather than positive).



Iken View (25) from the south west



'Iken View' (25) from the south east with the stable range and Britten-Pears Building beyond.

No.25: Nos. 1-10 (Consecutive) 'Iken View' An L-shaped former barley storage range which is composed of two distinct structures. The principal range faces east and was constructed before the publication of the 1882 Ordnance Survey map. The gabled infill block at its northern end which stands between the eastern range and the adjoining maltings was not constructed until 1903. The earlier building originally had a largely windowless eastern façade. Its southernmost bay however, was probably an early (again pre-1882) addition; and was considerably different in its appearance. Pre-conversion photos reveal a straight joint separating this bay from the rest of the range. Its eastern elevation contained a series of blocked former openings including a door, two arched window openings, and a semi-circular window opening similar to that surviving on the western elevation. All evidence of these

former openings has now disappeared as has the dentilled eaves cornice and the straight joint.



The arched entrance to the 1903 range within Iken View (25) where the maltings railway once terminated.

At the northern end is a three storey gabled range which links the main building to the maltings to the west. It is dated 1903 on its northern elevation and was thus constructed for G.H. Garrett who extended the railway line so that it



The Family of Man (27) by Barbara Hepworth

would terminate within its arched entrance. The buildings were converted into ten terraced houses between 2010 and 2011. An extra storey was added to the older range during the conversion works with balconies on its eastern elevation, and a linking bridge to the store to its west was removed.

No.26: 'The Family of Man' A fragment of an intended nine piece group of bronze sculptures by Barbara Hepworth created in 1970, and installed at the maltings shortly after her death in 1975. It is the eastern most of all of the structures within the Conservation Area. A complete set of the sculptures in the configuration Hepworth originally envisaged can be found at the West Yorkshire Sculpture Park, Bretton near Wakefield. Each of the sculptures represents a different stage in human life. The three sculptures stand on a plinth to the south east of the concert hall. These iconic sculptures form an integral part of the setting of the maltings complex and reflect the interaction of the man-made, cultural and landscape

elements that make the conservation area unique in character.

(No.27: a small overgrown roofless ruin to the east of Iken View. This now featureless late nineteenth century structure now resembles a large bush for much of the year and makes a neutral rather than a positive contribution to the Conservation Area).



Date stone, Snape Bridge

6.0 Conservation Area Management Plan.

The Snape Maltings conservation area has a distinctive character as a large complex of maltings buildings. Its form, appearance and location area derived from its historic function. Despite its origins as a single-purpose complex, today the Maltings is characterised by a density of mutually beneficial mixed uses occupying a compact area set within an extensive, open, undeveloped and semi-isolated landscape of the highest quality. This poetic and picturesque setting to the conservation area, in its undeveloped form, with long views across the reedbeds and river to St Botolphs at Iken, complements perfectly the cultural and creative hub that the Maltings now represents. Its appearance is derived from the industry it served, as it expanded over phases over years of trading.

Distinct to Snape Maltings is the completeness of the complex which is a special feature of the conservation area. Its character is linked to its landscape setting on the bank of the river, the need for water and transportation was integral to development of the site. The river valley, with its marshland reedbeds and mature trees, hedgerows, grass verges and banks make a major contribution.

Imaginative conversion of the redundant buildings in the 20th and now the 21st Century has given the complex new uses which have lead to the continued vibrancy of the site. The sympathetic conversion of the buildings has ensured the retention of many of the special characteristics which justify its Conservation Area designation.

These special characteristics include, amongst other things, the number and quality of its traditional malting and associated buildings, the unique form and layout of the complex itself and the attractive relationship which exists between the buildings, the spaces between and around them, and the wider landscape. Important natural features such as open aspects to the river valley, trees and hedgerows also make a major contribution. It is vitally important therefore, that these special characteristics are retained and reinforced.

There are however other characteristics which only serve to undermine the traditional qualities of the Conservation Area. These can include the amount of car parking which is required to serve the functions of the site as this can also have a major impact upon the character and appearance of a Conservation Area. 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 pedestrian and vehicular routes though the conservation area and less intrusive alternatives should always be considered preferable. Domestic paraphernalia, such as refuse bins, washing lines, sheds etc need to be carefully controlled to restrict such elements from impacting on the public areas.

Inappropriate new developments and the cumulative effect of incremental change are a constant threat to the special architectural and historic interest of the Conservation Area. Detrimental change can take many forms, from infill with poorly designed new structures to modern replacement windows and doors. There are exemplary examples of conversion on the site which show that good design can complement and reinforce the special character of the Conservation Area.

Other undesirable changes can include inappropriate alterations and extensions which do not respect the scale, form and detailing of existing buildings, the use of modern materials and details in the area, insensitive highway works and signage, unsympathetic advertising and the construction of intrusive walls, balustrades, fences, driveways, garages and other structures.

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

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

6.1 Design of new development

In a conservation area such as Snape Maltings the strong prevailing historic character can make it a challenge to consider what is appropriate for the design of new development. Pastiche or historicist re-creation can be acceptable and in some places is entirely appropriate but is not always achieved well, particularly where existing buildings abound in decorative features. Certain characteristics can be used, however, as inspiration without resorting to copying – perhaps contrasting materials and gabled forms, for example. Such an interpretation can ensure that new design is both creative and contextual. New development should always respect the grain of the conservation area which here can be described as tightly defined spaces and a highly characteristic and integrated dense layout of buildings and building forms within an open setting. No development should be permitted which erodes or threatens these characteristics.

Proper account should also always be taken of the impact that new development adjacent to a conservation area can have on its setting. Although a conservation area boundary represents a demarcation enclosing a special area of historic interest, changes immediately outside of it can still have a significant impact on character and appearance. The setting of the conservation area, therefore, has an intrinsic value that must be acknowledged in any proposals for change to it.

6.2 Conservation area boundary

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

6.3 Demolition

Snape Maltings has a highly intact complex of Maltings and associated historic buildings which are integral to the character of the conservation area. Their loss, through unwarranted demolition or neglect, would erode the special status and distinctive character of Snape Maltings and undermine the conservation area.

The National Planning Policy Framework at paragraph 138 states that *“loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area....should be treated as substantial harm under paragraph 133 or less than substantial harm under paragraph 134, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area as a whole”*. A brief checklist of characteristics which make a positive contribution can be found in English Heritage’s *Understanding Place: Conservation Area Designation, Appraisal and Management* (2011, under revision).

6.4 Flood Protection

The majority of the Conservation Area is located within the flood plain of the River Alde and has been identified by the Environment Agency as being in Flood Zone 3 (i.e. could be affected by flooding, either from rivers or the sea, if there were no flood defences.) The area has occasionally been prone to severe flooding (most recently in December 2013). Strategic flood prevention policies are the responsibility of the Environment Agency and need to take into account many, often conflicting, factors. Snape Maltings is not only important for its historic buildings and Concert Hall, but also for its internationally recognised and protected wetlands.

The draft Alde and Ore Estuary Plan (March 2014) seeks to protect and preserve Snape Maltings from flooding. Measures against flood damage have formed an important part of the design of recent conversion schemes within the Conservation Area. A coherent design policy for flood defence measures for all buildings within the Conservation Area would do much to preserve its character. New flood defence measures should be designed to protect individual buildings and future measures should sensitively balance the need for flood protection with the importance of the structures affected.

6.5 Landscape and Trees

The positive management and design of the landscape of the conservation area is a key consideration in planning related work. Inappropriate planting (design and species) can detract from the character of the settlement. Using plants which are found naturally within the locality and taking guidance available from the Suffolk landscape character assessment website (<http://www.suffolklandscape.org.uk/>) and Suffolk Coastal District Council’s Supplementary Planning Guidance can be useful tools.

The key consideration regarding trees is to ensure that the spaces they need to grow and thrive are preserved and enhanced.

Suitable replacement planting to ensure longevity and succession in the treescape of the settlement will be encouraged in addition to the positive management of existing trees. Where space for larger trees is not available character can be achieved through other species, climbers and distinctive shrubs.

New boundary treatments to property can also provide enhancement to the conservation area and here the use of materials which are 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 maintain a sense of local distinctiveness.

6.6 Contacts

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

Design & Conservation Service Tel. 01394 444616

conservation@eastsuffolk.gov.uk

Arboricultural & Landscape Manager Tel. 01394 444420

Nicholas.Newton@eastsuffolk.gov.uk

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

Suffolk Coast and Heaths ANOB Unit

Tel 01394 384948

www.suffolkcoastandheaths.org.uk

Further information regarding the Suffolk Historic Environment Record can be found at <http://heritage.suffolk.gov.uk> or by contacting 01284 741237 or emailing archaeology.her@suffolk.gov.uk

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For further information regarding Conservation Areas and Listed buildings please visit the Council's web site www.suffolkcoastal.co.uk or contact the Design + Conservation Team, Planning Services, Suffolk Coastal District Council, Melton Hill, WOODBRIDGE, Suffolk, IP12 1AU Tel: (01394) 383789 or email: conservation@eastsuffolk.gov.uk.

7.0

Historic Associations with Local People

The Garrett Family: Newson Garrett (1812-1893) was the third son of the highly successful agricultural engineer and manufacturer *Richard Garrett* of Leiston. Part of their Leiston factory is now the Long Shop Museum, and it was here that the Garretts pioneered a very early production line system. Newson Garrett was a highly successful brewer, maltster, ship owner, and grain dealer and also active in local Liberal politics. The Dictionary of National Biography suggests that he also may have personally been responsible for designing the first phase of maltings at Snape. He married *Louisa Dunnell* daughter of a wealthy London pawnbroker and publican; he was determined that his daughters should have an effective education as well as his sons. *Elizabeth Garrett Anderson* (1836-1917) became Britain's first legally qualified women doctor, *Millicent Fawcett* (1847-1929) was the first president of the National Union of Women's Suffrage Societies (as well as Britain's first woman mayor and first woman magistrate), and *Agnes Garrett* (1845-1935), London's first woman interior designer after training under the architect J.M. Brydon. She also co-authored with her cousin Rhoda the highly successful *Suggestions for House Decoration in Painting, Woodwork and Furniture* (1876). Their brother Sam became president of the Law Society and was the first to employ female pupils.

The Garrett family's physical legacy is also considerable, as well as Snape Maltings and Snape Bridge House there is the mansion known as 'Green Heys' at Snape, and also Alde House and numerous speculatively built properties in Aldeburgh. The Leiston branch of the family were also responsible for much of the nineteenth century development of that town; sadly their country house Carlton Hall has however been demolished. The Garrett family's collective significance goes far beyond their role as one of East Anglia's premier manufacturing families, their cultural and political legacy being of national significance.

Edward Benjamin Britten, Baron Britten OM CH (1913-1976). Internationally regarded composer, conductor, and pianist who was joint founder with Crozier and Pears of the Aldeburgh festival. Born in Lowestoft, Britten later studied at the Royal College of Music. In 1957 Britten purchased the Red House at nearby Aldeburgh which was to become his main home. He was the driving force behind the purchase of a lease and later conversion of part of the redundant 'New Maltings' range at Snape into the Snape Concert Hall. He was also co-founder of the Britten-Pears School of Music in 1972 with his partner Sir Peter Pears.

Sir Peter Pears CBE (1910-1986) Born in Surrey and Educated at Keble College Oxford. An outstanding tenor who made his first recording as a soloist in 1936. Pears met Benjamin Britten through mutual friends, the two rapidly becoming close friends and Pears, Britten's muse. It was Pears who came up with the idea of mounting a festival in Aldeburgh where Britten had purchased a house. The Aldeburgh Festival was launched in 1948. Following the building of the concert hall at Snape in 1968 Pears continued to have a close involvement in the festival and with Snape after Britten's death in 1976.

