



WALBERSWICK

CONSERVATION AREA APPRAISAL

SUPPLEMENTARY PLANNING DOCUMENT

December 2013



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Public Consultation: this took place between 28th June and 27th September 2013 and included all conservation area building owners/occupiers were written to advising them of the consultation and providing a weblink to the appraisals and offering to send printed copies on request; Affected Ward Members were invited to comment; The Town Council was written to with several printed copies of the draft appraisal provided and a weblink to the Council's website for downloading; The draft appraisal was placed on the Council's website for downloading; A press release was issued; Posters were supplied to the Parish Council for display on noticeboards; Printed copies were available for inspection during office opening hours at the Council's planning helpdesk and printed copies were furnished to the public on request; Monthly adverts were placed in the East Anglian Daily Times promoting the consultation and providing contact details; And invitations for responses were sent, alongside printed copies, to the following bodies: Suffolk Preservation Society (SPS); SPS Suffolk Coastal Branch; Suffolk County Council Archaeology; Suffolk Coast and Heaths AONB Unit. A total of 7 responses were received which led to 31 additions, amendments and alterations to the draft appraisal, summary map and management plan prior to adoption in December 2013.

INTRODUCTION

The Conservation Area in Walberswick was originally designated by East Suffolk County Council in 1973, extended by Suffolk Coastal District Council in 1988 and confirmed by redesignation in 1991.

The Council has a duty to review its Conservation Area designations from time to time, and this appraisal examines Walberswick under a number of different headings as set out in English Heritage's guidance document *'Understanding Place: Conservation Area Designation, Appraisal and Management'* (2011, rev. June 2012).

This document comprises an overview appraisal of the village of Walberswick, with specific reference made to the views, landscape and structures within the Conservation Area boundary that contribute to the character of area.

An assessment of unlisted buildings and features that contribute positively to the Conservation Area is provided as part of this appraisal.

As the English Heritage guidelines point out, the appraisal is to be read as a general overview, rather than as a comprehensive listing, and the omission of any particular building, feature or space does not imply that it is of no interest in conservation terms.

The village is served by two Conservation Areas: that to the north end of Ferry Road and the harbour/car park/quay area forms part of Waveney District Council's 'Southwold Harbour and Walberswick Quay' Conservation Area.



Village Sign



The Street

1 CONSERVATION AREAS: Planning Policy Context

There are currently thirty four Conservation Areas in the Suffolk Coastal District.

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

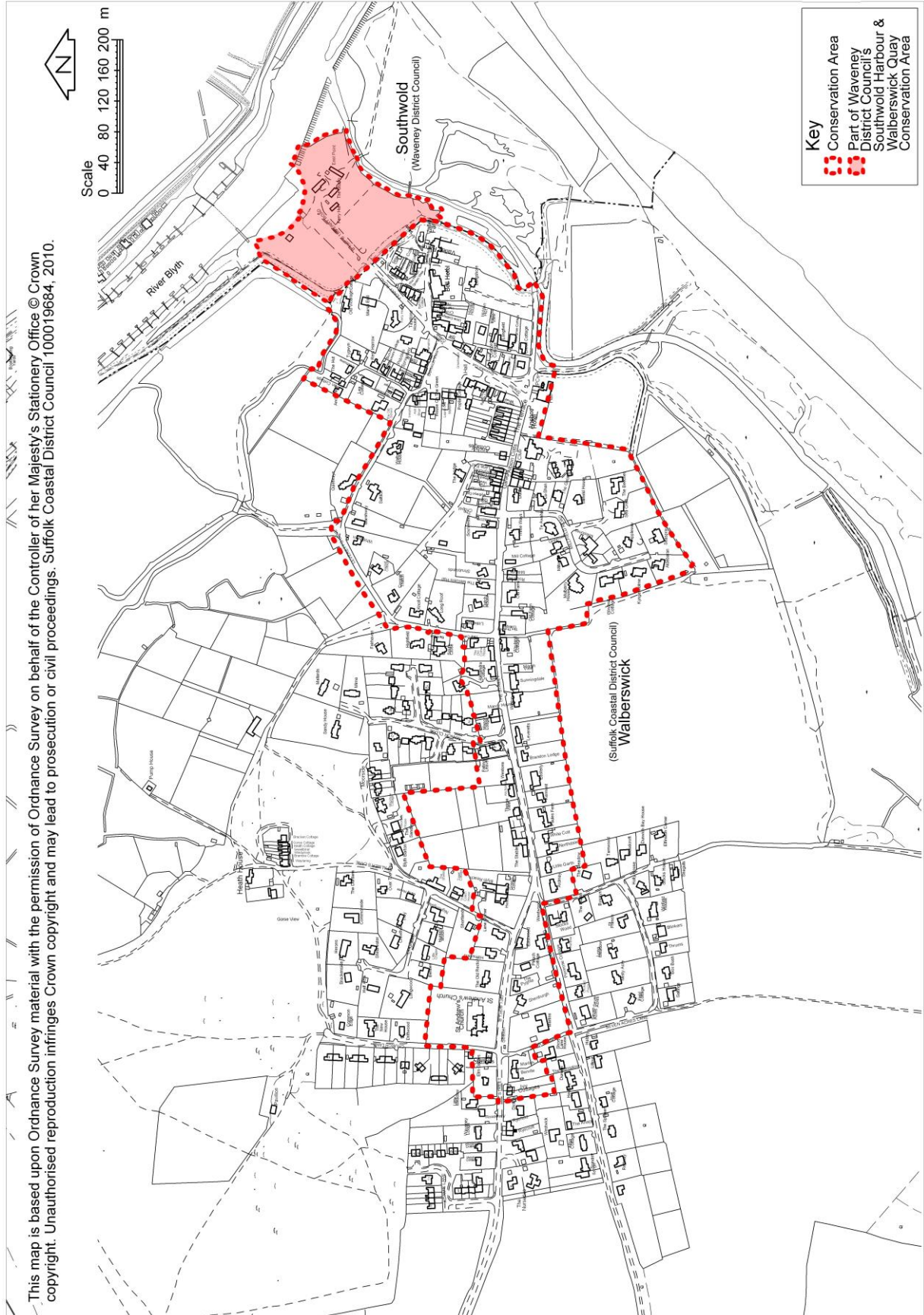
National planning advice on the identification and protection of historic buildings, conservation areas and other assets of the historic environment is set out in the National Planning Policy Framework (Chapter 12 Conserving and enhancing the historic environment) of March 2012.

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. Conservation Areas are also included under general development control policies, particularly those in relation to design where one of the key criteria requires that all new development must have regard to the character of the area and its setting.

The Suffolk Coast and Heaths Area of Outstanding Natural Beauty, in which Walberswick 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*".

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, topography and archaeology.
- a description of the area's history, development and current status.
- a guide to managing future change.



Walberswick Conservation Area (North to the left)

2 GENERAL CHARACTER SUMMARY

Walberswick is a semi - isolated village, located some two and a half miles to the east of the A12, and accessed by a single road, the B1387. The Walberswick Conservation Area is primarily located along the main axial road through the village, commencing at the west end by St. Andrew's Church, and continuing east towards the Ferry Road quay area. To the eastern end of Ferry Road the Walberswick Conservation Area boundary abuts the Southwold Harbour & Walberswick Quay Conservation Area (in Waveney District).

Within the Walberswick Conservation Area are side roads along which several houses of architectural distinction are located. The centre of the village is defined by the village green; a large open space and an important village and tourist amenity.

As a village, Walberswick is to some extent reliant on tourism derived from its intrinsic attractiveness, river and beach and proximity to Southwold. This seasonal influx of visitors helps in preserving some of the village amenities (which in turn contribute to the character of the area). The human character of the village varies considerably during various times of the year, and therefore the character of Walberswick alters from sedate to bustling as the seasons progress.

The building stock within the Conservation Area is extremely varied. Within Walberswick is an impressive and picturesque Grade I listed part ruinous church (of largely fifteenth century date) as well as a mix of Grade II listed former farmhouses, dwellings, and agricultural/commercial buildings. Unlisted structures are of great importance to the village, particularly in forming the streetscape along the main east/west arterial route, and comprise an eclectic mix of properties dating from the seventeenth century to the modern. Although known for being a village where little change has taken place, this does not necessarily apply to the building stock, as from the early twentieth century to the modern day significant numbers of houses have been constructed and land developed.

The factor uniting the buildings and structures, both listed and unlisted, that contribute positively to the character of the village is their understated quality, and this is reinforced by the majority conforming to a fairly limited palette of local vernacular materials. This helps establish unity and a local village aesthetic.

In terms of environmental characteristics, Walberswick is again diverse. Areas such as the Village Green offer open space, and although surrounded on three sides by dwellings, the area has far reaching views within the Conservation Area. Roads such as Leveretts Lane possess a very different character to areas such as the west end of the main street, the former area being enclosed by high sided banks and mixed hedging, with occasional far reaching views over the marshes towards the River Blyth and Southwold. The cluster of listed properties around The Bell Hotel, and the grassed area around which they are located (Bell Green), are important in providing a green area enclosed by houses of varied design and high quality.

Along The Street the majority of the houses are set back from the road behind private gardens, and this creates an open feel which is accentuated by the occasional glimpse between the houses of the coastline to the south-east. The soft grass verges further enhance this feeling of simplicity and rural informality.

In having no street lights within the Conservation Area, and a limited collection of municipal street signage and furniture, the village retains an uncluttered and calm appearance that contributes significantly to its understated character.

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Suffolk Coastal District Council 100019684, 2010.

Scale
0 50 100 150 200 250 m



Walberswick: Aerial View 1999

3 TOPOGRAPHICAL SETTING

Walberswick is located approximately eight miles to the south east of the market town of Halesworth, fifteen miles north of Aldeburgh, and two miles (as the crow flies) south of Southwold. To the north of village is the River Blyth which feeds into the North Sea. The village lies on a peninsula of slightly higher ground between the River Blyth to the north and the Dunwich River, which approaches from the south after running through the marshes behind the beach for several miles. The coastal strip remains part of the adjoining Dunwich parish.

The village lies stretched along the B1387 road, which terminates as Ferry Road at the river, although in the past the settlement was situated further to the south adjoining the marshes. The ferry crossed over the River Blyth, at one time navigable up to Halesworth, landing at Southwold on the opposite bank.

In the 18th Century the Ipswich to South Town (Great Yarmouth) Turnpike Trust's road (now the A12) served nearby Blythburgh, at the head of the estuary. From 1859 passengers could join the railway network further inland at Halesworth on the East Suffolk line from Ipswich to Lowestoft.

The village is on the coastal 'Sandlings Heath' defined as a gently undulating plateau of heathland created by humans and sheep following the clearance of the original woodland thousands of years ago. The sandy, free-draining acidic soils led to the development of a characteristic heathland flora, dominated by heather, as farmers cleared the trees and introduced sheep to graze the land.

The large expanse of common land, heaths and marshes located to the south west of the village (and outside the Conservation Area) are classified by Natural England as 'Suffolk Coast National Nature Reserve' (formerly known as Walberswick NNR) comprising approximately 1340Ha, and consisting of three reserves; Walberswick, Hen Reedbed and Dingle Marshes. This area is classified by Natural England as being a Site of Special Scientific Interest (SSSI).

The Walberswick Conservation Area is located within the Suffolk Coast and Heaths Area of Outstanding Natural Beauty (AONB).



Extract from Ordnance Survey 1:10 000 Map

4 ARCHAEOLOGY AND HISTORY

Two scheduled Bronze Age tumuli stand adjacent to the approach road to the village near Eastwood Lodge Farm, whilst crop marks indicate possible enclosures and a ring ditch which are believed to be of the same period. Roman pottery has also been found in the area according to the Suffolk Historic Environment Record.

The Parish is not specifically mentioned in the Domesday Survey but by the medieval period Walberswick was a fishing and trading port of considerable importance. The medieval port of Walberswick was in the area of the Oldtown Marshes and the earliest church site now lies outside of the settlement to the south. The harbour area has been identified as one of high potential archaeological importance covering Roman, Saxon and later periods.

Fire and inundation from the sea had however considerably reduced Walberswick's size and importance by the later seventeenth century. The original size of the late C15th St Andrew's Church demonstrates the former wealth and status of this maritime community. By the late 17th century it had however been dismantled and a new much smaller church built within its ruins to serve the settlement's depleted population. The tower was preserved from demolition thanks to its importance as a prominent landmark for mariners.

The oldest surviving property other than the church is probably the sixteenth century 'Old Corner House', although Valley Farmhouse and the Bell Public House retain seventeenth century fabric.

A further fire in 1749 caused considerable damage to Walberswick which went into a further phase of decline. Relatively few substantial merchants' houses survive from this

period compared to other Suffolk coastal settlements, although the 'The Potter's Wheel' (this name appears on the listing description, since renamed 'The Parish Lantern') is a good example of the type. From the late eighteenth century improvements to the mouth of the River Blyth again brought a rapid increase in maritime traffic and thus the village's population. An impressive late Georgian windmill once dominated the centre of the village. It stood between The Street and Millfield Road and was demolished in the inter war period. A second windmill of c1798 survives as a ruin having been worked until 1940. The village also had a lime kiln in the early nineteenth century.

At the time of the 1841 Enclosure Map the settlement of Walberswick was largely grouped around 'The Green and Ferry Road, with substantial houses or farmsteads occupying the northern side of The Street west of Leveretts Lane. An Ebenezer Methodist Chapel was constructed on The Street in the early 1830s, but was abandoned some years before the construction of a new Primitive Methodist Chapel in 1910. A Congregational Chapel was built on the Green in 1885.

In 1885, following the formation of the River Blyth Ferry Company, a pontoon that could carry a horse and cart was used. This was hand-operated by means of chains until c1900 when a steam engine was fitted. In 1911, a new, larger steam-driven chain ferry was commissioned that ran until the outbreak of WWII. In 1879, a narrow gauge railway opened between Halesworth and Southwold which included a station at Walberswick. The railway followed the southern side of the Blyth valley, and crossed the river via a swing bridge on the site of the present day Bailey bridge. The line was initially very successful because it

provided a useful connection to the East Suffolk Railway, both for the increasing number of holidaymakers and the thriving fishing industry.

The opening of the railway was the spur for the construction of new dwellings to provide lodgings for tourists and artists and second homes for wealthy London merchants which reached its height in the later 1890s. 'The Terrace', Rooftrees, and 'Tower House' (now subdivided), being good examples of properties built in this period. Designs by the Hampstead architect TG Davidson for his father's villa 'Seaholme' (now Mulberry House) appeared in the *Building News* in 1906. The seasonal occupation of an increasing number of village dwellings was a feature of village life by the 1890s and was remarked upon by the compilers of the 1911 census. Demand for new dwellings continued into the interwar period, but development was carefully policed by the Blois estate which relied on the architect Frank Jennings (see page 10, et al) for advice on the merits of proposed new buildings.

Walberswick has attracted artists for nearly two centuries; its popularity reached its height in the late nineteenth and early twentieth centuries amongst artists who rejected the formality of contemporary academy painting and aspired to paint in the open air. Whilst it never became a colony in the sense of Newlyn, or St Ives many notable artists settled here or visited regularly. To this day it remains a lively centre of artistic activity.

The seasonal abundance of herring each winter brought migrant workers from Scotland to Suffolk. Walberswick flourished as an overflow port to Lowestoft until the outbreak of the First World War, but never recovered after the end of that conflict.

The decline in the fishing industry together with increased competition

from road transport and poor maintenance took their toll on the railway which closed in 1929. It was broken up for scrap in 1940-41, although its path can still be traced across Walberswick Common. The swing bridge was blown up as an anti-invasion measure around the same time.

During the Second World War an extensive series of coastal defences were constructed along the shore line. Walberswick and Bawdsey Point have recently been identified by English Heritage as retaining the county's best surviving groups of WWII fortifications. The defences at Walberswick include anti-tank cubes, pill boxes, coastal batteries, field gun batteries, and slit trenches.

Suffolk Historic Environment Record is now available online at www.heritagegateway.org.uk/Gateway/CHR

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bor . femp . i . car . iiii . ac pti filua . ad xii . por . 7 uaf . vii . fol .
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1 free man held *UUARLE* ; 50 acres as a manor.
4 smallholders.
Always 1 plough.
Meadow, 4 acres; woodland for 12 pigs.
Value 7s.
The jurisdiction (is) in the Hundred.

Extract from Domesday Survey

5 QUALITY OF BUILDINGS

This section should be read in conjunction with the list of 'Unlisted Buildings and Features that Contribute Positively to the Conservation Area' within Section 12.

As has been mentioned elsewhere, the Walberswick Conservation Area contains nine listed buildings – a surprisingly small number. Of these buildings, the Grade I listed St. Andrew's Church is an important and prominent focal point within the village, enhanced by a fine churchyard containing several monuments of note, and enclosed to the south by an attractive cobbled churchyard wall. The remaining listed buildings are all Grade II, and vary in date, style and use. Of particular prominence and interest are buildings that reference the agricultural past of the village, namely the former farmhouse of Thorpe View and the separately listed barn to its west. Both structures are located prominently to the north side of the main street, and with their associated cobble, clinker and flint wall, and key green space to the north, form an important collection of both structures and landscape.

The Mercers Hall, also located on the main street, is a particularly fine example of a fifteenth century wool hall, taken from its original location in Lavenham and re-erected in Walberswick by the architect Frank Jennings, c.1920. Setting aside the obvious historical interest of the building, this timber frame house is a building type largely lacking in the village, and the property, combined with its fine arts and crafts garden, is a valuable contribution to the streetscape, as well as being an important example of early twentieth century building conservation work. A second example of early twentieth century conservation work exists in the form of Anchorlea, the former Anchor



Church Ruins



Mercers Hall

Public House, which was taken down and moved to the west end of The Street during the 1920s when the current premises were built.

It is significant perhaps to note that the listed structures in Walberswick are all located on the main thoroughfares through the village. Not one building on a side road is statutorily protected, although this is not an indication that quality is lacking from these side areas. The two roads of Millfield Road and Leveretts Lane possess a high number of large, occasionally flamboyant, detached Edwardian villas designed by the village architect Frank Jennings. These houses are all designed in the arts and crafts style, and the vast majority contain reclaimed medieval timber fixtures and structure. These houses contribute significantly to the Walberswick Conservation Area, not only as being worthy examples of early twentieth century domestic architecture, but for their adoption and advancement of the local vernacular style. While many of these large arts and crafts villas would have been something of an anathema when first built, these houses now contribute significantly to the village aesthetic and in doing so are benchmarks for quality.

In contrast to these large villas, 'Albion Cottages' and 'The Terrace', both on The Street, make just as significant a contribution to the Conservation Area. Both are red brick terraces – Albion Cottages being older and more restrained in appearance. But the two groups of houses are important to the character of the village due to being little altered in appearance, and possessing a subtle and unified design quality.

Other buildings, while clearly contributing positively to the Conservation Area, require more research before their full historical importance can be understood. There are also a significant number of mid to late twentieth century properties within the Conservation Area that are neutral in terms of their visual contribution to the village.

Where new buildings within the Conservation Area succeed it is largely due to their designs adhering to two principles, the first being the adoption of the established material palette of the village, and secondly through a quality of design – irrespective of style.

Finally, the village contains a few structures that make a positive contribution. Features such as the red K6 telephone box, and the post and pillar boxes are fairly commonplace village street furniture, but are nonetheless important and subtle features. Other structures, such as the thatched bench seat, village sign and the war memorial gates to the church are significant in enhancing the village's character.



Te Awahou



Tumbled Brick and Thatch



Waney Edged Boarding and Pantile



Flint, Brick and Plain tile



Red and White Brick, Black Pantile

6 TRADITIONAL BUILDING MATERIALS

Cobble and flint facings often with brick dressings are used in buildings such as the Grade II listed Thorpe View and the unlisted Bunbury Cottage, The Street; in both these examples the work probably dates from the later eighteenth or early nineteenth centuries.

During the later eighteenth and early nineteenth centuries many of the older village houses were either rebuilt or re-cased in red Suffolk brick. From the mid twentieth century onwards the brickwork of houses was often painted, probably in many cases in an attempt to disguise alterations to their fabric. A number of brick-built dwellings were also rendered in the later twentieth century. Red plain tiles, and red and black glazed pantiles are used as roof coverings for domestic properties of pre-WWI date.

Low cobble boundary walls can be found throughout the village, the earlier ones displaying knapped flints, and occasionally reused tile fragments within their fabric. Many of these walls have half-round red clay cappings. Nineteenth and early twentieth century photographs show that many of the smaller cottages had simple wooden picket type fences.

Both the Walberswick, and the neighbouring Southwold Harbour and Walberswick Quay Conservation Areas were once noted for large numbers of huts or cabins which were either built to serve the fishing industry, or to cater for the needs of incoming artists and tourists. Very few of any age now survive, many being lost in the 1953 floods. Walberswick does however retain a number of notable mid twentieth century examples which reflect the vernacular traditions of their predecessors. Built of weatherboarded timber or corrugated iron, and painted black or rust red, these modest huts play an

important role in defining the character of the village.



Plaster and Tile-hanging



Red Brick, Stone and Slate

The late nineteenth century villas are often built of 'Suffolk Red' brick, with red pantile roofs, and occasionally decorative terracotta ridge tiles. Old photographs reveal that a number of the villas from this period originally had ornamental cast iron railings, although these have all now disappeared. The two former non-conformist chapels do not make conscious use of local materials. The Primitive Methodist Chapel of 1910 is of red brick with stone dressings and a slate roof, whilst its former Congregational counterpart of 1885 is of pre-fabricated wooden construction.

The villas of Frank Jennings show a thorough knowledge and appreciation of traditional local building styles and materials. Sir Lawrence Weaver, the editor of *Country Life*, in 1922 praised Jennings for his understanding of the local vernacular traits calling him "*a local architect who was wise enough to understand, and cared to follow, the Suffolk tradition.*"¹ Jennings is credited with re-introducing local reed thatch mixed with gorse to deter nesting birds; he was also an enthusiastic re-user of elements salvaged from local timber framed buildings. Feather edged weatherboarding, simple pargetting, prominent ridge stacks, tile-hanging, leaded lights, and overhanging eaves are all features of his work. His influence can be found in many of the dwellings constructed in the village through his role as an advisor to the Blois estate, which is the owner of much of the surrounding land.

The vernacular style and palette of materials favoured by Jennings remained popular for villas in the village until after World War Two; two particularly notable examples, 'Box Bush' Seven Acres Lane, and 'The Spinners' Lodge Road (both just outside the present Conservation Area boundaries) date from this period.

In recent years unsympathetic softwood and PVCu windows have been introduced to a number of prominent properties within the Conservation Area to the detriment of its character.

¹ Sir Lawrence Weaver, *Small Country Houses of Today* (London 1922) Vol II p30.

7 TREES AND GREEN SPACES

One of the key elements of the Conservation Area is its trees and green spaces. Treed and planted spaces usually enhance the buildings and spaces around the village and provide an appropriate setting for the Conservation Area.

Within a Conservation Area all trees over a certain size are afforded some protection. Notice to fell or prune trees has to be submitted to the local planning authority for consideration. Specific trees, groups or woodlands throughout the Conservation Area may sometimes be protected by Tree Preservation Orders (TPO) by virtue of the fact that there has been a previous request or proposal to remove the tree or develop a site. Protected trees may have particular amenity, historic and ecological value.

Walberswick has two Tree Preservation Orders; TPO number 155 (applying to a group of beech trees located along the boundary between Alexandra Cottage and Manor House) and TPO number 222 (tree adjacent to Sunningdale, The Street). The village also retains a large number of individual and groups of trees that enhance the rural green character of the area, including the distinctive form and scale of Pines and Cypresses which add character to the conservation area.

The churchyard contains a number of mature yew trees, and further along The Street are trees within the gardens of Heath Wold, Green Gates, and Westwood which form a canopy overhanging the carriageway (to the east of the turning into Palmers Lane).

There are single examples of pine and silver birch trees along the main street, and further mature examples to be found in private gardens. The area around The Potter's Wheel, Parish

Lantern and the Heritage Hut have a number of mature trees, as do private gardens on Ferry Road.



Leveretts Lane

Also of importance are the groups of self-sown trees located on grassed banks and verges, particularly to the north side of Leveretts Lane, and either side of footpaths to the south of The Street.

Of further importance are the grass verges and banks, and the existence of native mixed hedging. These contribute significantly to the soft green character of the village, and serve better to enhance rural character than the occasional close boarded timber fence and concrete kerb edging. The grassed banks and hedges to the south side of The Street, and the same along the north and south sides of Leveretts Lane enhance significantly the rural quality of the village.

Important public green spaces within the Conservation Area are relatively few, owing to the density of the houses. The churchyard is the largest green space, and the first to be encountered when entering the village. The triangle of grass where The Street forks with Lodge Road is a small yet pleasant green space and seating area, with the trees to the west overhanging the area and providing some shelter. Towards the eastern end of Walberswick, the small grassed parcel of land (on which the village memorial seat is located) is important for being a strong visual point at the eastern end of The Street where it continues north in the form of Ferry Road. Further north the village green is an obviously important green space, as is the much smaller Bell Green area outside The Bell Hotel.

Private land and front / side gardens also contribute significantly to green spaces and can provide open pockets within an otherwise largely unbroken streetscape. While private gardens are often hidden from view, several properties have expanses of lawn, and numerous houses located along the main street have gardens that can be glimpsed by pedestrians. The area of land to the north of The Stables is a private yet important open green area, and one of the few pockets of open space to be found along the main street.



Hedgerows and boundary treatment in The Street



The Village Green



Bell Green, grassed area opposite The Bell Hotel



The Churchyard

8 COUNTRYSIDE SETTING

Walberswick is located within the Suffolk Coast and Heaths Area of Outstanding Natural Beauty which has one of the finest concentrations of birds, plants and animals to be found anywhere in southern England. The village is surrounded by the Suffolk Coast National Nature Reserve (NNR), which covers 1,340 hectares containing a rich variety of wildlife, much of it within easy walking distance of the village. The area is characterised by sandy and free draining soils with areas of heathland and occasional later eighteenth, or nineteenth century plantations.

The village is located on a spur of higher ground, close to the natural haven of the River Blyth. Like nearby Southwold, Walberswick formerly benefitted from being in a sheltered bay called Sole Bay (Sole is a derivation of Southwold), and this combination of features made it an ideal location for a port. Today, because of coastal erosion, Sole Bay no longer exists as a physical entity although its name is preserved on maps.

Walberswick Common, a large area of coastal heathland, can be accessed via public foot path Number 9 from Leveretts Lane. From Heath House further footpaths including Nos. 6, 7, 8 and 49 provide also provide routes across the common.

Marshland within the village envelope has largely been drained, however a large area of low-lying fresh water grazing marshes, the 'Town Marshes', lies to the east. This is protected from the sea by a raised bank. Footpath No 34 skirts the southern edge of these marshes linking north of the village between Leveretts Lane and Ferry Road.

The footpath continuations of Seven Acres Lane and Stocks Lane and others may denote the remains of late

medieval former streets; the ruins of a previous church which was largely dismantled in 1473 had once been visible in this area. Open fields give way to salt marshes and sand dunes and then the sea. Numerous footpaths including Nos. 14-16 and 24 give access to this area whilst footpaths Nos. 11 and 21 connect back to the village at its western end.

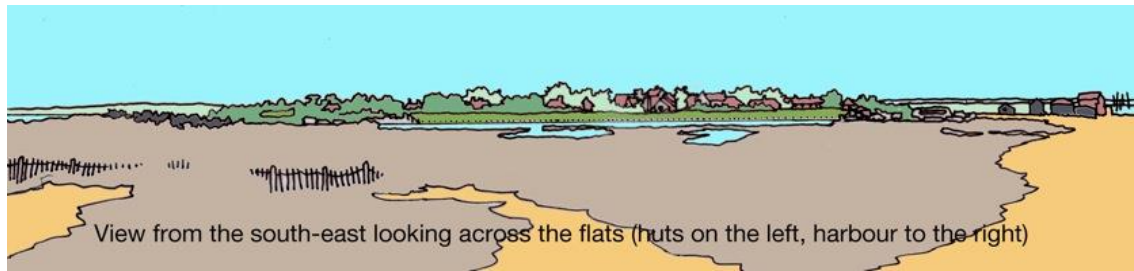


Start of Footpath 16

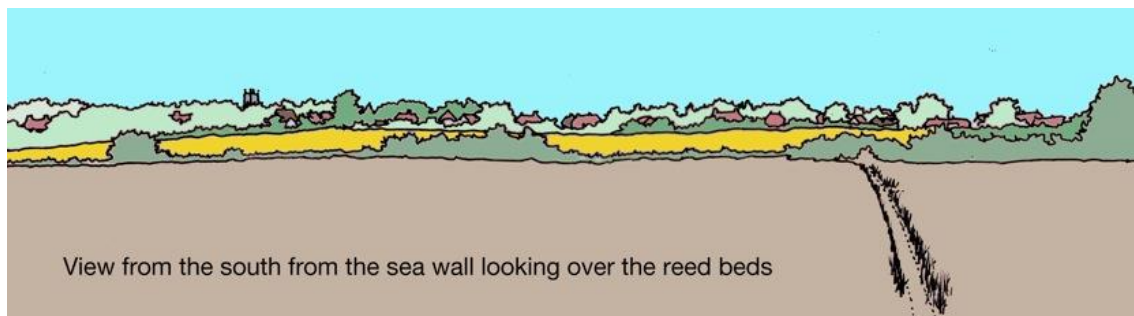
Because Walberswick is surrounded by an Area of Outstanding Natural Beauty and is on raised ground, it is visible from a distance on all sides (see sketch diagrams, below).

It is therefore vital that this visibility is taken into account when considering any planning application which might affect views from outside the village.

1



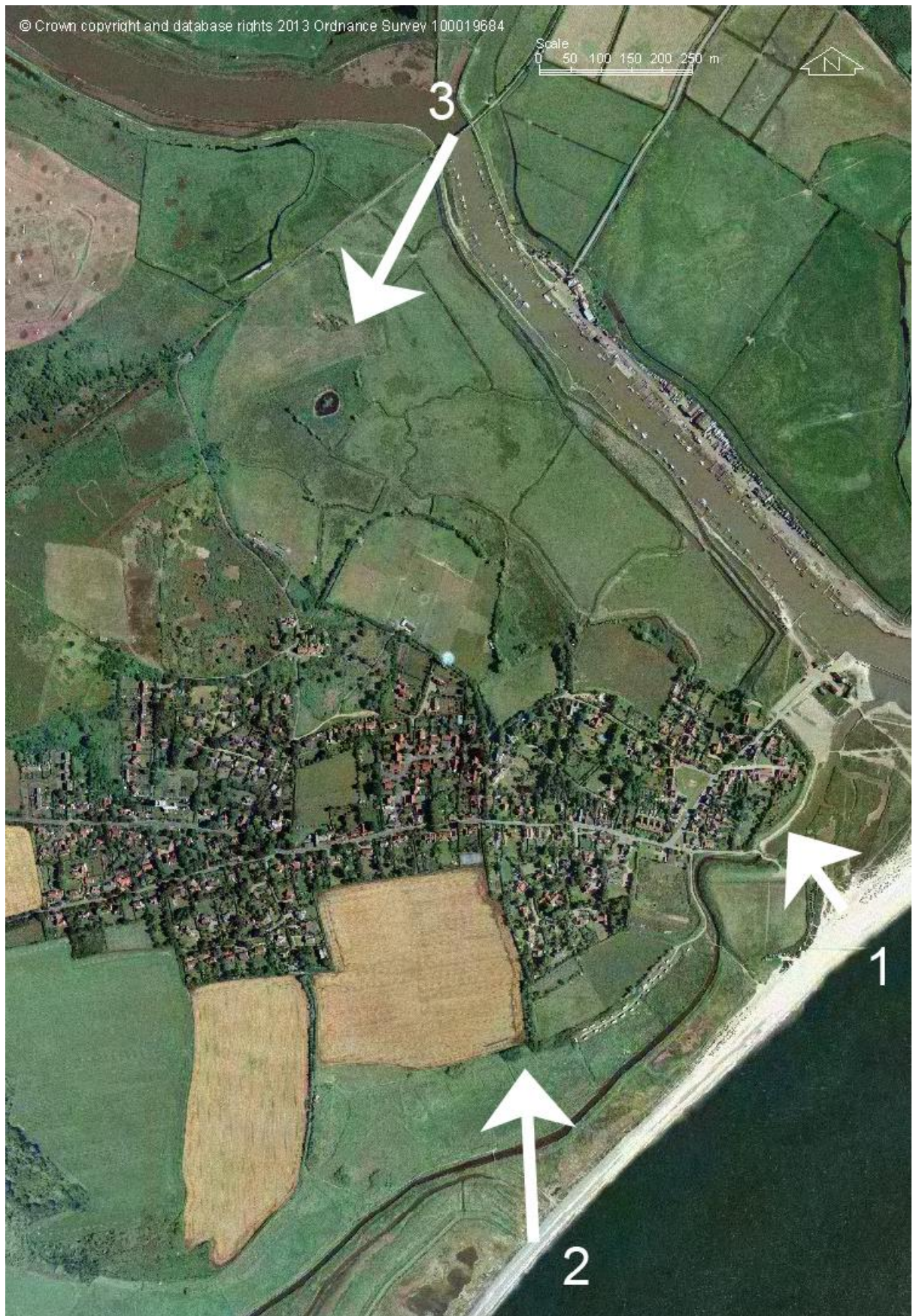
2



3



Sketch Views from outside the Conservation Area looking towards Walberswick. Images by Bill Ungless (see map on page 18 for approximate location of views)



Aerial view of Walberswick

9 FORMER USES

Although the extent of the southern former settlement area is unknown, with remaining names like Oldtown Marshes and Town Salts, it is apparent that Walberswick was formerly something more than just a village.

Early 17th Century records show 5 yeomen and 4 husbandmen plus blacksmith, carpenter, stone mason, lime burner, 2 mercers and a tailor, all loosely connected with the land. The 'town' also had marine associations with 8 sailors, a fisherman, 3 merchants and a shipwright present.

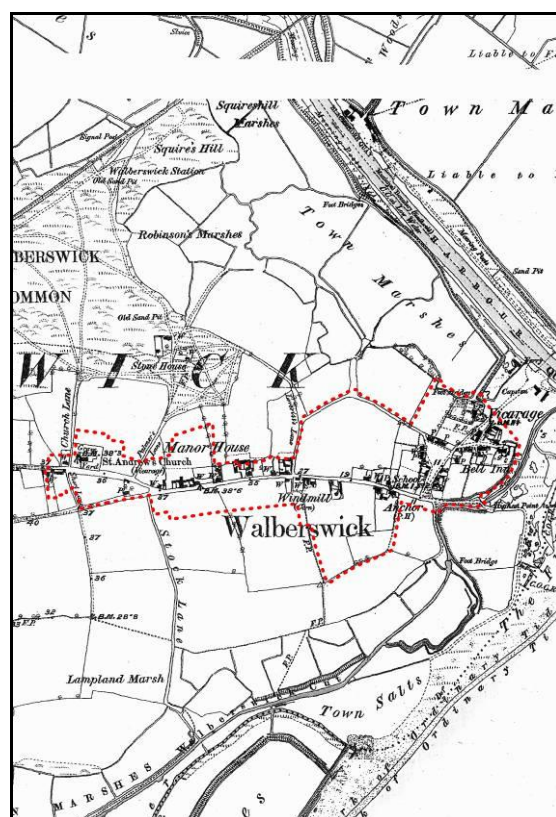
By 1844, directories indicate a more land based economy: there is a quay for vessels up to 100 tons and a single master mariner, but as well we find 7 farmers, a corn miller, a wheelwright, a blacksmith, a bricklayer and several shopkeepers. A lime kiln was built in 1839; a common feature in coastal ports where limestone ballast was unloaded and agricultural produce loaded back onto the ships.

Old field names recorded in the tithe apportionment of 1841 also give a clue to former activities in the village: 'Osier Ground' indicates the growing of willow in the marsh area, whilst a field called 'Good for Nothing' gives a clue as to the local soil quality. Other entries such as 'Mill Field', 'Gravel Pit Walk' and 'Lime Kiln etc.' are self-explanatory.

Other than drainage mills, there was until it blew down in 1923 one further windmill of the post and roundhouse type, used for grinding corn in the vicinity of Mill Field Road.



Drainage Mill on Marshes (outside the Conservation Area)



19th Century Map (1st Ed. OS)

10 PROPOSED ENHANCEMENTS

The character of any rural area is often very finely balanced, and the need to accommodate modern life can occasionally impact negatively on the visual character of a Conservation Area. However, where opportunities present themselves, it is possible to enhance an area through sensitive and thoughtful change.

Features such as overhead cables should be undergrounded as and when the opportunity arises. Items such as satellite dishes and security alarm boxes should be sited so that their appearance does not detract from either the property to which they are attached, or from the street onto which they face.

The introduction of street signage and furniture should be kept to an absolute minimum (where doing so would not be detrimental to safety), as signage and furniture can contribute to the 'suburbanisation' and visual cluttering of a rural area.

Where possible, timber fences should be replaced with mixed native hedging, as this is softer and less uniform in appearance, and provides beneficial habitats for wildlife.

Hard edges, such as concrete kerbstones should not replace the softer grass verge, as the former is again a feature of a suburban environment.

The use of good quality building materials (and the avoidance of materials such as PVCu) should be encouraged, and ideally should comply with the established material palette evident in the village.

The addition of porches and dormers facing onto the streetscape should be discouraged, as should alterations that would dilute the uniformity of a group of houses.

Residential infill within the Conservation Area should be of the highest design quality, appropriate to the specific character of the location, and should take account of the impact on neighbouring properties (particularly listed buildings). The existing and varied spatial characteristics of the village should be understood and adhered to.

11 GENERAL CHARACTER APPRAISAL

The Walberswick Conservation Area is a long linear one with a number of unifying characteristics; chief amongst these is the presence in all parts of the area of well-designed, substantial late nineteenth and early twentieth century villas standing in mature landscaped gardens. Most of the historic core of the village is included within the boundary of the village Conservation Area, or that of the adjoining 'Southwold Harbour and Walberswick Quay' Conservation Area (in Waveney District).

Certain parts of the Walberswick Conservation Area however have their own individual character traits, which are described below:

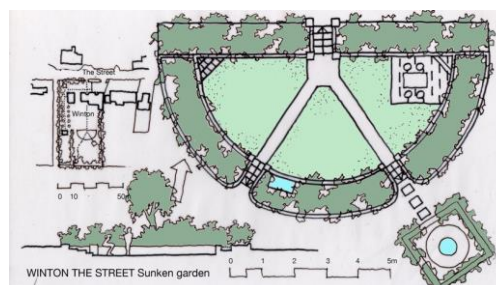
The area covered by The Green and Ferry Road best preserves the character of the village as it was prior to the introduction of large scale tourism in the mid to late nineteenth century. It retains the village's largest concentration of vernacular buildings and a highly individual landscape. Unlike other parts of the Conservation Area long open views can be enjoyed, particularly over The Green, and to and from The River Blyth and the Quay. Three listed buildings Valley Farm, The Bell Inn, and Bell Cottage form a notable and highly picturesque group. Valley Farm, the former home of the painter Philip Wilson Steer, was a favourite subject for visiting artists and is a focal point of views from the salt marshes. The substantial Georgian Rectory which stood nearby was sadly destroyed in a World War Two bombing raid.

Fronting onto 'The Green' is a cluster of eighteenth century cottages and substantial former merchant's houses, together with the handsome Congregational Chapel of 1885. The building currently known as 'The Parish Lantern' (known as 'The Potters Wheel' at the time it was listed) is

Grade II listed. Apart from the current gift shops, evidence of the former stores and shops and even a garage which dispensed petrol from a hand pump can be seen. The Green itself is of a considerable size and is the centre of village outdoor activities, such as the annual village fete. Part of The Green is devoted to fixed play equipment for both local and holidaying children.

The adjoining area centred on Millfield Road and Leveretts Lane, by contrast, is one dominated by large Edwardian villas in mature landscaped grounds which can be occasionally glimpsed behind tall hedges and trees. Many of these villas have well-designed gardens which are of considerable interest in their own right, and within the village is evidence that from the turn of the 20th century a tradition grew to construct sunken gardens, probably as a protection against the wind.

A survey carried out in 2002/4 recorded some fifteen sunken gardens in the Conservation Area alone. The Walberswick Local History Group keeps a record of this survey in its archives. These sunken gardens are of course on private properties but a typical example is that at Winton in The Street (see below).



Winton, The Street, sunken garden. Image by Bill Ungless.

In the Millfield / Leveretts Lane area of the village the influence of the architect Frank Jennings predominates, either as the designer of individual villas, or through his role

as advisor to the Blois estate. Jennings' houses consciously drew on local building traditions and materials in their design and construction.

Between Millfield Road, and Leveretts Lane is part of The Street, the village's main thoroughfare. A number of the properties which line this section were designed in the late nineteenth century as lodging houses for visitors, amongst them are two notable and unspoilt terraces 'The Terrace' and 'Albion Cottages'. Here too is The Anchor Inn, a handsome 'road house' rebuilt and enlarged to cater for visiting tourists c1925. Until the 1920s this part of the village was dominated by a tall windmill which stood on Millfield Road, its associated miller's house happily survives.

Adjoining to the west is an area which until the mid to late twentieth century remained largely open fields, with farms and small holdings occasionally scattered along its frontage to The Street. A number of these farmhouses are now Grade II listed, as is a fine eighteenth century barn. The land between them has been in-filled with modern development of varied quality. The hedges, historic flint and cobble boundary walls, and simple low painted wooden fences, which line The Street play a crucial role in defining its character but are rapidly disappearing. 'Anchor Lea' the former Anchor Inn was re-erected here as a private house c1925 and forms part of a notable group with Westons, Thorpe View, and the 'Old Corner House'.

The Grade I listed medieval church dominates the western end of the Conservation Area and also the approach to the village. The churchyard with its fine eighteenth and nineteenth century monuments provides the area's most important open space; within its boundaries are also memorials to members of the village's artistic community. The eighteenth century Ivy Cottages and a pair of former labourer's cottages

'Church Cottages', which bear the date stone 1820 stand close by. The southern end of Palmers Lane is framed by three notable villas: 'Eastwood' a c1900 residence designed in a free arts and crafts vernacular style; the large Queen Anne Revival mansion formerly known as Tower House; and the restrained weatherboarded 'Lane Corner'. The dense evergreen planting and tall trees which enclose the gardens of the former 'Tower House' are a major feature of this part of the Conservation Area. 'Shenburgh' a large free vernacular revival house of c1930 is prominently placed opposite the ruins of the church's nave and is highly visible from within the churchyard.

The 'Southwold Harbour and Walberswick Quay' Conservation Area, which includes the character appraisal for the Quay area can be viewed on the internet at http://www.waveney.gov.uk/site/scripts/download_info.php?fileID=601



St Andrew's Church



The Street



Looking towards The Green

12 STREET - BY - STREET APPRAISAL

This section is intended to give a 'walk-through' impression of the village, identifying some of the key characteristics of each area. Following each account is a list of those buildings (with an accompanying description) that contribute positively to each area. The list is by no means an exhaustive one but is intended to give both an indication of the type of structure that makes a positive contribution to each of the special character areas of Walberswick and a flavour of the strong historical associations of the village with resident and visiting artists and writers. Please note however, that no structure has been included on this list purely for its historical associations, and all are considered to have architectural merit.

Many of the village's dwellings are presently hidden behind trees and fences or located on private roads, making an objective assessment of their significance from the public highway difficult. It has not always been possible to ascertain whether they retain their original character.

A number of the structures listed below may in fact have statutory protection as curtilage structures to listed buildings.

12.1 The Street – West End

The western end of the Conservation Area is dominated by the tower and ruins of **St. Andrew's Church** (Listed Grade I).



St. Andrew's Church, looking west

The surrounding churchyard, grass verges and grassed areas to the south side of the street create a green and open feeling.

The housing stock is extremely varied, in date, size and style, ranging from the mid eighteenth century **Ivy Cottages**, to the rambling arts and crafts villa of **Shenburgh**. To the north is a junction with Palmers Lane.



Further east the road is overhung with trees, and this density of trees and hedges creates a more enclosed feeling. This widens out again by **The Stables**, where the red brick end gable facing The Street provides some verticality, and the associated land to the north a wider and more open feel. To the south side of the street the housing stock is mixed, and although there are buildings of historical note, the majority date from the mid twentieth century.

Most of the properties to this side of The Street have grass verges and mixed hedges to their front boundaries, which are important in softening the progression of carriageway to garden. To the north side of The Street are an important group of historically interesting and aesthetically pleasing buildings, including **The Barn, Thorpe View (recently renamed Orchard House), Anchorlea** and **Westons** (which has a fine red brick boundary wall).



Thorpe View (recently renamed Orchard House)



Anchorlea



Westons

Further east is a pleasing group of houses centred around the junction of The Street and Leveretts Lane (to the north) and a footpath (to the south), and include **The Old Corner House** (below), **Wayland Cottage** and **The Thatched Cottage**.



The Old Corner House

From this point east, the properties to the north of the street begin to become elevated and are set back from the road behind grassed banks and hedges, where to the south the hedges are replaced by finely detailed cobble, brick and flint walls. On both sides of The Street the quality of the dwellings is high, with properties such



The Mercers Hall

as **The Mercers Hall, Old Farm, Mill Cottage, Three Ways and Dudley**

comprising an eclectic mix of good quality buildings.

Unlisted buildings that contribute positively to The Street – West End (including the Churchyard)



Ivy Cottages and boundary wall. Mid eighteenth century cottages with later additions. Steeply pitched roof covered with red pan tiles, lugged gable ends. Red brick Flemish bond elevations, with gault brick decorative surrounds to majority of windows. Boarded doors and good quality lead hoppers and downpipes. Good brick boundary wall facing the street incorporating burnt headers to create a chequer board effect. Cobbled return sections of wall link to the cottages.



Church Cottages. Semi-detached pair of cottages built of brick with gable end overlooking the churchyard bearing date stone of 1820. It is possible that these cottages were originally of a single storey (brickwork to ground floor of header construction; monk bond above), and that the '1820' date stone relates to their extension rather than their original construction. Twentieth century red pantile roof and

rebuilt central brick stack. Present windows are late c20th painted softwood casements but original shallow arched window and door openings survive. Twentieth century flat-roofed rear extension not included. A relatively unaltered pair of late Georgian cottages in a highly sensitive location immediately adjacent to the GI listed parish church.



Shenburgh. A substantial, rambling, detached inter war period vernacular revival dwelling of painted brick with weather boarded upper storey. Steeply pitched pantile roof and prominent brick stacks. 'Shenburgh' occupies a highly sensitive location directly opposite the GI listed parish church. Also includes detached garden studio / bothy fronting onto Lodge Road.

The Churchyard



Memorial to Hannah and Thomas Garrard c1775-76. Two attached stone panels with scrolled pediments embellished with angles. Good quality lettering.

Memorials to Edward Crow (d 1750) and other members of the Crow

family. Stone scroll pediment embellished with angel. A good quality early memorial. Adjoining Crow family memorials also of considerable interest.



Memorial to Thomas Church. Stone with scrolled pediment and good quality lettering. C1716. One of the earliest and best of the surviving churchyard monuments.

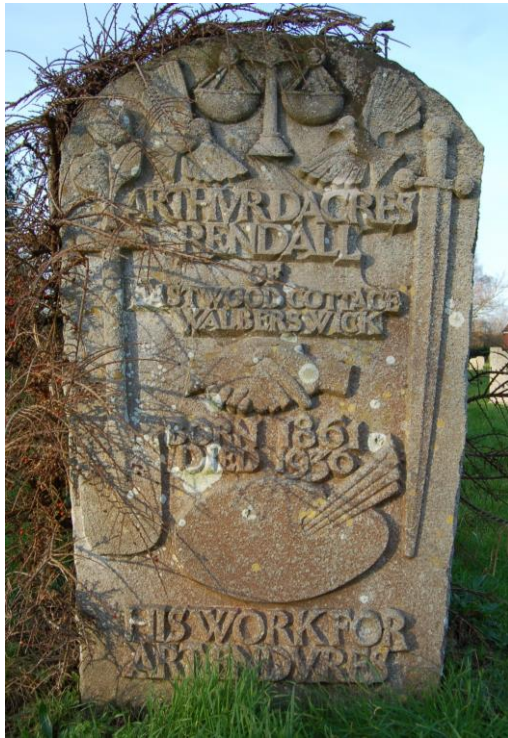


Memorial to Elizabeth and Thomas (surname worn). C1781. Stone embellished with a sailing ship, clouds, and skull and cross bones. An important reminder of Walberswick maritime history.



Memorial to Marie Rose Gabe, (died 20th December 1931). Restrained classical style with scrolled top

pediment and floral decoration. Fine lettering. Designed her brother, the architect Frank Jennings.



Memorial to the artist Arthur Dacres Rendall (died 1936). By the artist and sculptor Eric Kennington.² A fine work by a nationally important artist. Embellished with an artist's palette, a spade and a sword. A key reminder of Walberswick's artistic history.



Memorial to the artists Francis Davison (1919-1984) and Margaret Millis (1914-2000). Tall stone chiefly notable for the outstanding quality of its lettering. A key reminder of Walberswick's artistic history.



Boundary wall to Church Street with war memorial gates and wrought iron overthrow. Oak gates with Collinge hinges originally created c1950 but recently restored by Clive Jackson. Designed to commemorate five Walberswick residents who were killed in action during World War Two. (National Inventory number 5586). Wrought iron overthrow above, with central lantern. Low cobble wall also containing reused carved masonry, eighteenth century bricks, and tiles.

² Black, J, "Sculpture of Eric Kennington", Henry Moore Foundation, 2002, p98.

The Street – West End continued



Lane Corner (Palmers Lane) and part boundary wall. Detached inter war villa with weatherboarding to upper part of elevations. Pan tile roof. Material use and composition expresses an established local village vernacular. Part boundary wall, gate piers and steps (facing onto Palmers Lane), brick with bottle base detailing. Prominently located and forms strong visual group with 'Shenburgh', 'Eastwood' and 'Heathwold'.



Eastwood and garden walls. Two storeys, freely and imaginatively composed detached house originally called Coral Cottage which was rebuilt from c1895 for the portrait painter Arthur Dacres Rendall (1861-1936). Semi-circular entrance gable balanced by flanking straight sided gables. Conceivably of two dates, the left hand section appearing to be late nineteenth century, and the entrance porch and right hand section being early twentieth century. The house is well detailed and terminates views from Palmers Lane. Also included is the boundary wall to the east, of brick and cobble construction. The house's

gardens were originally laid out for Rendall by Captain Algernon Winter Rose MC c1908 and were praised by Sir Lawrence Weaver and Gertrude Jekyll.³ Rendall continued to develop the gardens after the death of Rose in WWI; he had his studio at 'Westwood' on Lodge Road the gardens of which were incorporated into those of Eastwood. Rendall's fine memorial by Eric Kennington can be found in the churchyard opposite.⁴ Artists as diverse as Eric Kennington, Charles Rennie Mackintosh and John Craxton stayed here whilst working in the Southwold area.



Heathwold, Green Gates and Blyth Reach. Substantial Queen Anne revival villa (now three dwellings) originally called Tower House, which is of late nineteenth century date (built between the publication of the 1891 and 1904 OS maps). Two storey wooden veranda facing the street. Stands in mature gardens with some retained specimen and evergreen trees, which make a strong contribution to the character of the thoroughfare. Its former coach house still stands on Palmers Lane beyond the conservation area boundary.

³ Sir Lawrence Weaver and Gertrude Jekyll *Gardens for Small Country Houses* (Country Life London 1912)

⁴ Richard Scott, *Artists at Walberswick East Anglian Interludes 1880-2000* (Bristol 2002) p46 and p74



Wall in front of The Stables. Early to mid nineteenth century cobble, brick, clinker and knapped flint wall, with gault brick capping. Substantially complete, with little evidence of repair or rebuilding.



Anchorlea. Of uncertain date. Former public house moved c1925 to current location when the replacement Anchor Public House was erected. Storey and a half, rendered elevations with prominent cat-slide roof to the central dormer. Included both for its strong local historical interest and also for its documented associations with resident and visiting artists.



Paules Fenn. An unusual post WWII white painted single storey property, designed especially for wheelchair use. The architect is believed to have been Felix Walters.



Westons, and boundary wall to east. One and a half storey dwelling with eighteenth century or earlier origins. 1785 date to east end gable may relate to re-casing. Two storeys projecting former entrance bay. Mid nineteenth century red brick wall with gothic detailing to gate opening.



Pillar box (outside The Tuck Shop). George VI, cast iron, manufactured by Carron and Company, Stirling.



Manor Lodge, Manor House and boundary wall. Originally 'Manor Farm', early nineteenth century two storey rendered pair of cottages. Steeply pitched slate roof, with dentil eaves brick detail. Both cottages have additions to end gables. Also included is the cobble boundary wall, of predominantly early twentieth century date, with sections of later work and rebuilding.



Alexandra Cottage, attached shop premises and boundary wall. Early to mid nineteenth century two storey detached brick cottage, now rendered, with attached red brick lean-to shop addition, of mid nineteenth century date, added to the west side. Crenellated early twentieth century boundary wall. Property forms key part of setting of neighbouring grade II listed property.



Wayland Cottage. Mid to late eighteenth century vernacular detached cottage, remodelled and extended during the early twentieth century. Overhanging first floor detail to east elevation. Imaginatively composed with a varied palette of vernacular materials and details. Prominently positioned opposite Leveretts Lane.



Thatched Cottage. Late eighteenth / early nineteenth century detached storey and a half cottage with thatched roof covering. Cottage altered, extended and remodelled during the early twentieth century when eye-brow dormer added.



Wall in front of Old Farm Cottage. Cobble wall and brick capping. Forms an important continuation of the wall in front of (and within the garden of) Old Farm.



Old Farm, garden, and boundary walls. Former farmhouse, remodelled post 1928 for the Crittall family (of Crittall Windows – whose viridian painted metal windows were once inserted into the property, but have now been removed). Richard Scott

has suggested that this property dates from c1700 and that it retains the remains of a timber frame.⁵ Notable early twentieth century garden to the east, with tall brick and cobble walls to the east, north and south. Former home of the artist Marion Steward (1861-1924), the illustrator Arthur Rackham being amongst her notable regular guests.⁶ The Steward family sold the house to Walter Francis Crittall (1887-1956) in 1928 who was himself a notable artist and patron. Crittall altered and embellished Marion Steward's gardens incorporating Japanese artefacts.⁷ Many notable artists including Sir George Clausen RA visited the house during his ownership.



Dutch House. Early twentieth century red brick arts and crafts dwelling with mild a Dutch, or artisan mannerist influence, which sits prominently within the setting of neighbouring Grade II listed Mercers Hall. Home of the painter Florence Mary Cockburn (1851-1937).⁸

⁵ Richard Scott in Laura Newton (Ed) *Painting at the Edge, British Coastal Art Colonies 1880-1930* (Bristol 2005) p94

⁶ Richard Scott, *Artists at Walberswick, East Anglian Interludes 1880-2000* (Bristol 2002)p63

⁷ Richard Scott, *Artists at Walberswick, East Anglian Interludes 1880-2000* (Bristol 2002)p85

⁸ Richard Scott, *Artists at Walberswick, East Anglian Interludes 1880-2000* (Bristol 2002)p146



Millside (lh) and Rooftree (rh). Pair of semi-detached late nineteenth century houses. Prominent gables facing the street (that to Rooftree retains half timbering). Subtle design variations, including the treatment of the entrance porches and ground / first floor window openings. Cantled first floor bay window supported on scrolled timber brackets to Millside. Early twentieth century photographs show that the street frontage was originally repeated to the rear making the properties double fronted. Rooftrees was originally the home of the artist and author Caroline Pickthall⁹. It later became the home of the artist Francis Newberry, Head Master of Glasgow School of Art until 1918, and his wife Jessie who was also a painter. Newberry arranged visits to Walberswick for his Glasgow contemporaries and students.¹⁰ Charles Rennie Mackintosh and his family lodged at Millside in 1914.¹¹



Mill Cottage. Late eighteenth or early nineteenth century two storey cottage, with dentilled eaves cornice and red clay pan tile roof. Gable end faces the street. Good timber cart store in the garden. The windmill formerly stood within its grounds.



Shrublands. Detached two storey dwelling, reputedly designed by Frank Jennings. Rendered elevations with central cartouche bearing the date 1910. The whole is a competent essay in late seventeenth local vernacular and forms part of the setting of the neighbouring Grade II listed Mercers Hall.



Threeways, outbuilding and boundary wall. Substantial and accomplished arts and crafts essay,

⁹ Caroline Christie, *Walberswick Notes*, (London 1911) reprinted 2011 by Old Chapel Lane Books, Burgh Le Marsh.

¹⁰ Richard Scott *Artists at Walberswick East Anglian Interludes 1880-2000* (Bristol 2002) pp54

¹¹ Richard Scott *Artists at Walberswick East Anglian Interludes 1880-2000* (Bristol 2002) pp65

designed by Frank Jennings in 1905. Rendered elevations, steeply pitched plain tiled roof and three prominent chimney stacks add considerably to the picturesque composition, particularly when viewed from the main street. Also included are a detached contemporary outbuilding, brick and cobble boundary wall (with iron gate and posts) and separate lychgate (accessed off Millfield Road).



Mazoe. Late nineteenth century single storey dwelling with a pair of canted bay windows to the street elevation. Centrally located brick stack with red pan tile roof covering with black ridge tiles. Painted brickwork elevations, with good semi-circular hood mould decoration to the entrance doorway.



Former Primitive Methodist Chapel. Former Methodist Chapel of 1910 designed by Augustus Frederick Scott of Norwich, in sixteenth century English gothic style. Built of brick with stone and terracotta dressings; entrance front with central crenellated and buttressed porch flanked by lancet windows with elaborate curvilinear tracery and head stopped hood moulds. Substantial six light bar

tracered window above porch now glazed with plate glass. Gable surmounted by cross, corner pilasters surmounted by decorative stone finials. Slate roof with ventilator and terracotta ridge tiles. Return elevations have traceried windows and small buttresses. Now a dwelling. AF Scott was the son of a Methodist minister and is accredited as the architect of a number of notable Norfolk chapels.



Bunbury, Holly Cottage, Blythwyc Cottage, and boundary wall. A terrace of three small two storey dwellings built of brick and cobble, street frontages now rendered. Probably of mid to late eighteenth century date. Southern section of western gable wall embellished with alternate brick and cobble courses. Red pantile roof with twentieth century dormers. Twentieth century dormer windows. Original front door to Blythwyc Cottage now replaced by a window, and new door created in twentieth century lean-to addition. Although now altered the terrace retains much of its restrained eighteenth century vernacular character. Blythwyc Cottage was the home of the artist Jesse Browton.¹²

¹² Richard Scott, *Artists at Walberswick East Anglian Interludes 1880-2000* (Bristol 2002) p1043



Dudley. A two and a half storey brick structure (painted elevations) with steeply pitched pantile roof. Built in 1905, the front elevation is dominated by a Dutch gable with boarded door to the attic storey. Set to the right of the gable is an attractive doorway and canopy.

12.2 The Street – East End

From the junction between The Street and Millfield Road the character of the area once again opens up – due primarily to the raised grassed banks giving way to dwarf brick walls. To this part of the village there is a greater sense of space, as The Street widens at its eastern end, the density of houses to the south of The Street reduces, and the glimpses of sea and marshes beyond becomes more frequent.



View of The Street – East End, looking west

There is also a greater established rhythm to the building stock in this part of the village than anywhere else, due primarily to the groups of terraces and semi-detached cottages, all of which conform very loosely to the same overall form and have pitched roofs aligned east to west. Buildings such as **The Anchor Public House** with its attractive old barn alongside are key focal points, but in being set back from The Street are not overbearing, and contribute to, rather than dominate, the area.

The thatched village seat is a charming and effective visual termination to the eastern end of The Street, and the low lying structures at this point of the village allow views from The Street towards the dunes, black tarred timber huts and ultimately the sea. The important concrete WWII defences are also a key feature of the Walberswick scene and the far-reaching views from this location.



View of The Street – East End, looking west

Unlisted buildings that contribute positively to The Street – East End



Seaview and attached commercial garage. Purpose built early twentieth century automobile repair workshop with integral living accommodation built on the site of the former Ebenezer Chapel. Brick with concrete dressings, two storeys, canted bay windows to first floor outer bays. Wide central ground floor automobile entrance beneath chamfered and stopped concrete lintel. Flanking small plain casement windows beneath brick flat arched lintels. A good example of a now increasingly rare building type. Rear elevation altered.



Nos. 1-3 Albion Cottages.

Restrained classical terrace of three dwellings, probably of mid nineteenth century date. Red brick with decorative gault brick dressings. Nineteenth century four panelled front doors with chamfered and stopped panel edges and small rectilinear plate glass overlights above. Twelve light painted wooden sashes. The name Albion Cottages contained within a painted stone panel set within the gault brick string course to the central dwelling. The most notable and best preserved of the small terraces which survive within the village.



Fern Cottage, Fair View, and Beach Cottage, and boundary wall to The Street.

Three late nineteenth century dwellings forming a small terrace, built of red brick with gault brick dressings and pilasters, each house is of two storeys and two bays with a full height canted bay window. Four panelled front doors with semi-circular plate-glass fanlights above. Recessed horned plate-glass sashes. Fern

Cottage and Fair View form a mirrored pair. The street frontage to Fern Cottage remains substantially unaltered and retains a low gault brick and cobble garden wall to its frontage with square section gault brick gate piers with projecting pyramid caps. An arched opening in the centre of the terrace provides the entrance to a passage way to the rear gardens. Late roof with over-sized late twentieth century dormers, twentieth century wooden porch to Beach Cottage.



Rose Cottage. A three bay two-storey gault brick fronted dwelling, gable end and chimneystacks of red brick. Two full height wooden canted bay windows with replacement horned plate-glass sashes. Probably of mid to late nineteenth century date. Black glazed pantile roof and dentilled brick eaves cornice.



Anchor Cottages, and boundary Wall to The Street. A semi-detached pair of rendered brick cottages which are probably of mid to late eighteenth century date. Twentieth century wooden casement windows to left hand cottage, good quality metal casements with pintle hinges to right hand cottage. Blocked opening to first

floor central section of street frontage. Tile roof and central ridge stack above dentilled brick eaves cornice. Early twenty first century porch to left hand dwelling. Good quality cobble garden wall to The Street. The London artists Ida and Ethel Kirkpatrick, who were amongst the most prolific painters of Walberswick stayed here.¹³



The Anchor Public House, Staff Accommodation and barn. Purpose built public house and hotel, of c1925-27, half-timbered arts and crafts style premises which replaced a smaller building (Anchorlea, see above description, which was relocated towards the western end of The Street). Also included are the contemporary timber built Staff Accommodation hut and boundary wall facing The Street, and a detached mid nineteenth century barn located to the south of the Staff accommodation building.



1 to 8 The Terrace, and boundary wall facing The Street. Late nineteenth century terrace, of machine

¹³ Richard Scott, *Artists at Walberswick East Anglian Interludes 1880-2000* (Bristol 2002) p53

made brick and clay plain tile construction (on 1904 OS map). Essentially four mirrored pairs of houses with subtle design variations, all with projecting ground floor canted bays, porch canopies and gables over first floor windows. The houses are little altered examples of unified and high quality design. The houses sit back from the main street, with long front gardens, and retain their red brick boundary walls and timber gates.



George V Silver Jubilee Seat, with thatched canopy. Back to back bench seat, inscribed "1910 GR 1935", with timber frame supporting a thatched canopy. Carved into one of the vertical timbers is the water level for the 1953 floods.

12.3 Lodge Road

The south-east boundary of the Conservation Area runs along part of Lodge Road, and consequently only a small section of the north side is within the Conservation Area.

The boundary continues along Lodge Road and then turns north along Short Lane and connects back with The Street at the western end of the village.

The contribution made by this section of the Conservation Area to the village is fairly limited, although the approach to Lodge Road where it forks off The Street is highly visible and benefits from overhanging tree canopies to the north side of the road and narrow grass banks to both sides.

Unlisted buildings that contribute positively to Lodge Road



West Wood, Tradescant Cottage and boundary railings. Late eighteenth or early nineteenth century pair of cottages (formerly three separate dwellings). Two storey, red brick (right hand cottage rendered). Although much altered the cottages retain a sense of their original character. Good sections of brick and cobble wall to an attached addition to West Wood.

Good late nineteenth century railings and gates to the front of both properties. West Wood was once the studio of the painter Arthur Dacres Rendall and its gardens were laid out

by the portrait painter and gardener in conjunction with those at Eastwood Cottage, The Street.¹⁴ Charles Rennie Mackintosh is reputed to have stayed at West Wood as a guest of Rendall. The name Tradescant Cottage reflects the Walberswick origins of the family of the gardener Thomas Tradescant whose London mansion was on the site of present day Walberswick Street, Lambeth.

12.4 Leveretts Lane

This road, one of two within Walberswick to have been developed by the architect Frank Jennings, is located to the north side of The Street, and has a very specific and appealing character.

The houses and gardens are set on a notably flat plateau, extending as far as The Street, and elevated above the lane by one or two metres. The perimeter is marked by steep banks and tall hedges interspersed with trees, interrupted at intervals to allow access to garages. The boundary treatment continues unchanged into The Street, running as far east as Sou'wester and Mazoe.

As has been discussed, the building stock comprises primarily of early twentieth century detached cottages and villas, built using good quality local materials. The space between each dwelling is considerable which gives the northern boundary of the Conservation Area an open feel. Consequently the lane has a very gentle rhythm, and each property is located fairly close to its front boundary, in order to take advantage of views of the river and Southwold. The plots on which the houses sit are large and unobstructed and extend some considerable way to the rear of each dwelling which, together with the garden of The Lodge and the copse behind Sou'wester (belonging to the Walberswick Common Lands Charity) combine to form a significant and much valued 'green lung' in this part of the village.

Toby's Cottage is on the left near the junction to the Street. However, the majority of the houses are located to the south side of the lane, and sit elevated on high ground, with grassed banks and dwarf cobble and brick walls forming their boundary and abutting the carriageway. To the north are long views over the marshes and towards Southwold, which can be

¹⁴ Richard Scott *Artists at Walberswick East Anglian Interludes 1880-2000* (Bristol 2002) p 68 & p74

glimpsed between clumps of trees and hedging. The prevalence of trees to both sides of the carriageway, combined with the high banks to the south, means that the road feels enclosed. That Leveretts Lane has no kerb stones, minimal signage and little modern development mean that the character of this lane is little altered, and consequently this lane forms one of the key character areas of the Conservation Area.



Toby's Cottage

Unlisted buildings that contribute positively to Leveretts Lane



Walber House. Substantial early twentieth century arts and crafts residence. Vernacular detailing and material use. Designed by George Val Myer in 1906 (architect of Broadcasting House, Langham Place, for the BBC). Prominent diamond set chimney stacks. Early twenty-first century alterations to the rear.



Saltlick, walls and Gate Piers. Early twentieth century arts and crafts house, detached and of considerable size, designed by Frank Jennings. Weather boarded first floor and above, red clay pan tile roof covering with overhanging eaves. Simple bargeboards. Cobble and tile boundary wall with brick cap and simple brick gate piers. To the south of the site exists a pair of impressive early twentieth century brick gate piers, with brick cap and ball finial detailing. Between the piers is a pair of contemporary hardwood gates with swept top rails. Stepped brick boundary wall either side of the gate piers.



Marshway and Sunken Garden. Compact storey-and-a-half cottage, incorporating much reclaimed late medieval timbers and architectural details including a fine staircase from Stanton near Bury St Edmunds. Designed and built c1910 by Frank Jennings for his own use. Thatched roof, half timbered and rendered elevations with poplar weatherboarding to gable end. The original roof covering of reed thatch mixed with gorse. The brick, tile and cobble detailed sunken garden to the

front is contemporary to the house, and is a remarkably complete example of such a garden within the village.¹⁵



Whitebarn. Designed c1910 by Frank Jennings for his brother George using material from demolished late medieval Suffolk buildings. Large detached arts and crafts house, with rendered elevations, red plain tile roof, overhanging eaves with prominent chimneystacks. Detached contemporary outbuilding to the front of the site.



Sunset Cottage and detached outbuilding. Modest arts and crafts dwelling, designed by Frank Jennings in 1911 for his mother-in-law. Simple wooden bargeboards with restrained pargetting to gable. Simple contemporary outbuilding with tiled roof adjacent to house.



Cooper's Thatch (formerly Windyhaugh). Early twentieth century rendered three storeyed house with thatched roof covering. Reputedly designed by Frank Jennings. Former home of the Quaker artist Bertram Priestman RA (1868-1951) whose studio stood in the garden.¹⁶



Knoll Cottage. Early twentieth century thatched two storey arts and crafts house. Long principal elevation facing the street. Reputedly designed by Frank Jennings. Large rear extension erected 2003.



¹⁵ Sir Lawrence Weaver, *Small Country Houses of Today* (Country Life, London, 1922) Vol II.

¹⁶ Richard Scott *Artists at Walberswick East Anglian Interludes 1880-2000* (Bristol 2002) p 62 & p74

Long Roof. Early twentieth century sizeable detached property, reputedly designed by Frank Jennings. A lively collection of chimneys and gables provides movement to an otherwise long façade. Rendered and weather boarded elevations, plain tile roof with exposed rafter feet to the eaves.



Toby Cottage (formerly Due South), and boundary wall. Compact two storey cottage, designed c1910 by Frank Jennings for his sister Marie Rose Gabe. Overhanging first floor now weather boarded. Red clay pan tile roof. Rendered elevations to the ground floor. Centrally located entrance door within a canted wooden porch, with leaded side lights. Low brick and cobble boundary wall encloses a small front garden. Good brick pier, with shaped stone cap. After the death of MR Gabe the house was occupied by the poet and author Alfred Edgar Coppard (1878-1957) who was chiefly noted for his short stories of English rural life.

12.5 Millfield Road

This is the second of the two roads within the village to have been developed by Frank Jennings. Like Leveretts Lane, this road benefits from having several large and distinguished arts and crafts villas, of which **Te Awahou** (see below) is arguably the finest.



Te Awahou

This private cul-de-sac has a different feel from Leveretts Lane, particularly as it does not have the same height characteristics and wider views. The dwellings are closer grouped than those on Leveretts Lane, and less varied in size, although often with spacious rear gardens.

Materials are varied but generally traditional with brick, render, pantiles and plain tiles being apparent.



Threeways

The road has groups of mature trees interspersed within private gardens and established hedges to front boundaries give a strong sense of privacy. Grass verges abut either side of the carriageway, and these greatly soften the appearance of the road. The road surface of loose chipping finish, which is preferable in appearance to the use of tarmac. The houses are generally seen against a backdrop of mature trees.



View of Millfield Road

Unlisted buildings that contribute positively to Millfield Road



Te Awahou (formerly Gazebo), boundary wall and garden.

Designed 1906 by Frank Jennings for his own use. Large detached arts and crafts property, built on a bend in the road and consequently of butterfly plan. Incorporating much reclaimed medieval structural and decorative timbers. Extremely fine brick and cobble boundary wall and associated sunken garden, bridge and seating area.



Grey Roof. Early twentieth century detached arts and crafts house designed by Frank Jennings. Prominent gable end facing the road, exposed brick to ground floor, rendered above. Unusual canted first floor bay with steeply pitched tiled roof over. Modern side and rear additions.



Mill Croft. Early twentieth century arts and crafts dwelling (Illustrated on the 1904 OS Map). Designed by W. C. Waymouth and mentioned by Hermann Muthesius in 'Das englische Haus'. Pebble dashed elevations, with large gabled first floor window. Main entrance set on angle with bracketed timber canopy over.



1, 2, 3 Millstones. Large rambling villa of c1900 (Illustrated on the 1904 OS Map). Pebble dashed elevations, with single storey painted porch and wing. Red pantile roof. Prominent red brick chimney stacks to gable ends.

12.6 The Green, Ferry Road and Bell Green



View of the Village Green

This area can be considered to be the heart of the village, and differs in character to the rest of Walberswick. The expanse of the village green creates an open and serene setting, while the houses surrounding the green are densely grouped and of varied design, date and appearance.



Parish Lantern (known as 'The Potter's Wheel' on the listing description)

The collection of commercial premises, ranging from the genteel brick built **Parish Lantern** (above) to the more humble and robust flanking huts provide a definite and varied visual focus, their uses making a positive contribution to the conservation area.

Further north, the character changes, the road becomes narrower and flanked to the north west by a fine brick and cobble boundary wall. The houses to the north west are substantial and detached, and set well

back from the road. To the north the views open up, and the quay area and Southwold can be seen.

From the village green to the north east, the character is very different. The houses are densely grouped, with cottages replacing detached villas. The grassed area to the north (outside **The Bell Hotel**) undulates, with two rows of cottage running north, and **Valley Farmhouse**, **Bell Cottage** and **Tow's Cabin** being located to the east. The compacted stone approach track from Ferry Road towards The Bell is the only such remaining carriageway surface in the Walberswick Conservation Area.



Two rows of cottages running north



The Bell Hotel



Valley Farmhouse



Bell Cottage

Unlisted buildings that contribute positively to The Green, Ferry Road and Bell Green

The Green



Potters Wheel, Shop Premises and The Pump House. The Potters Wheel was constructed between 1958 and 1971 and the other two units were erected between 1905 and 1927. Simple hut structures, with black painted weatherboarding and tin roofs. The Pump House retains good timber shop front. The village once had a

number of such commercial buildings, most of which have been demolished or converted.



K6 telephone kiosk, adjacent to 'The Parish Lantern'. Red phone box, without date or makers mark, but likely mid twentieth century in date. Important to the setting of, and in close proximity to, the Grade II listed Parish Lantern.



Village Sign. 1984 copy of the original village sign (which stands at the western entrance to the village) by Clifford Russell, an artist who lived in the village. Designed to commemorate the coronation of Queen Elizabeth II. The ship emblem was incorporated as a reference to Walberswick's shipbuilding and maritime past.



Hedgeley. Early nineteenth century red brick two storey three bay dwelling (formerly shop premises). A property appears on this site on the 1841 tithe map. Blind recess to centre of first floor, possibly designed to incorporate a shop sign. Two projecting bays to the ground floor flanking a former central entrance with plain tile canopy over.



Coronation Cottage. Eighteenth century or earlier, compact red brick cottage, with dentilled eaves brick cornice. Two bay frontage facing the street, with blocked doorway and blocked window above to the left hand bay, sitting below shallow brick arches. Later nineteenth century brick addition to left. Right hand bay has twentieth century joinery set within original openings.



The Old Tea Room and boundary wall. Mid eighteenth century single storey front range (used during twentieth century as Tea Rooms) with two storey rear structure of uncertain date. Fronting the street is a cobble boundary wall with brick soldier course capping.



Greenways and boundary wall. Inter war detached dwelling with rendered elevations, thatched roof, eyebrow dormer and weather boarding to the upper section of the front elevation gable end. Ground and first floor windows have a projecting tile string course detail above openings, with the ground floor windows having key stone ornament. Good cobble boundary wall with brick capping and gate piers.



Tamarisk. Early to mid-nineteenth century, three bay wide, two storeys detached property with rendered elevations (exposed red brick end

gable to the east, with blind window). A house appears on this site on the 1841 tithe map. Four pane plate glass sash windows, with centrally located entrance door with semi-circular wood lattice porch. Black glazed pan tile roof, dentilled eaves cornice, and quoins. Sills supported on projecting corbel brackets. Projecting key stone detail above window openings. Single bay, two storey link to the west, with red clay pan tile roof over.



Dunwich View. Mid to late nineteenth century, three bay wide, two storey detached property with gault brick street elevation and red brick return elevations. Black pan tiled roof with two twentieth century dormer windows. Rendered east gable end. Four pane sash windows to the first floor, with projecting key stones. The ground floor openings have been replaced with a timber window arrangement that flanks the centrally located projecting porch.



Lorne Cottages, 1, 2 and 3. Dated 1873. Red brick elevations with stone and gault brick dressings. Predominantly black glazed pan tile roof covering. Two red brick stacks located to the party walls, with gault

brick decoration. No. 3 was extended to the west end in 2004.



Briar Cottage and Ash Cottage. Late nineteenth / early twentieth century pair of cottages. Rendered elevations with weather boarded gable. Projecting eaves with red clay pan tile roof. Good, simple vernacular detailing, particularly to the open porch area of Briar Cottage.



House on the Green. High status early eighteenth century, or earlier, detached two storey dwelling. Steeply pitched red pan tile roof. Wooden casement windows and timber door case with bolection moulding supporting a canopy.



Formerly four cottages, now two. Late eighteenth century. Red brick elevations with red pan tile roof. 3

chimney stacks and brick dentil eaves course detail. Four pane plate glass sash windows under shallow brick arches. Good cobble wall (that outside Mafeking Cottage has recently been sensitively rebuilt). During the early twenty-first century Mafeking Cottage was extended to the south.



Heritage Hut (former Congregational Chapel). Former Congregational Chapel of 1885 built by the Southwold Congregational Church. Constructed of prefabricated timber construction with boarded walls. Converted to village school in 1918 and from c1925 used as a working men's club and reading room. Decorated bargeboards with turned finials. 3 sash windows with narrow margins and canted tops to the north elevation. Black glazed pan tiled roof with overhanging eaves. Small extension to rear of 1958. Converted to Heritage Centre in 1979.

Ferry Road



Todd's Cottage, and boundary wall. Of varied date, the two storey section to the north of the site dates likely from

the early nineteenth century, having a cobbled elevation facing west, and a tarred elevation facing north. A house appears on this site on the 1841 tithe map. Red clay pan tile roof over. Detached single storey red brick and cobble range to the west appears contemporary. To the south of the site exist attached late twentieth century single storey additions. Good red brick wall enclosing the site to the north and west.



Wall mounted post box. Late nineteenth 'VR' post box, by W. T. Allen & Co, London. Posting slot has a hood over with "Post Office" in relief. Set within a brick and cobble wall.



Ferry House and boundary wall to street in front of Taystone House and Ferry House. Substantial butterfly-plan villa in the arts and crafts tradition designed by Basil Oliver for the playwright Ronald Jeans and constructed c1930 (designs in RIBA collection). One of two butterfly-plan seaside villas by Oliver, which were designed to maximise daylight access to the principal reception rooms. Cobble wall, of varied date, with red

brick semi-circular capping with plinth brick course below.¹⁷



Marsh End and boundary wall. Built post 1945 to replace former vicarage (bombed 1943). Restrained symmetrical red brick late seventeenth century classical style property, built as apartments but intended to look as a single dwelling. 12 light sashes, pedimented timber door case with 6 panel door. Flush brick sills with tile course detail. Steeply pitched roof covered red clay pan tiles. Stepped gable ends with tile weathering to the south and north. Contemporary red brick boundary wall.



Ferry Cottage, No. 1, No. 2, Mariners, and detached former lock-up commercial premises. Ferry Cottage, a mid to late eighteenth century, painted brick two storey cottage with mid nineteenth century timber shop front. Steeply pitched roof covered with red clay pan tiles.

Terrace of three, two storey, two bay, early to mid-nineteenth century cottages with full height painted timber

¹⁷ Stephen Oliver *Basil Oliver and the End of The Arts and Crafts Movement*, in *Architectural History* Volume 47 (2004).

canted bays (the bay to Mariners has been rebuilt and is no longer canted). Black pan tile roof with brick eaves dentil detail. Painted gable end to Mariners. Detached, timber, former commercial premises, early twentieth century.

Bell Green



Ferry Knoll. Early nineteenth century red brick cottage, with four pane sash windows. Red clay pan tile roof with hipped north end. Ground floor door and window openings sit beneath painted stone lintels. Prominent return elevation with sixteen light sash and late nineteenth century bay window. Later nineteenth century two storey outshot.



Bell Haven Cottage and boundary wall. Pair of late eighteenth century labourers' cottages, now a single dwelling. Red brick, two storeys, with red clay pan tile roof and hipped south end. Shallow brick soldier course relieving arches to ground floor openings. Cobble and red brick boundary wall to side garden.



Crows Nest and boundary wall. Mid to late nineteenth century. Three storey, full height canted bay window, with complete set of four pane plate glass sash windows. Original dwarf brick boundary wall is retained, albeit lacking the decorative iron railings.



Pennys, Halfpenny Cottage and front wall. Mirrored, semi-detached pair of late eighteenth or early nineteenth century cottages. Two storey, painted brick, with dentil eaves cornice. Red clay pan tile roof. Painted stone lintels with expressed keystone ornament over the main entrance doorways. Shallow arched brick lintels over ground floor windows. Cobble boundary wall with red brick capping (all painted black, or tarred) with brick sweep detail where the wall abuts Halfpenny Cottage.

12.7 The Lea

The Lea is an enclave of small houses lying to the west of The Green and extending northwards from the higher ground of Leveretts Lane to the Town Marshes and the edge of the flood plain.

Its western and northern boundaries also form the boundaries of the Conservation Area. The land was owned and developed in the 1920's by a local builder whose yard and workshop were on the site of what is now The Hut.



View of The Lea, looking north-east

The settlement is accessed by a narrow, unmade track running down the hill from Leveretts Lane, at the bottom turning westwards parallel with the marsh. Houses are built close to the track, generally on one side only, the other side confined by a hedge, giving a secluded and concealed quality to the development.

The houses comprise an informal mix of single and two storey dwellings, built of brick, fairfaced or painted, with pantiled roofs. Some houses retain their original Crittall windows.

The general character of The Lea is private, small scale and unpretentious, the architecture a kind of builder's vernacular of the time, with an immediate and dramatic relationship to the marsh and river.

Views northwards from Leveretts Lane across The Lea show trees and glimpses of the marsh beyond. Closer to the northern boundary the panorama of Southwold and the river unfolds. Views into the Conservation Area from the north show The Lea as a scatter of low scaled development, with wide gardens and irregular clusters of trees.

The Lea includes two houses of interest; **The Hut** and **Tygwyn**.

Unlisted buildings that contribute positively to The Lea



Tygwyn is a typical bungalow of The Lea, transformed by glazed extensions designed in a sophisticated Modernist manner by Sir Philip Powell, a one time owner.

The Hut is a single storey, studio-like building with a distinctive Scandinavian character. It was converted by the architect by Reginald Hyne from a builder's store.

12.8 Hidden Lane

The Hidden Lane is an unmade track that runs from the roadway to the Cliff Car Park, behind the rear gardens of houses overlooking The Green. A narrow link at its northern end connects the lane with The Green and Ferry Road.



View of Hidden Lane, looking north

The lane serves an informal linear group of six dwellings, sited on the seaward side of the road. The three southernmost houses are predominantly single storey of which two, **Creek Cottage** and **Longfield**, are examples of the East Anglian coastal vernacular: simple low forms, with black timber cladding and shallow pitched pantiled roofs.

The character of this section is very much of dwellings crouching for protection behind sea defences, an impression strengthened by the reduced level of the lane in relation to the adjoining roads. The lowness of these houses and the neighbouring **Reedlings**, also single storied and with a flat roof, corresponds to the horizontals of the surrounding sea walls and marshes: their small scale is in dramatic contrast to the open landscapes beyond.

The northern end of Hidden Lane has a different character. Here, screened by

trees, two larger houses combine to form an enclosed, private compound, centred on a paved courtyard. Of these, the **Hidden House**, is notable as a long two storied dwelling of rendered walls, with steep pitched thatched roof and low eaves. At its eastern end there is a two storey extension with a pantiled roof and interesting cobbled walls. The house was once the home of the architect Ernst Freud.

Unlisted buildings that contribute positively to Hidden Lane

The private and enclosed nature of Hidden Lane means that the buildings discussed above have not been inspected as part of this appraisal, and consequently have not been fully assessed for their suitability of contributing positively to the Conservation Area.

13 CONSERVATION AREA MANAGEMENT PLAN

Walberswick has a unique overall character which is different to other villages in the area. Its form and appearance is derived from its landscape setting and its church but just as importantly it is also derived from the variety of spaces there. At one end it is a traditional Suffolk street, at the other it comprises development around a green, all set within an area of heathland, salt marsh and beach.

Despite some intrusive mid to late 20th Century development and small-scale incremental change having taken place, the village continues to retain many of the special characteristics which justify its Conservation Area designation.

These special characteristics include, amongst other things, the number and quality of its traditional buildings, the relatively unique shape, form and layout of the settlement itself and the attractive relationship which exists between the older buildings, the spaces between and around them, and the wider landscape. Important natural features such as trees and 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 intrusive overhead wires and their supporting poles, standard concrete kerbs and large prominently sited highway signs. Heavy traffic can also have a major impact upon the character and appearance of the Conservation Area, as can inappropriate car parking, causing the erosion of grass verges. 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 streetscenes within the conservation area and alternatives should always be considered preferable.

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

Other undesirable changes can include inappropriate alterations and extensions 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 street scene.

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

The 'Southwold Harbour and Walberswick Quay' Conservation Area Management Plan covers the Walberswick quay area and can be viewed on the internet at: http://www.waveney.gov.uk/site/scripts/download_info.php?fileID=602

13.1 Alterations to Existing Buildings

The particular character of Walberswick, with its strong prevailing historic appearance, and predominance of unlisted buildings, renders it particularly sensitive to the cumulative loss or alteration of key features that contribute to the character and appearance of the conservation area. Such features include windows, doors, front boundaries, chimneys, and roof coverings. Whereas some conservation areas can benefit from the enhancement of their mixed character, others will be slowly degraded over time through the exercise of permitted development rights.

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

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

An Article 4(2) Direction removes the permitted development rights of householders within a conservation area to undertake works to their houses without planning permission. Such a Direction is only justifiable where erosion of the conservation area's character through the cumulative effect of unsympathetic works is happening and may not be relevant in every conservation area. The purpose of a Direction would be to encourage retention and repair of original features or their sympathetic replacement or reinstatement, where necessary.

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

13.2 Design of New Development

In a conservation area such as Walberswick the prevailing historic character can make it a challenge to consider what is appropriate for the design of new development and can include high quality modern design. Pastiche or historicist re-creation can be acceptable but is not always achieved well, particularly where existing buildings abound in decorative features. Certain characteristics can be used as inspiration without resorting to copying – perhaps a high degree of modelling (three-dimensional effect), the use of projecting bays, or a bold scale or character. Such an interpretation can ensure that new design is both creative and contextual. New development should always respect the grain of the conservation area, including preservation of building lines, relationship to gardens, streets, parking and farmland, scale, density and uses.

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

13.3 Conservation Area Boundary

On completion in 2013 of appraisals for all 34 of the District's conservation area a review will be commenced of their boundaries as a separate exercise. There is no timetable as yet proposed. Full public consultation will be undertaken on any suggested revisions to the position of the boundary that may be proposed as part of the future review.

The Walberswick Parish Plan Stage 1 Report indicated a majority of respondents to a question on enlargement of the Conservation Area to include the whole village was in favour.

One possible area for consideration is the area known as Oldtown Marshes located to the south-east of the village (see OS Map on page 6). This is believed to be the site of the early Medieval settlement (Suffolk County Council reference number WLB 080 and WLB 010). This area of potential archaeology would benefit from further analysis and investigation.

13.4 Demolition

The Walberswick Conservation Area was created to preserve the village's finite stock of historic buildings and the special character of the spaces between them. The loss of these buildings through unwarranted demolition or neglect would severely erode the special status and distinctive character of Walberswick. 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, rev. 2012).

13.5 Enhancement opportunities

Opportunities to enhance the conservation area exist, including signage, traffic and parking management and overhead wires. Where possible the Council will work, through its enforcement role and in conjunction with utilities framework providers to promote the visual improvement of the conservation area. The Council will also work to ensure that in terms of the highway, footpaths and open spaces, the distinctive character of Walberswick is maintained and protected.

13.6 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 (www.suffolklandscape.gov.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 in character with the settlement should be considered. Walls, fences, railings and hedges (whether native or ornamental) can be carefully chosen to reflect local styles and respond/create a sense of local distinctiveness.

13.7 Contacts

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

Conservation & Design Service

Tel. 01394 444616 conservation@suffolkcoastal.gov.uk

Arboricultural & Landscape Manager

Tel. 01394 444420 Nicholas.Newton@suffolkcoastal.gov.uk

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

Suffolk Coast and Heaths

Tel 01394 384948 www.suffolkcoastandheaths.org/about-us/meet-the-aonb-team/

14 REFERENCES & FURTHER INFORMATION

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- Tithe Map & Apportionment 1841 Walberswick Suffolk Record Office
- Turner, John Doman. Painted sketches of the buildings of Walberswick, completed circa 1930, known as '*The Village Scroll*'. Scroll retained in the village, and a DVD copy is retained at SCDC offices.

Virtual Past & University of East Anglia *Walberswick Coastal Defences of World War Two*
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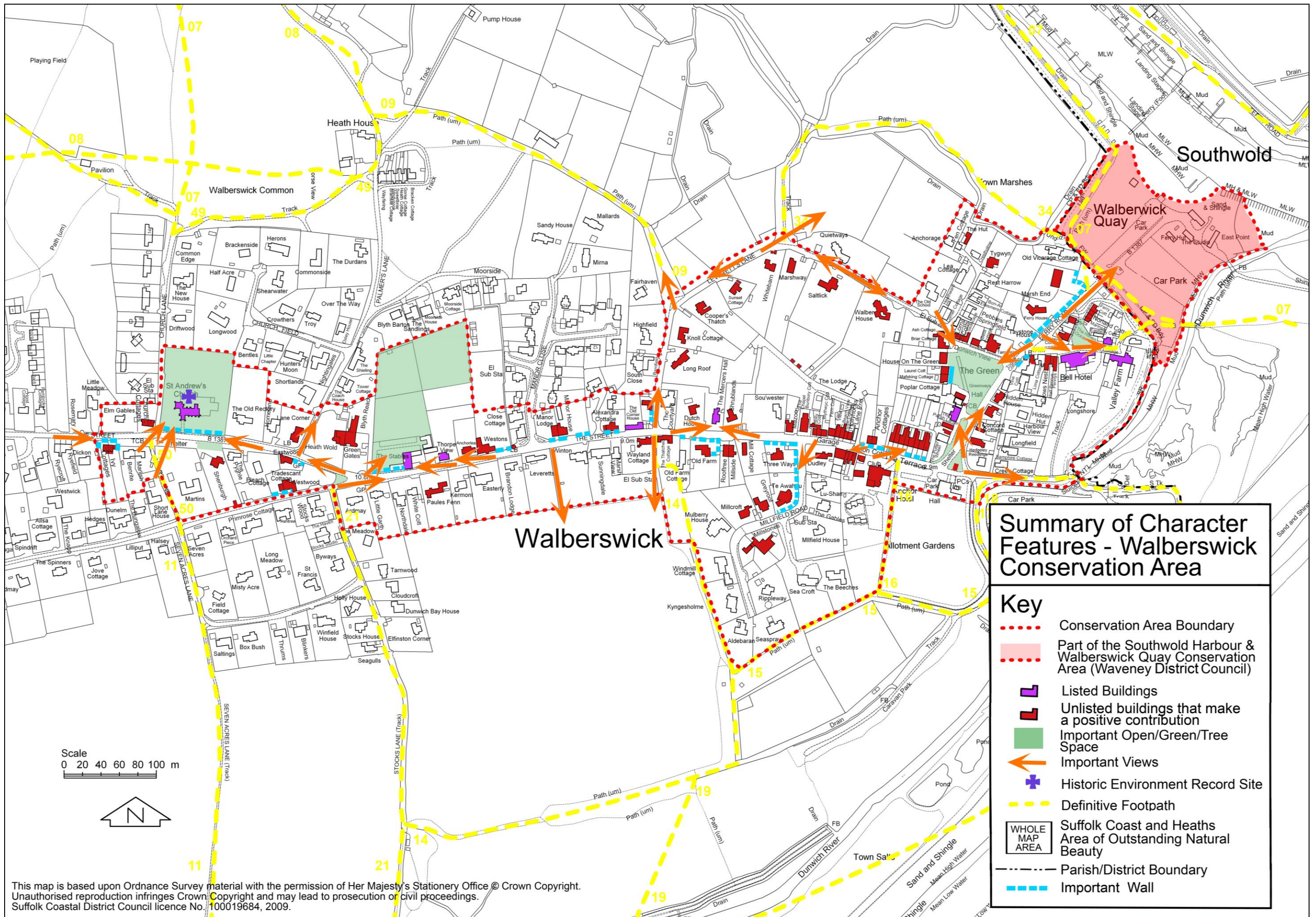
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The Walberswick Parish Council website can be found at:
www.onesuffolk.co.uk/WalberswickPC

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For further information regarding Conservation Areas and Listed buildings please visit the Councils 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@suffolkcoastal.gov.uk.





**Extension of the Walberswick Conservation Area
Supplement to the 2013 Conservation Area Appraisal
January 2024**



Figure 1 Aerial image of Walberswick Quay, supplied by John Fielding (2018)

The Southwold Harbour Conservation Area was designated in 1996, Walberswick Quay Conservation Area in 1991 and the Article 4(2) Direction, covering both Conservation Areas, was confirmed in 1997.

In 2023, the Council commissioned this document to include the review and re-appraisal of the Walberswick Quay area, in order to incorporate it, as an extension, into the adjacent Walberswick Conservation Area. This aims to support the management of Walberswick Conservation Area as a whole.

Public consultation

Public consultation took place between October 16th 2023 and November 27th 2023. This included writing to the parish council and all residents and property owners within the Walberswick Quay area with a link to the consultation document on the Council's website.

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East Suffolk Council OS PSGA licence number **AC0000814647**.

Introduction

The following area has been identified for inclusion as an extension to the Walberswick Conservation Area:

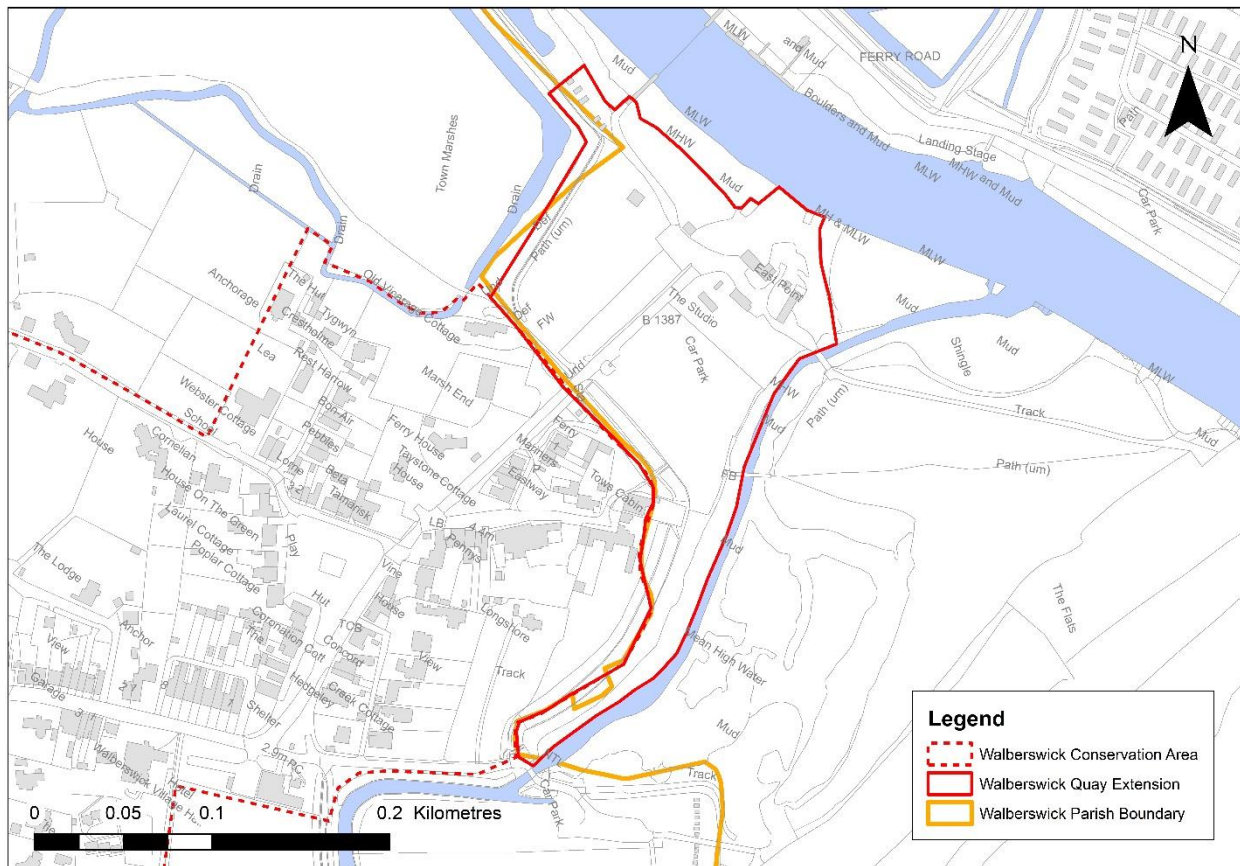
Walberswick Quay

This area comprises the historic quayside to the Northeast of the settlement of Walberswick.

This Conservation Area was first designated in 1991. It includes the historic quayside of Walberswick, located to the east of the village, accessed via Ferry Road (B1387).

The area is bounded by the Dunwich River to the south, River Blyth to the east, and sea bank to the west and north with the village of Walberswick and marshes beyond.

Map 1: Extension Area



Walberswick Quay



Figure 2 The Southwold-Walberswick Ferry Crossing

Archaeology and history

The name Walberswick likely derives from the Saxon *Waldbert* or *Walhbert* – and “wyc”, meaning the shelter, dwelling, village, hamlet, or farm of *Walhberht*, suggesting that there was a harbour here from the Saxon period. The quay has been in continuous use since then.

The rivers

Prior to the seventeenth century, the Dunwich River ran through the salt marshes following the edge of high ground on which Walberswick was built. Walberswick boats would likely have moored on the northern bank of the river. However, the channel was regularly silted up, causing movement and quays to flood, making it unreliable for navigation and trade. In 1489 a Royal Charter was granted to Southwold to transfer the Haven Port. In 1590, an artificial outlet to the sea from the River Blyth was cut, however this was also regularly blocked by sand deposits.¹ The course of the Dunwich River was diverted into the sea c.1600, and it appears to have changed little since its diversion. In 1757 the River Blyth Navigation Act was granted Royal Assent, which made this portion of the river navigable.

Trade

As focus shifted away from Dunwich’s harbour, Walberswick and Southwold became a key trading port from the thirteenth century onwards.² During the eighteenth-century, the quayside was used for exporting corn, butter, and cheese and

for importing coal, and nearby warehouses were used to store the goods before they were transported. Fishing was also an important trade of the area.

Ferry crossing

A crossing has been operating along the River Blyth since 1236.³ Records from the thirteenth century demonstrate that the ferry license holder had the right to charge one halfpenny for a man and horse to cross the River Blyth at this time.⁴ The ferry crossing would have been an important crossing point for workers, connecting them to the bustling port and town of Southwold across the Blyth. Throughout the majority of its operation, the journey has been made by rowing boat, although between 1885 and 1940 a chain ferry was used and could transport vehicles and livestock. This was ended following the loss of the pontoon ferry named *The Blythe*, following its dismantling during the War.⁵ The rowing boat service was re-introduced in the 1940s, by the same family that still run the ferry to this day and have done for six generations.



Figure 3 Bob Cross, ferryman from the 1970s to 1990s (source Dani Church)

¹ Ibid., page 6

² Details of the trade that occurred at the quay from 1451 can be found on the Suffolk County Council Walberswick Parish Heritage website <https://heritage.suffolk.gov.uk/media/pdfs/walberswick.pdf>, page 4

³ <http://www.walberswickferry.com/history.html>

⁴ Dani Church and Ann Gander, *The Story of the Southwold-Walberswick Ferry* (2009)

⁵ Ibid and https://www.walberswickww2.co.uk/assets/Uploads/Walberswick_Map/POI_pages/figure_19.html

Flooding

The Flood of 1953 greatly impacted the area of marsh beside the quayside and damaged many of the buildings here. Records from the time illustrate that 'the huts by the ferry had disappeared, "Wave Crest" a wooden tea room set on piles had completely gone, the clay wall that protected the Town Marshes had totally disappeared, but great lumps of mud lay strewn about the marshes, some as big as cars, at the "Old Vicarage" end of the wall there used to sit a WW II Blockhouse, the force of the water swirling past the Blockhouse had gouged out a hole in the marsh and neatly dropped the Blockhouse into it... only a small portion shows above the Marshes today.'⁶



Figure 4 The 'Craft Barn' after being taken by the floods from its original location beside the Yacht Yard (Source Walberswick Local History Group, 1953 Flood Part 1 Pictures and Memories, 2003)



Figure 5 The tearoom 'Wave Crest', a 1912 building that was lost in the 1953 floods. This was situated to the north west corner of the top car park (Source Walberswick Local History Group, 1953 Flood Part 1 Pictures and Memories, 2003)

To protect against future flooding along the bank of the Dunwich River a concrete wall was built, and this was later raised, and two flood gates were also fitted.

Military history

Walberswick is set within Britain's 'Coastal Crust', a stretch of World War II defences, evidence of which has been left as archaeological remains. The defences were established as the threat of invasion was at its greatest during 1940 and were scattered across the coastal landscape.⁷ Along the quayside, beach and marshes, defensive structures included anti-tank cubes, pill boxes and Dragons Teeth (metal spikes set in concrete). Many of these features have since been removed, however, the remains of a partly destroyed pill box are located to the east of the Walberswick Conservation Area boundary (although this was submerged by flooding in the mid-20th century).

⁶

<http://walberswick.onesuffolk.net/assets/WLH>

[G/1953-FLOOD-PART-1-WALBERSWICK-PICTURES-MEMORIES.pdf](http://walberswick.onesuffolk.net/assets/WLH)

⁷ <https://heritage.suffolk.gov.uk/walberswick>



Figure 6 Location of WW2 structures (Source Walberswickww2.co.uk)

Historic maps

The Tithe Map and Apportionment of 1840 indicates the area was used as the Town Salts and Quay. Plot 552 (located roughly under the modern car park) was the Town Salts, a name possibly associated with the production of salt and curing of fish and owned by the Trustees for the Walberswick Town Land and occupied by James Wigg and others. The Quay (plot 473) was owned by Sir Charles Blois Baronet, occupied by Sarah Lawrence, and comprised a small group of buildings including a long terrace and smaller outbuildings surrounding it. These are likely some of the buildings seen in the background of Figure 11 and Figure 12. The Ferry crossing is also labelled on the Tithe Map, landing opposite the cluster of buildings on the quayside.

The Ordnance Survey maps, dating from 1884 – 1928, show that there was little change in the area throughout the early twentieth century, besides the addition of further huts and quayside buildings.

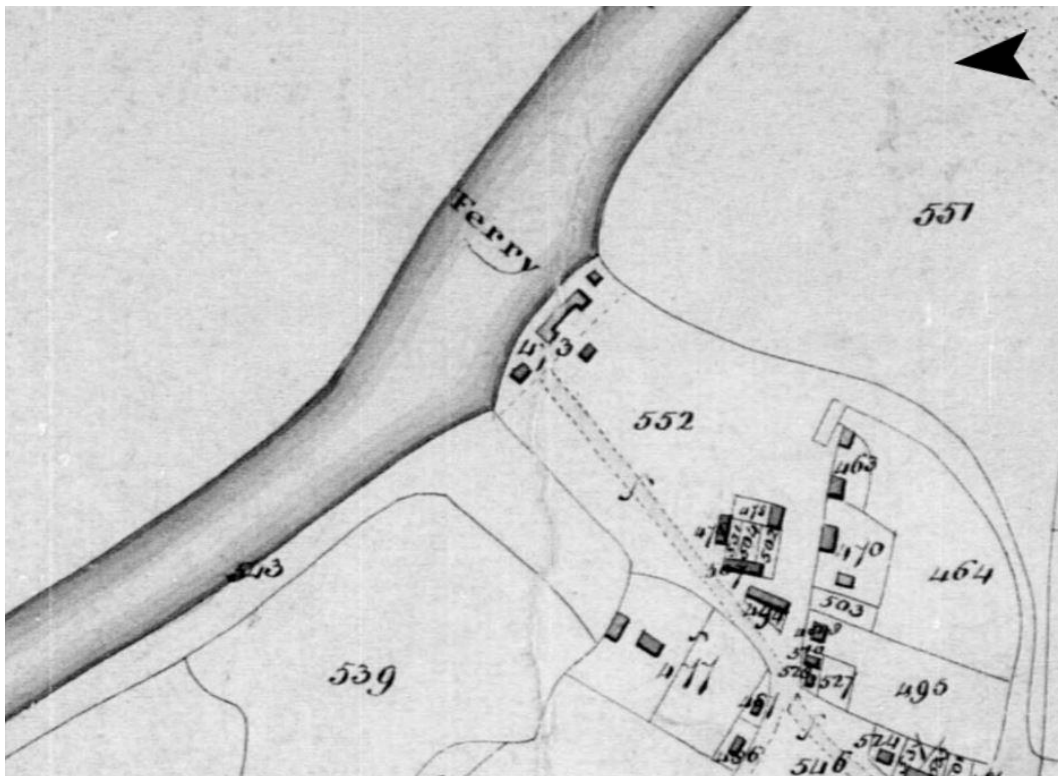


Figure 7 Excerpt of Tithe Map of Walberswick, 1840



Figure 8 Walberswick Quay, depicted on the OS Map 1884

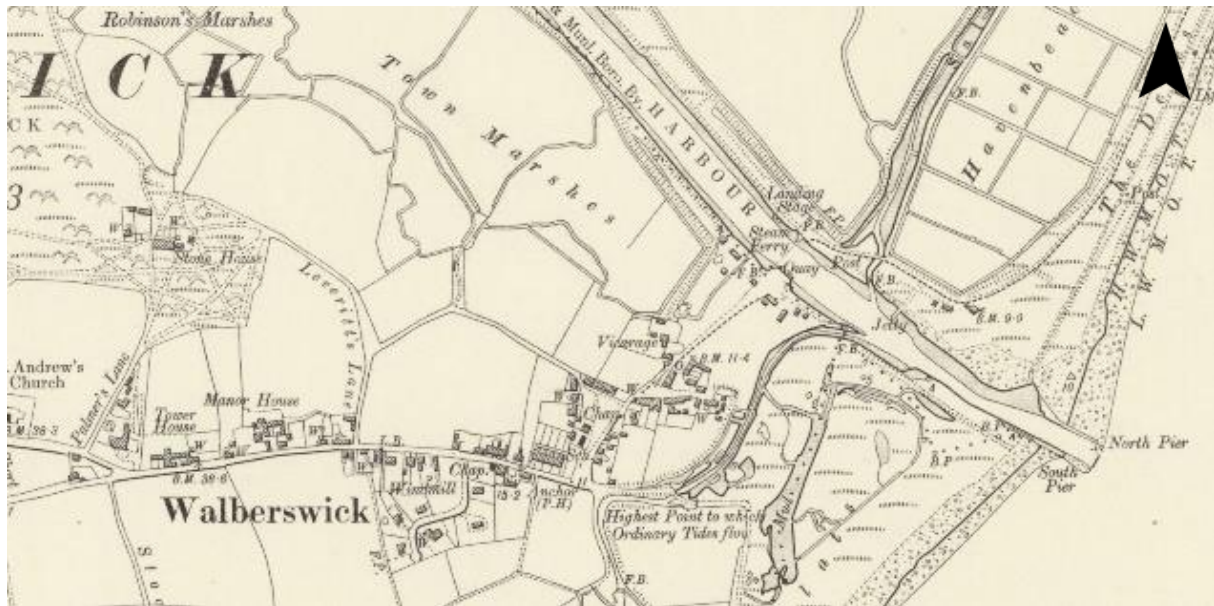


Figure 9 Walberswick Quay, depicted on the OS Map 1905



Figure 10 Walberswick Quay, depicted on the OS Map 1928



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Figure 11 Walberswick, River Bank 1892 (Courtesy of Francis Frith, Ref: 29933)



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Figure 12 Walberswick, The Beach 1896, taken from Southwold Harbour (Courtesy of Francis Frith, Ref: 29933)

Walberswick today

Walberswick quayside is a popular destination for day trips and the quay area now contains a large car park to accommodate visitors. The majority of former quay buildings have been converted into residential use.

While 100 years ago there were many more timber sheds on the quay and by the ferry, map and photographic evidence suggests that few if any have survived on their original sites, perhaps washed away by the 1953 flood. Only 'The Old Yacht Yard

(The Boat House),' a brick, weatherboard, and pantile building in the northeast corner of the Conservation Area is of notable age and may have been a barn, although it has been since altered.

There are mooring points on the Walberswick bank of the Blyth that are in use by recreational sailors and the historic ferry boat continues to carry pedestrians and their dogs between Walberswick Quay and Southwold Harbour.



Figure 13 View south east towards the scattered buildings in the area



Figure 14 View along the Dunwich River into the Conservation Area



Figure 15 View south east along the sea bank footpath into the Conservation Area

General character summary

The village of Walberswick is 2.5 miles east of the A12, between Southwold and Dunwich, within the Suffolk and Essex Coast and Heaths National Landscape and the Suffolk Heritage Coast. Although adjacent to the Village settlement of Walberswick, the quayside is remote in character, containing very few buildings, set within a long stretch of marshland to the north and bounded by the confluence of the River Blyth and Dunwich to the east and south.

The overriding character of the area is dominated by its openness. The sparsity of buildings, which are clustered close to the quayside itself, and the topography of the land afford wide views across the area and out into the wider landscape. These views make a strong contribution to the character of this area.

A large car park dominates the west of the area, with the east comprising small clusters of weatherboarded buildings and sheds set on grassed verges. A small area of grassland is located to the north east of the area, providing a place for seating and recreational use, where views across the River Blyth towards Southwold can be best appreciated.

The area is accessed via Ferry Road (B1387), an unmade road which leads east out of the village, terminating at the quayside.

A footpath also traverses the area, following the sea bank and flanking the eastern side of the car park, to cross at the bridge to the south of the area before continuing to the dunes.



Figure 16 View north towards the cluster of buildings, with the marshes beyond and the Southwold water tower on the horizon



Figure 17 View north across the car park from the sea bank



Figure 18 View towards the Conservation Area from the dunes

Spatial analysis

Spatially, the stretch of quayside to the north east of the area plays an important role. This contributes to the character of the area visually, but also through the atmosphere and sounds of the water and boats it generates, and by providing a key use for the area and a connection to the historic development of Walberswick.

Set back from the quayside are clusters of buildings, comprising small weatherboarded huts to the north of the area, overlooking the river, with larger barns and storage buildings to the south. These buildings have since been converted into residential and commercial use; however, the majority retain their utilitarian appearance and character.

A large portion of the area is devoted to car parking, which flanks either side of Ferry Road to its north and south. These are large open plots, with unmade surfaces and are prone to flooding particularly to the south. The northern section of the car park comprises a strip of informal, unmade surface, with grassland to the north, which also functions as car parking during the peak of tourism season. The southern section is a larger expanse of unmade hardstanding, split in the middle by a grass verge. The sea bank surrounds the car parks to their north and west, before curving round to the south west to follow the meandering Dunwich River. Hard surfacing continues along the river's edge, although bollards prevent cars from parking here as the strip of land narrows.

The main route within the area runs from the settlement of Walberswick, east towards the quayside. It is prone to flooding, which despite causing damage to the road does contribute to its quayside character. The road connects to the two car parks, situated on each side.

An informal path joins the end of Ferry Road and continues north, following the river's edge and connecting to a footpath on the sea bank. This provides access to mooring along the river, as well as the bridge crossing to Southwold. The footpath also connects the sea bank to the car parks at its southern end, before leading to the dunes and beach.

Due to the open nature of the area, and the expanses of unmade hardstanding and paths, there are a number of informal routes that provide access across it.

Buildings are dispersed throughout the area and informally clustered close to the quayside. The larger buildings to the south are each orientated differently, which adds to an eclectic character. The huts to the north, however, are more typical in that they are in a line facing the quayside, mirroring the fisherman's huts on the Southwold side of the harbour.

The area shares a strong relationship to the River Blyth (alongside which the quay runs) and the more meandering Dunwich River, which, although outside the Conservation Area boundary, make an important contribution to its character and appearance, sharing a historic and visual connection.



Figure 19 Slipway along the quayside



Figure 21 View towards the area from the footpath to the south, leading to the dunes



Figure 20 View across the River Blyth

Landscape and open spaces

Around the Conservation Area to the north and east across the river are the wide-open spaces of the coastal marshes; this sense of openness is also reflected in the area itself. Due to the historic land use of the area, and its proximity to the two rivers here, it has remained largely undeveloped, which makes a strong positive contribution to the way the area is experienced and allows for wide reaching landscape views. The buildings that do exist hark back to the historic buildings of the area: small huts and storage barns and warehouses.

A key open space is formed by the sprawling car park. The three main parking areas are laid with sandy gravel, the material appearing bright and reflecting the sandy dunes and beach to the south. The gravel is interspersed with small islands and verges of grass, creating some sense of separation, and adding greenery to the area, contributing to its informal character. The car parks are bounded by low timber posts, which add character and are in keeping with the material palette found within the area. Although the parked cars detract from the appearance of the Conservation Area, the retention of this open space through its use as a car park is positive and allows for continued appreciation of wide vistas towards the dunes and marshes, particularly during quieter seasons, as well as providing car parking for the many visitors to the area.

Greenery within the area can be found in the grassed verges, banks, and recreational space alongside the river's edge. Two areas of the grassland, one beside the Craft Room and Studio and the other surrounding the northernmost hut along the quayside, are Coastal Marsh Priority Habitats; the grass type found here reflects this character, with a rugged coastal feel.

The open space to the east of the area is interspersed with buildings and structures relating to the continued use of the quayside. Boats, winches, launching trolleys and other materials are scattered across the open grassland. These make an important contribution to the character and appearance of the area, giving a sense of it being a working quayside. Further north is an area which has been left clearer of materials, within which are benches and a heritage interpretation board. This provides a point where the open landscape can be appreciated, with views back towards Walberswick village, along the River Blyth, and towards the coastal marshes, with Southwold visible on the horizon.

To the north of the car park is another stretch of open grassland, crossed by an informal path. This is sometimes used for overspill parking, but when left clear, it provides a pleasant green space which visually blends into the coastal grazing marsh setting of the area to the north of the sea bank.



Figure 23 Grassed verges flanking the car park with the Coastal Marsh Priority Habitat in the foreground



Figure 22 Historic winch on the quayside

Land uses

The predominant land uses within the area are related to its function as a quayside, and proximity to the two rivers. It is a working quayside, and the historic ferry boat continues to carry pedestrians between Walberswick Quay and Southwold Harbour.

Tourism also plays an important role within this area. A large swathe of the land is devoted to parking, used by visitors and tourists. This falls within the plot of land that was once the Town Salts, so although the use has changed, the historic boundary of the field can still be appreciated by this open land use.

The area is also used recreationally by both locals and visitors. The footpath through the area attracts a regular footfall of walkers, as well as those accessing the moorings along the Blyth.

The river edges also provide vantage points for crabbing, a popular Walberswick

activity, which during peak season can generate huge numbers of visitors to the area.

There are some commercial buildings within the area, including a small shop and the ferry hut; the latter in particular makes a positive contribution to the area through its use, as a crossing has existed here for centuries. The remaining buildings are residential, and many are used as holiday lets.



Figure 25 Crabbing sign along the river's edge



Figure 24 Jetty from which the Ferry Crossing operates

Building styles and materials

Buildings within the area vary in date, however, all are vernacular in character. The majority are timber framed with single span plans of one or two storeys, with simple pitched roofs uncluttered by dormers, and raised above the ground on stilts. Walls are of black timber shiplap and featheredge weatherboard or red brick, the roofs of corrugated steel, mineral felt or red pantiles. The building stock evokes a strong image of the historic quay buildings and the industry that once thrived here.

Public realm features are typically constructed from timber, such as the posts used to demark car parking, and the benches found across the area.

The ferry crossing jetty is constructed in hardwood, reflecting the historic jetties found along the Blyth.

Historic quayside fittings and fixtures can also be found, which contribute to the historic character and appearance of the area and help to appreciate its historic and continued use as a quay.



Figure 28 Larger brick and weatherboarded storage buildings, converted to residential and commercial use



Figure 28 Timber posts found throughout the area to demark parking and Ferry Road



Figure 28 Metal quayside fixture

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

This inventory should not be considered to be an exhaustive list of positive contributors within the area. It is intended solely to showcase historic buildings within the area and provide an overview of the architectural quality of the area. It should be read alongside Map 2, which indicates which unlisted buildings make a positive contribution.



Figure 29 The Old Yacht Yard (Boat House)

The Old Yacht Yard (The Boat House), is a brick, timber weatherboarded, and pantile former storage building in the northeast corner of the Conservation Area. It may have originally been used as a barn, although has since been converted to residential use and has undergone alterations and extensions.



Figure 30 The Old Yacht Yard (Boat House) from the east, showing modern alterations

Records show that in 1907 it was built of red brick with a steep pitched pantile roof in two parts; to the west it was 2 storeys and to east, 1 ½ storeys.



Figure 31 'The Craft Room' in its new location

The Craft Room was built c. 1920 by H Block as his builder's shed. Later, it was used by a Mr Snow to exhibit his paintings, pottery, and hand loom weaving.

This shed originally stood just south of the brick warehouse known as the yacht yard, between it and the big black studio. However, during the flooding the Craft Room building floated up Ferry Road as far as the Old Vicarage boundary wall. The Charity Trust allowed it to be re-sited to the south of the black studio, on the then grassy net drying area.



Figure 32 'East Point'

East Point is a timber weatherboarded and pantile building, raised on stilts, partially two storeys with a one storey studio extending to the rear. It was, historically, one of the few residential buildings to be built amongst the fish warehouses. In the later twentieth century, it was in use as a pottery studio.



Figure 33 'The Studio' with the 'Little Wooden Hut' beside

The Studio is a two storey barn, weatherboarded with a pantile roof, typical of the building stock within this area.



Figure 34 The Savoy

The Savoy is a small, single storey timber weatherboarded barn with a pantile roof. It is set on the edge of the marshland and is now fairly isolated, which provides an evocative image.



Figure 35 Fisherman's huts

The group of **sheds** near the quayside resemble fishermen's net houses or fishermen's huts. Although individually, each building is not of significant historic interest, and they are likely of modern construction following the mid-twentieth century flooding, as a group they contribute to the character of the area and reflect the style and materials found along the Walberswick Quayside and Southwold Harbour opposite. The southernmost hut is also the base for the Ferry crossing, which provides key access between Walberswick Quay and Southwold Harbour and is an important asset to the local community and visitors of the area, as well as being of unique heritage interest.



Figure 36 View from the edge of the Conservation Area across the River Blyth, towards Southwold Harbour, with Southwold Water Tower in the distance

Views

The openness of this area lends itself to wide reaching and dynamic views, which contribute to its character. There are, however, some key static views within the area also and a number of locations where these wider view types can be best appreciated, which are highlighted on Map 2, found at the end of this document.

Static views



Figure 37 View along Ferry Road to the north east

Ferry Road to the north east: this view takes in the entrance/gateway to the area, where the viewer can appreciate the openness of the landscape and terminating quayside, with the River Blyth and Southwold Harbour beyond. Within the distance, the view stretches towards the marshes and Southwold can also be seen on the horizon.



Figure 38 View along Ferry Road south west

Ferry Road south west towards Walberswick: this provides a point to appreciate the edge of the built village, which is fairly concealed by the sea bank, building edge, and mature trees, in stark contrast with the open character of the quayside and marshes.



Figure 39 View north west along the River Blyth

Quayside north west along the River Blythe: areas of recreational space, with interpretation and benches, provide a point where views towards the River and wider marsh setting can be appreciated. The historic moorings are also visible from this point, which make an important contribution to the area.



Figure 40 View east towards Southwold

Quayside north east towards Southwold: there are good views from the quay across the river to Southwold, and views of the jetties and their moored craft on the harbour north bank. The long vistas reinforce the perception of remoteness here, and informal grass areas; the sand and gravel parking areas and roadways; the muddy streams; and the vernacular timber buildings enhance the sense of escape from the town.



Figure 41 View south east along the River Blyth

Quayside looking south east along the River Blyth: views from the quayside extend along the river to take in more of the working quayside and the river's mouth, providing a visual connection with the dunes, beyond which lies the sea.



Figure 42 View from the Ferry Crossing (Southwold side)

Ferry Crossing: this is a historic point to appreciate the crossing from and towards Walberswick, providing a view from a point which has been used throughout history by those crossing the Blyth.

Dynamic views



Figure 43 Views south east along the sea bank footpath towards Walberswick

Along the sea bank and footpath: the sea bank falls partly within the Conservation Area boundary crossing at its south eastern edge, before doglegging and continuing to follow the River Blyth north. It provides wide, pleasant views along its length towards the Walberswick Conservation Area, giving an appreciation of the Village and quayside within its setting that unfolds along the route.



Figure 44 View towards Walberswick Quayside from Southwold Harbour

Southwold Harbour: the footpath provides views back towards Walberswick Quay and Village, with the River Blyth in the foreground, contributing to our appreciation of the historic use and character of the area here, and the difference between the open landscape and the more enclosed nature of the Village.

Setting

The NPPF describes the setting of a heritage asset as:

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

Historic England Good Practice Advice Note on the Setting of Heritage Assets (2017) indicates that the setting of a heritage asset is the surroundings in which the asset is experienced. It goes on to note ‘Where that experience is capable of being affected by a proposed development (in any way) then the proposed development

can be said to affect the setting of that asset’.

Historic England’s advice note on setting includes a:

“(non-exhaustive) check-list of potential attributes of a setting that may help to elucidate its contribution to significance’. As the advice note states, ‘only a limited selection of the attributes listed will be of a particular relevance to an asset’”. This checklist has been used to inform this assessment.

The Conservation Area draws its significance from key features outside of its boundary, notably from the rivers, surrounding settlements, marshes, and sea. Due to the topography of the area, there are wide views from the area and towards it, particularly its intervisibility with the surrounding marshes, dunes, river Blyth and Southwold, which make a strong contribution to the way the area is experienced.

The Conservation Area is also located within the Suffolk and Essex Coast and Heaths National Landscape and Suffolk Heritage Coast, which indicate that the area is part of a much wider area of national landscape significance.

Marshland forms an integral part of the setting of the area; within the village envelope has largely been drained, however a large area of low-lying fresh water grazing marshes, the ‘Town Marshes’, lies to the north. This is protected from the sea by a raised bank and is a protected habitat.

The historic sea bank (SWD 034) is part of a wide stretch of historic coastal sea

defence. It is 1km in length and would have formed part of the flood defences of the area. It may also have its origins in the post-medieval period, like the bank on the other side of the River Blyth (SWD 033).

The pill box, terminating the sea bank (WLB 040), is also part of a wider network and landscape of World War II defences along the beachfront and navigable River.

The historic timber moorings to the north west of the area form a key part of its setting, as they continue the quayside character, generate sounds of the quay such as clanking sails, share a visual connection to the area and reflect the materials and character of both the

Walberswick quay Conservation Area and Southwold Harbour area opposite.

To the south east of the area are the concrete pier and sea defences, with the dunes and beach beyond. These are further coastal features which together create the strong sense of place here and make a positive contribution. The dunes in particular add to the coastal character but also shield the area from the sea, resulting in a degree of separation.

The bridge crossings and footpaths create a sense of the wider coastal network and serve to connect pedestrians with the wider landscape. The bridges are also used recreationally for crabbing in peak season.



Figure 45 Views from Southwold Harbour give an appreciation of Walberswick Quayside, along with its concrete pier and the building's edges and dense trees of the Village beyond



Figure 46 Historic moorings along the River Blyth contribute to the setting of the Conservation Area



Figure 47 Views from the north east towards the Quay show its wider marshland setting



Figure 48 Historic moorings within the setting of the Conservation Area

Extension Area Management Plan

Alterations to existing buildings

Loss of original features

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

New works and repairs to the buildings and structures in the Conservation Area should be carried out using the range of prevalent and traditional materials illustrated in the appraisal.

Condition of buildings

Vacant buildings

Routine maintenance can help to preserve the historic materials of buildings and help continue to ensure that they make a positive contribution to the Conservation Area. Some minor maintenance is required to buildings within the area.



Figure 49 Vacant building (May 2023)

Key spaces and routes

Car parking

A large section of the area is used as car parking. The open, undeveloped character of the car park, unmade roads, grass verges and timber posts contribute to the spatial quality and sense of remoteness of the area, and this area should be maintained as an open space.

Flooding

This part of the Conservation Area is regularly prone to flooding. Rising sea levels and the impacts of climate change pose a future threat to the area. Actions should be taken to fully understand the impact of flood risk to the historic buildings and landscape within the area, particularly with reference to Historic England's Guidance *Flooding and Historic Buildings* 2015. Any work to sea defences should be undertaken while also seeking to preserve and enhance the character of the area.



Figure 50 Signs of flooding at the time of survey (May 2023)

Public Realm

Signage

Signage is predominantly of good quality throughout the area and is used sparingly. Signage relating to the car park, although modern, appears to be kept to a minimum and should also continue to be in the future.



Figure 51 Modern signage within the car park is kept to a minimum



Figure 52 Further signage and waste facilities are tucked away along the edge of the car park

The Walberswick Ferry signage along the jetty is hand painted, reflecting the historic signs for the crossing, and adds to the character of the area; this should continue to be maintained.

Furniture

Public realm materials and features are currently of a good quality, including benches, heritage interpretation boards, and posts. These should continue to be maintained in materials which are sympathetic to the area (predominantly timber).



Figure 53 Example of the style of timber bench found within the area



Figure 54 Heritage interpretation panel overlooking the river

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Map 2: Extension Area showing summary of positive unlisted buildings, views, open space.



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