

WOODBIDGE CONSERVATION AREA APPRAISAL



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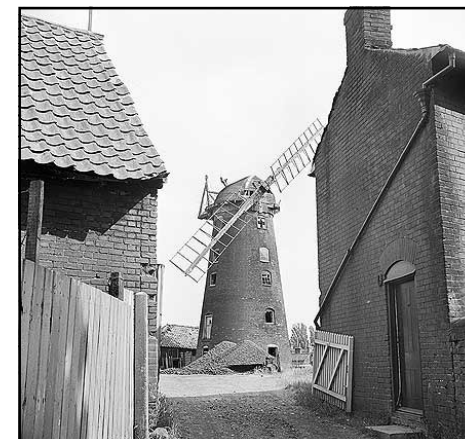
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Public consultation: this took place between 31/1/11 and 6/5/11 and included; writing to the Town Council, providing printed copies and meeting its Members; placing the draft on the Council's website; including a request for views via the Council's public magazine 'Coastline'; issuing a press release; making available printed copies at SCDC's planning reception; providing posters for display around the town; placing monthly adverts in the East Anglian Daily Times; and inviting responses from the Woodbridge Society. Woodbridge Town Centre Management Ltd, Woodbridge Riverside Trust, Suffolk Preservation Society, Suffolk County Council Archaeology Unit, Woodbridge and Melton Riverside Action Group, River Deben Association, Woodbridge Community Council, Deben Estuary Partnership and the Suffolk Coast and Heaths AONB Unit. A total of 20 responses were received which led to 26 additions, amendments and alterations to the draft appraisal, summary map and management plan prior to adoption in July 2011.

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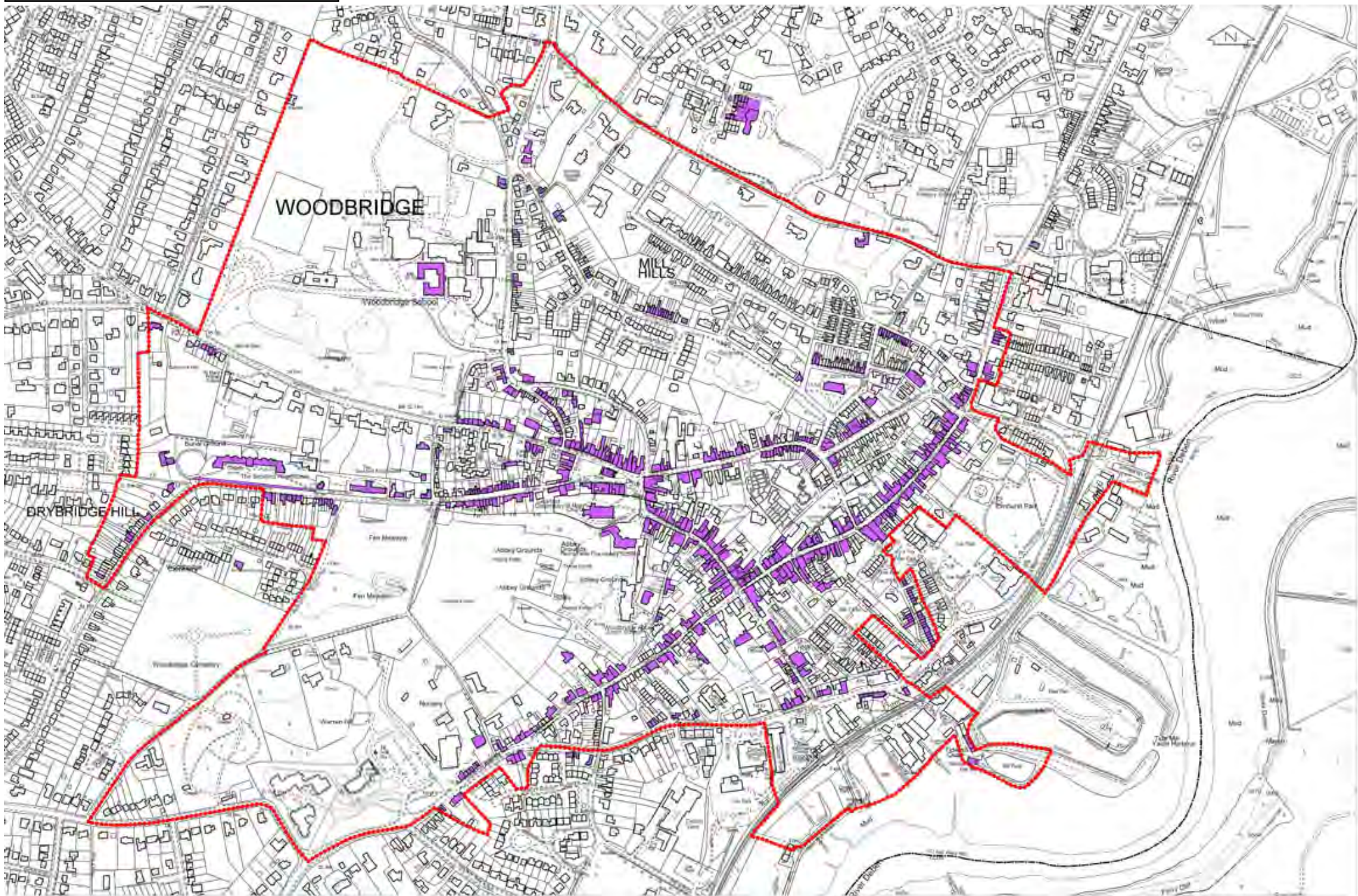
*Tricker's Mill , Theatre Street in 1950
Hallam Ashley. © English Heritage NMR*

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Woodbridge Conservation Area



Introduction

Background

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

The Woodbridge Conservation Area was first designated in April 1969 when the streets within the historic core and quays were included within its boundaries. A conservation study of the townscape quality of Woodbridge was prepared and published by Suffolk County Council in 1976 before and after Local Government reorganization in 1974 and before the conservation area was extended in 1975 to include the Mill Hills Area, Woodbridge School and the Warren Hills area. The conservation area is 103 hectares in area.

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

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

This appraisal examines Woodbridge under the suggested framework set out in English Heritage's 'Guidance on Conservation Area Appraisals' (2006).

The Planning Context

Conservation Areas are defined as '*areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance*'. They are to be valued and protected as an important part of our cultural identity. They contribute in many ways to our understanding of the present and the past and add quality to our lives and are of importance to tourism. They are irreplaceable assets and caring for them is a dynamic process which involves managing change. This does not mean keeping everything from the past but it does mean making careful decisions about their physical historical features which sustain the sense of local distinctiveness and which are an important aspect of the character and appearance of our towns, villages and countryside.

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

National planning advice on the identification and protection of heritage assets, that is historic buildings, conservation areas and other elements of the historic environment are set out in Planning Policy Statement 5 (PPS 5): 'Planning for the Historic Environment and a Historic Environment Planning Prac-

tice Guide, which came into force in March 2010. PPS 5 makes it clear that there must be the means available to identify what is special in the historic environment.

Planning Policy Statement 5 also states at paragraph 7 that '*the Government's overarching aim is that the historic environment and its heritage assets should be conserved and enjoyed for the quality of life they bring to this and future generations*'.

At the District and local level, the Local Development Framework (LDF) 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 LDF contains an objective 'to maintain and enhance the quality of the distinctive natural and built environment'. The Core Strategy also provides general advice supporting the retention and enhancement of Conservation Areas whilst minimising any significant adverse impact upon them. Conservation areas are also included under general development control policies, particularly those in relation to design where one of the key criteria requires that all new development must have regard to the character of the area and its setting. This Conservation Area Appraisal provides details and identifies particular features which contribute to and justify its status.

The Suffolk Coast and Heaths Area of Outstanding Natural Beauty, in which part of Woodbridge is situated, includes an aim in its 2008-2013 Management Plan that the AONB will have a built environment that reflects local character and is of a scale and form appropriate to the AONB.

The purpose of this conservation area appraisal includes:

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

Summary of Special Interest

Woodbridge has evolved as a market town, as a port and a trading centre, expanding in the mid-20th century as a residential location, shopping centre, and as a destination for the tourist and water based leisure activities.

The conservation area of Woodbridge occupies an ancient site on the west side of the Deben estuary from the brow of the river valley down to the water-front. There is evidence of Roman settlement.

Historic landmarks include the foundation of a priory of Augustinian Canons in 1193; the grant of a charter for a market in 1227; the dissolution of the Priory in 1536 and the acquisition of the Priory manor in 1564 by Thomas Seckford, whose charitable foundation provided the town with an almshouse, a hospital, a dispensary and a fine school. Woodbridge grew prosperous from trade through its riverside quays and from ship building.

Woodbridge's street pattern is based on the situation



The former Priory Church of St Mary seen from the Marketplace



The Shire Hall, Market Hill, an iconic Woodbridge Building originally built by Thomas Seckford

of the Priory, the market place and traffic between the river quays and the market. Many buildings within the central historic core originate in the immediate



Woodbridge Landmarks : The Tide Mill (right) and Tidemill Granary, (left) Tidemill Quay

post-medieval years while a period of 18th century prosperity brought about the many red brick classical facades of buildings in the town.

River trade declined in the 19th century following the arrival of the railway, when the traditional buildings associated with the trade in wheat, barley and malt were improved and enlarged.

The town is situated on land where there is a general slope from west to east down to the river and a series of ridges and valleys across the slope. Spatial variety and complexity in the townscape arise from the ridges and valleys of the valley side combined with continuity of the buildings lining the streets and the habit of streets of narrow width to curve along

their length with pleasing serial views within their linear enclosures. The valleys and ridges provide both longitudinal and transverse slopes within the town with attendant views from the higher ground across valley roof-scapes, townscape and of the estuary and skyline beyond.

Assessing the Special Interest

Location and Landscape Setting

Woodbridge is a small market town situated close to the head of navigation at Wilford Bridge on the west bank of the estuary of the River Deben, nine miles from the river mouth on the Suffolk Coast. It is 77 miles north-east of London, 8 miles north-east of Ipswich and 11 miles west of Orford. Now bypassed to west, the A12, London to Great Yarmouth trunk road formerly passed through the town centre. Woodbridge is a station stop on the Ipswich to Lowestoft rail line on which trains run to London Liverpool Street. The picturesque quality of the town has made it popular for retirement and as a tourist destination while its boat yards and docks sustain a small leisure boating industry. There is a diverse range of shops in the central area including two shopping centres and two supermarkets. Primary and secondary schools have a significant impact on traffic volumes during peak times, while the verdant grounds and buildings of Woodbridge School and the Abbey have a significant impact on the appearance of the conservation area. The population of the parish of Woodbridge at the 2001 census was 7,368 persons living within 3,390 households.

The historic core of Woodbridge stands across three well defined ridges that slope down from the flat higher ground to the north- west down to the low-



The Estuary of the River Deben within the Area of Outstanding Natural Beauty

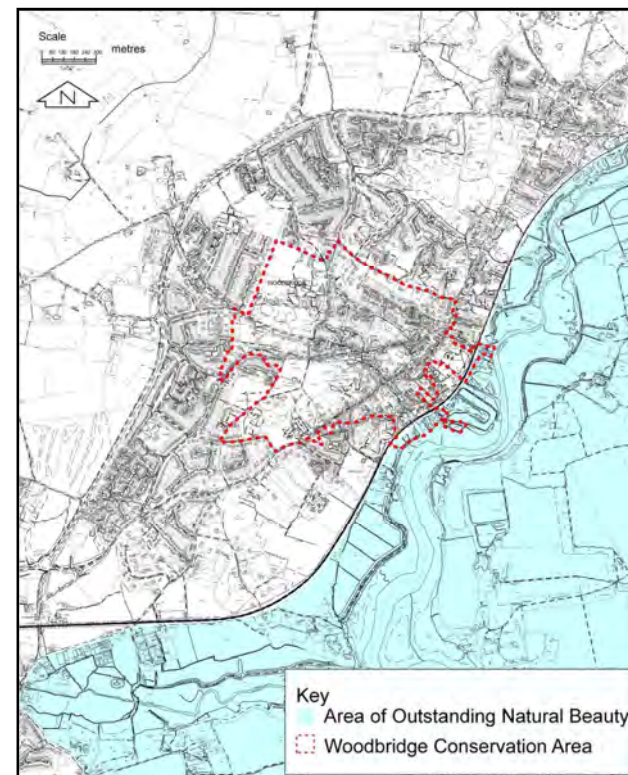


Picturesque Woodbridge in New Street

lying waterfront. The Naverne Brook formed a significant valley north of Burkitt Road and Theatre Street and Steynings Brook, south of Seckford Street. The former priory church of St Mary and its marketplace occupy the central ridge and form the nucleus of the town. Radial roads emerge from its four corners, those running south-east being crossed first by the

main shopping street and then the former quayside road running parallel with the waterfront. Extensive low density housing estates and schools surround the centre to north, south and west. The waterfront forms the extensive south-eastern edge of the settlement and the A12 Woodbridge bypass forms its north-eastern edge.

Part of the parish lies within the Suffolk Coasts & Heaths Area of Outstanding Natural Beauty. The AONB forms a very important landscape setting to the town of Woodbridge and changes to each can have significant impacts on the other.



Map showing the extent of the AONB in relation to Woodbridge Conservation Area

Historic Development & Archaeology

Prehistory - Roman and Saxon

A steep ridge down to the river would have been attractive to prehistoric man, for the pasture and arable land above the river and the prospect of fish and fowl for food in the marshy reaches of the estuary. While archaeological finds indicate a great deal of prehistoric activity between the estuaries of the Deben and the Orwell, there is little evidence, save a scatter of Roman finds and a 'Roman Clay Floor', in Woodbridge until the middle Saxon period.

Woodbridge, is written as 'Wudebrige', in Old English in the 1086 Domesday Book and means 'wooden bridge' or 'bridge by the wood' or Old Norse for 'Wooden jetty'. It has been suggested that this bridge was where a track to a new settlement on the Naverne Ridge crossed the Steynings Brook at a point known as Drybridge.

The Woodbridge of Domesday was in the Loes Hundred and its tenure was complex with 5 owners, Count Alan, Robert Malet, Roger de Poitou, Geoffrey de Mandeville and Roger Rames,

The church with 19 acres was valued at 7shillings and recorded as being within the lands of Robert Malet.

Medieval

In 1193, Ernald Rufus endowed a Priory of Augustinian Canons with lands at Woodbridge and the advowson of the 11th century church next to the Market



Ship Burial , Sutton Hoo, Excavation Summer 1939. © The British Museum.

The ship burial of Raedwald, Saxon King of the Wuffinga, situated on the eastern bank of the Deben River estuary, over looking Woodbridge.

Place and the advowsons of St Gregory, Ipswich and All Saints Brandeston.

In 1199-1200 a charter was granted for a fair, and in 1227 the Priory was granted a Market on Wednesdays.

In 1233 land was granted to the Prior & Canons to construct a market house in the market place. The parochial church was constructed in the 15th century when John & Agnes Albrede bequeathed money for a rood screen, and further bequests of money were made between 1444 and 1556 for the west tower and in 1455 for the north porch.

During the Middle Ages the town grew steadily, the market and the port expanding with trade in corn, flour, linen cloth, malt, salt, timber and later, coal. A Custom House was established in 1589. New Street dates from the 1540s and was constructed to provide a new route between The Quay and the Market Place.

Ships sailed to London, Newcastle and Sunderland. Industries included brick making, lime burning, milling, malting, rope making, salt refining, ship building, spinning and weaving flax, tanning and warehousing.

Records suggest in its later years, that the Priory was impecunious and poorly managed. The house was suppressed in 1536, the site and its possessions being leased to Sir John Wingfield in 1538.

The manors of Woodbridge were then as follows: Woodbridge-Hasketon, Woodbridge-Late-Priory; Woodbridge-Ufford; Thorpe Hall and Kingston.

16th and 17th centuries

In the mid-16th century, Thomas Seckford grew to prominence as an Ipswich member of parliament and as a Master of the Court of Requests, (a court for poor supplicants) and Surveyor of the Court of Wards. He bought the Manor of Woodbridge late Priory in 1564 where he improved the existing house or built a new house on the site of the Augustinian Priory. In 1575 he built a quarter sessions court



The Abbey, Thomas Seckford's Town House in Woodbridge

house in the centre of the Market Place, originally the Sessions House of the Liberty of St Etheldreda. In 1587 he founded an alms house for 13 poor men and endowed the foundation with property in Clerkenwell. The endowment provided substantial funds (over £3,000 per annum in 1830) with which the trustees of the Foundation have made a significant impact on charitable institutions in the town. Thomas Seckford died in 1587 and is interred in St Mary's Church.

Ship building and maritime activity also grew in the reign of Queen Elizabeth 1st stimulated by the growth in trade and the need to augment the defence of England from attack by sea. Woodbridge was able to provide a substantial vessel for the several conflicts in the late-16th and 17th-centuries.

In 1566 there were two one hundred ton ships based in Woodbridge and in 1577 there were six ships over 50 tons with crews amounting to 180 men. In 1577 John Foxe of Woodbridge earned himself notoriety and a pension from the Queen by escaping in a galley with 266 fellow prisoners after 14 years of enslavement by the Turks in Egypt.

Substantial ships were built in Woodbridge in the 17th century by Thomas Browning and others at Lime Kiln Quay and Ferry Quay. The Levant Merchantman of 400 tons was built ca 1638, followed by 4 men of war of over 500 tons and with over 40 guns (the Advice, The Reserve, the Maidstone and the Preston) between 1650 and 1654.

Woodbridge experienced a downturn in the later 17th century. There had been the Civil War, when the town had been strongly Parliamentary; there had been the 1665 outbreak of plague that had taken a



Lime Kiln Quay, it was the site of one of several Woodbridge boatyards, building substantial merchant ships and 'Men of War' in the 17th century

toll of 300 town's people; and shipbuilding had declined and the docks silted up. It is not surprising therefore that Hearth Tax returns indicated that in 1674 there were 23 empty houses in the town.

18th century

Woodbridge recovered from the loss of manufacturing and continued to prosper from trade such that by 1801 it had become the fourth largest town in Suffolk. The many warm red brick classical facades in the town, with fine sash windows and elegant door cases provide evidence of prosperity in the 18th century.

In 1785 a Turnpike Trust was authorised to charge tolls and improve and maintain the highway from Ipswich to Lowestoft- South Town, and from Darsham, through Halesworth and on to Bungay. The traffic

traversed Woodbridge via Cumberland Street and the Thoroughfare, though the stretch between the Cherry Tree Inn and the junction of the Thoroughfare with St John's Street was not subject to the authority of the Turnpike Trust and it remained enclosed and narrow. In 1802 a further Trust was authorised for the roads between Woodbridge, Otley, Debenham and Eye. Possible toll gate cottages in Bredfield Street would have controlled the passage on the turnpike to Otley.

19th century

The threat of invasion during the war with France, declared in 1793, induced an examination of the south and east coast defences by the Government.

Their deliberations resulted in the construction of a chain of 74 Martello Towers, from Seaford in Kent to Aldeburgh. Each tower provided a gun platform and defensive positions for infantry. The mouth of the Deben was covered by towers on the Bawdsey coast and the beach at Felixstowe Ferry. As part of the coastal defence strategy to resist invasion via the Deben River or across land either side, a garrison for 5000 Dragoons was established in 1803 on the top of Drybridge Hill. This was maintained for 11 years until 1814 when Napoleon was finally defeated. The town cemetery on Warren Hill was first established as the resting place for deceased soldiers from the garrison.

Cumberland Street would have been a prestigious address for the garrison's officers, who could have leased one of the many houses in the Street.

However only eight of the houses show evidence of works of improvement carried out at the time of the Drybridge Hill garrison.



Extract from Isaac Johnson's Map of 1827 Showing Wharfs and Quays

During the 19th century the population of Woodbridge fluctuated around 4,500, rising to 5,100 in 1851 and declining to 4526 in 1876, despite the construction of 'several new roads' in 1855.

Trade was still the main activity on the two Woodbridge Quays, the Common Quay the principal centre for imports and exports and where salt was made and Lime Kiln Quay where the



Extract of 1886 Ordnance Survey Map showing the railway line, the station, goods yards, gas works, and the Crown Place Central Maltings

larger Navy vessels had been built and where trade in consumer goods was also carried out. The tonnage of imported coal increased to supply the new gasworks, built in 1815 between Quayside & the rail line (near Quayside Place) The importance of the river and the Woodbridge quays for trade declined after the railway reached Woodbridge in 1859. The shipyard closed and the larger trading vessels were sold although the shallow draft sailing barges continued to operate. However with the railway came industrial improvements, and new buildings for the established industries of lime burning, malting, milling and ironworking. Also in 1891 there were still 4 bonded warehouses in the town and a Custom House in Cumberland Street.

Woodbridge experienced a minor cultural flurry in the middle of the 19th century. Bernard Barton a bank clerk and part time poet acquired national recognition. Thomas Churchyard was a landscape painter reminiscent of John Constable in style.

Churchyard was a member of the 'Wits of Woodbridge' with Edward FitzGerald, (1809-1883) a country gentleman and translator of the Persian love poem, the

Rubaiyat of Omar Khayyam. FitzGerald's family seat was in Boulge, though wanting little to do with them he lodged at several addresses in the town, finally acquiring and enlarging The Little Grange, a farm cottage in Pytches Lane

With increasing prosperity from commerce and the substantial income of the Seckford Foundation, came social and religious projects as follows:

The Thomas Seckford's almshouses were rebuilt in 1840 to the design of C R Cockerell; the Seckford Free Library started in 1861; the Town Pump was installed in 1876: and the Seckford Dispensary in Seckford Street was built in 1886. The Parish Church was restored by George Thomas and a new north porch was built in 1841; St John's Church was built to the design of J M Clarke of Ipswich 1842; and Chapels in Quay Street of 1805 and Chapel Street, of 1841 and St John's Street continued to flourish.

A Free School in Seckford Street was endowed in



Former Grammar School in Seckford Street

1662. This was rebuilt in an Elizabethan style on the edge of the town and became Seckford Grammar School in 1865 and later Woodbridge School.

20th Century

Two Zeppelins came in from the sea on 12th August 1915, and one dropped 28 bombs on Woodbridge killing six people and badly damaging houses on both sides of St John's Hill.

The 20th and 21st centuries in Woodbridge have seen many changes in the market town. It is still a popular place to shop for groceries, vegetables and shoes though antique shops, art galleries and bookshops have replaced many of the traditional traders.

The pedestrian environment in the Thoroughfare was greatly improved with the construction of the Lime Kiln Link Road, and the improvement of Quayside, while exacerbating the effect of the railway as a barrier to access the riverside, allowed the introduction of a pedestrian priority scheme in the Thoroughfare. The Turban Shopping Centre and its car parks were built on the site of the Turban canning factory between the Thoroughfare and Quay Side.

The high quality of townscape within the conservation area goes a long way to creating the special environment of Woodbridge town centre which in turn makes it such a popular destination for shoppers and visitors.

Archaeology

Archaeological finds are recorded in the Suffolk County Council Archaeological Service's Historic Environment Record (HER).

<http://www.suffolk.gov.uk/Environment/Archaeology/SitesAndMonumentsRecord/Listing.htm>

Roman artefacts are recorded as found in Seckford Street, New Street, Elmhurst Park, and Woodbridge School.

Saxon remains are recorded as found in Woodbridge School, and Grove Road.



Medieval masonry in St Mary's churchyard wall



Local Materials

- 1 Red clay pantiles
- 2 Red clay plain tiles
- 3 Slate
- 4 Wattle & daub in timber-frame
- 5 Red brick and black glazed pantile
- 6 Gault brick & black glazed pantile
- 7 Colourwashed render
- 8 Tuck pointing
- 9 Mathematical tiles
- 10 Stucco

Traditional Building Materials

Locally won raw materials for buildings were obtained from woodlands and the boulder clay. Septaria was available near Ipswich, though there is no evidence for its use in Woodbridge, nor was chalk block or clunch used in Woodbridge as building blocks, though flint and field stone were used in lime-sand mortar as a walling material. Lime was dug from the ground where it was close to the surface and burnt into quick lime in wood and coal fired kilns. Lime Kiln Quay may have been the location for such a kiln.

There were three brickworks close to Woodbridge in 1885 producing red brick and clay tiles. The closest was at the south end of Melton Hill. As the ability to transport quantities of heavy or bulky materials improved with river and rail transport after 1859 Welsh slate was imported for roofs, and Suffolk White bricks imported from producers in the County.

Boards for floors and walls may have been obtained locally, though it may also have been obtained by importation from European forests and landed through the quay. Boards for the walls of industrial buildings such as barns and mills were made from oak, elm or pine. They were painted with white lead or red lead paint or tar. There was a timber yard at Lime Kiln Quay and on the site of the 1930s cottages in Lime Kiln Quay Road.

Historic Street Surfaces, Street Furniture.

- Cobbled path between Market Hill and St Mary's Churchyard
- Cobbled Path between Market Hill and path to steps between the north porch of St Mary's Church
- Cobbles east of Shire Hall in Market Hill
- Cobbles forming gutters and probably continuous under the tarmac in Angel Lane
- Fragment of paving and cobble stones in Seckford Street outside the former Queen's Head
- Paving on Bridewell Walk
- Milestone in the Thoroughfare

- Victorian Pump in Market Hill
- Remains of lantern on No 112 Castle Street
- Railings in New Street
- Railings and lamps of the Seckford Hospital in Seckford Street

Contributions to the character of the conservation area by green spaces.

The following green spaces are identified, shaded green, on the character area maps, Appendix 1.

- Abbey School playing fields have historic importance and archaeological potential, being within the land of the former Augustinian priory and manor of Woodbridge Late Priory. They also have importance for views across the space of the former manor house and St Mary's Church and the contribution it makes to the setting of the two grade II* listed buildings. Also it contributes to the setting of the houses in Seckford Street and Cumberland Street which enjoy views across the space.
- Land east of Buttrum's Mill in Burkitt Road makes a contribution to the landscape setting of the windmill and Nos 15-21, (listed buildings in Burkitt Road); and the setting of the Seckford Almshouses.
- Land south of the houses on the south side of Burkitt Road contributes to the setting of the Seckford Almshouses and the Seckford Hospital.
- Land north and south of No 9 Cumberland Street (Former Council Offices) forms part of the setting of the above former mansion.
- Land south of No 17 Cumberland Street and north of No 44 Cumberland Street is within the setting of listed buildings.
- There are good views of the back of historic buildings in New Street across the playground and meadow south of Castle Street on the site of the former Castle Brewery which is now a pleasant space with trees.
- St Mary's' Churchyard should be preserved as a place of architectural, historic and landscape interest; enclosed by important historic walls, containing

grave markers of historic interest, including the grave of John Clarkson; contributing to the setting of St Mary's Church and historic buildings in Market Hill and Seckford Street.

- Market Hill was occupied by the former Woodbridge market, and now with the Shire Hall and drinking trough, with fine views of the buildings enclosing the space, which are of high architectural and historic interest.
- The Quaker burial ground in Turn Lane is a beautiful quiet and intimate space, enclosed by brick walls and planted with mature garden trees and containing grave markers of historic interest.
- The car park south of the former Fisher Theatre in Theatre Street allows views of the former 'Fisher' theatre and views of the roofscape across the Naverne Valley to north.
- The car park of the Angel Public House contains its former stable, coach house and yard which contribute to the setting of the listed building.
- Woodbridge Cemetery is included on the English Heritage Register of Historic Parks and Gardens of Special Interest and land to the east of Fen Walk is the New Cemetery, which forms part of the setting of the cemetery.
- Land to the west of Doric Place and the gardens of houses in Doric Place which is part of their setting.
- The churchyard of the Quay United Reformed Church is an attractive walled enclosure containing grave markers of historic interest and providing good views of the former maltings in Crown Place.
- Area of saline reed bed, south of railway station. Preserves important open views back to the skyline of the town.
- Tide Mill Quay and the Tide Mill Pond allow good views of the Tide Mill and the Granary from the waterfront and views of Sutton shore.
- Land on Lime Kiln Quay from the level crossing to the water's edge are part of the former open space of Lime Kiln Quay which was a centre for boat building and wharfage. The land east of the railway line between the Quay and the north corner of Elmhurst Park enhances the river side walk and is part of the setting of Stone Cottage.
- Grounds and Gardens of Seckford Almshouses and Seckford Hospital.
- Fen Meadow is an historic open space granted to the people of Woodbridge by Mr E G Pretymen in the 1930s. There is a good view of the Seckford Hospital from Fen Meadow and also of No 39 Seckford Street. It is crossed by footpaths between Seckford Street, Cumberland Street and Woodbridge Cemetery.
- The churchyard of St John's Church provides the setting for the church and allows views in several directions of the enclosing houses in St John's Terrace and St John's Hill and good views of the church.
- St John's Vicarage garden.
- Land south of St John's Churchyard on site of the former Castle Brewery.
- Elmhurst Park is an attractive public space which was once part of an extensive garden and walled garden for Elmhurst House in the Thoroughfare, containing fine mature trees, including a mature copper beech in the north-west corner of the park. There are good views across the open space of the garden and views of the boats adjacent to Lime Kiln Quay and the Sutton shore.
- Grounds and playing fields of Woodbridge School provide the setting for the school buildings and permit extensive views across open space of the school buildings and buildings in Bredfield Street.



(Above) Wide open space on Quayside



(Right) Fine civic space in Market Hill

(Below) Public open space at the County Library



Fine ancient Beech in Elmhurst Park in 'green' open space



Open space before Abbey School, the former seat of Sir Thomas Seckford

Open space & trees

SPATIAL ANALYSIS

Key views, landmarks and vistas

Key View

The waterfront contains a key view, described as the town's facade, a continuous but unified sequence of townscape elements stretching for over a mile along the west bank of the Deben.

Landmarks

The principal landmarks are provided by the following;

- Buttrum's Mill
- St Mary's Church tower
- St John's Church spire
- Tide Mill and Granary
- Tricker's Mill
- Shire Hall
- Seckford Hospital and railings

Key Vistas

Key Vistas are as follows:

- Angel Lane View from top looking north across Naverne valley
- Bredfield Road View south down North Hill
- Cumberland Street Serial views
- Cumberland Street View of St Mary's Tower through gateway to right of No. 30.

- Market Hill: View east of Shire Hall
- Riverside Walk
- View to north-east of Tidemill and Tidemill Quay
- View to south of Sutton and south west of the river estuary
- New Street, view east of street and the Sutton bank.



(Left) Key View: looking south down the Deben Estuary
(Above) Buttrum's Mill, Burkitt Road



Key Vista: Tidemill, Granary and the Quayside

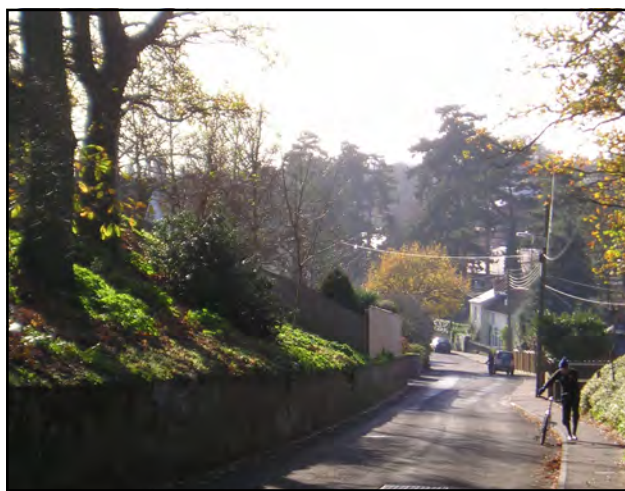
Examples of Key Views, Landmarks and Vistas



Landmarks: Woodbridge seen from the Sutton shore. St Mary's Tower is to left and St John's Spire is to right and barge berths at Robertson's boatyard.



Key Vista: The Shire Hall on Market Hill and tower of St. Mary's

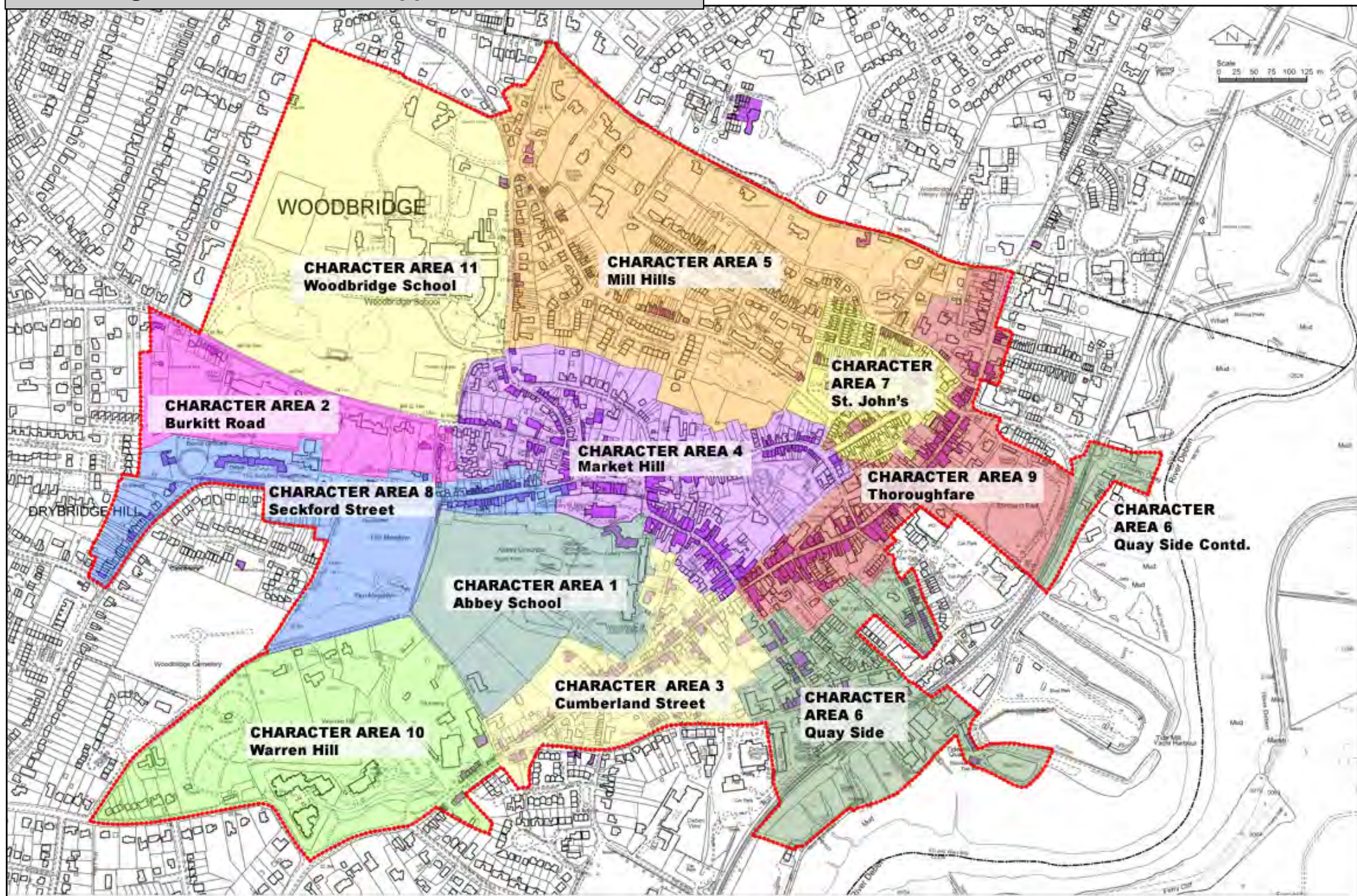


Key Vista: North Hill looking down into the Naverne Valley



Key Vista: St Mary's tower from Cumberland Street

Woodbridge Conservation Area Appraisal Character Areas



SETTING OF CONSERVATION AREA

North of the conservation area

The parish boundary with Melton forms part of the northern edge of the conservation area along Pytches Road. Beyond lies modern development that does not contribute to the setting of the conservation area. The well wooded edge to Pytches Road on its north side makes a very important contribution to the semi-rural character of the road, and as a green setting to the conservation area. Beyond lies Melton Grange and associated modern development which are judged not to fall with the conservation area's setting.

East of the conservation area

The River Deben and its farmed and tree-ed eastern banks of the Sutton shore, form the setting to the east of the conservation area. The estuarine, open and undeveloped character of this edge forms a significant contrast to the built form of the town and provides key views across and into the conservation area. Key uses such as the marina, boatbuilding and other river-associated uses make a significant contribution to the character of the conservation area's setting as does the proximity of the ANOB, such that changes to the conservation area must take account of this proximity for assessment of impact on the character of the AONB; and views from it to the conservation area.

South and west of the conservation area

The setting to the south and west of the conservation area is largely formed of more modern development, the quality and character of which does not contribute to it. An exception is the new Woodbridge Cemetery, which, by virtue of its size and elevation at the higher level provides a natural

green open space setting and beautiful backdrop to both the older cemetery and the Fen meadow.

CHARACTER AREA ANALYSIS

Definition of character areas. (*map opposite*)

1 Abbey School has occupied Woodbridge Abbey, the former manor house of Woodbridge Priory. The 16th and 19th century manor house, built in a Jacobean style on the site of the medieval priory is set in fine landscaped grounds in grounds with the potential of below ground archaeological remains.

2 Burkitt Road extends from Buttrum's Mill to Queen's Head Lane, including Bridewell Walk. The area is dominated by the boundary walls of the Victorian properties on the south side of the road and of Woodbridge School. (*included in Woodbridge School character area.*)

3. Cumberland Street. The area includes Cumberland Street from Fen Walk to Cross Corner including Kingston Street, Cumberland Mews, Athenyre Court, and Turn Lane. It is a prestigious residential street of brick or colour washed and rendered houses, built against the back edge of the footway with continuous Georgian facades, many disguising ancient houses originating in the 16th and 17th centuries.

4. Market Hill includes Angel Lane, Chapel Street, Church Street, Market Place, New Street, and Theatre Street which incorporate much of the area of the medieval town, centred on the market place and the former priory church. The tightly packed houses and shops, dating from the 16th century maintain a continuous built up frontage along the back edge of the footway in steeply sloping streets.

5 Mill Hills includes Bredfield Street, Castle Street, Fitzgerald Road, Highlands, Lockwood

Close, Mill Lane, Naverne Meadow, North Hill, Shipmeadow Walk, and Victoria Road. An outlying area beyond the historic core developed during the 19th century and later detached, semi detached houses and terraced cottages.

6 Quay Side includes Brook Street, Crown Place, Doric Place, Jacobs Way, Lime Kiln Quay, Quayside, Quay Street, Tide Mill Quay. Riverside landscape of open skies, long views, water, mud, boat sheds and boatyards and audibly marked by the clank of the shrouds of many beached yachts. Inland of the town centre relief road, railway line, and station buildings are former maltings and artisan housing.

7. St John's Hill includes Beaconsfield Road, Gladstone Road, Little St John's Street, St John's Street, St John's Terrace, Sun Lane, close packed mid-19th century terraced housing around St John's Church and Vicarage.

8 Seckford Street extends from Market Hill to Drybridge Hill and includes Fen Meadow. The area is dominated by the Seckford Almshouses, Hospital and terrace walls and railings

9 Thoroughfare, from Cross Corner to Pytches Road. The commercial heart of the town, with a continuous built up frontage of 18th & 19th century vernacular facades standing on the back edge of the footway. There are fine detached and semi-detached Victorian villas north of Sun Lane.

10 Warren Hill. Former nursery gardens, now sheltered housing and health centre and Victorian cemetery.

11 Woodbridge School is comprised of purpose built, 19th century red brick Jacobean style buildings set in landscaped grounds and sports pitches.

CHARACTER AREA 1 (Map page 92)

Abbey School

Past and present

St Mary's Church and Woodbridge Abbey School are within the former precinct of the 12th century Augustinian Priory. Historians have suggested that the former priory church was attached to the south side of the chancel of the parochial church. The lack of sufficient space for the priory buildings between the north wall of the church and the south side of the market place supports this hypothesis.

Following the death of Thomas Seckford, Woodbridge Abbey, the manor house of the Manor of Woodbridge Late Priory, passed through a number of hands over the centuries until it was acquired as a preparatory school for Woodbridge School in 1949.

The extent of the Priory demesne is described in the 1560 Extent of Woodbridge late Priory. The grounds of Woodbridge Abbey stretched as far as Cumberland Street and included the small rectangular body of water south of the manor house, described in Johnson's 1827 map as a 'canal', and which could possibly have been a monastic fish pond.

The Johnson map of 1827 shows The Abbey Grounds, limited to north by St Mary's Churchyard and by Fen Meadow Walk to West.

By then any visible evidence of occupation by the Augustinian Canons or the Seckford Family appears to have been lost to 19th century landscape gardening, restorations and improvements.

Today the garden retains some of its 19th century park landscape character, particularly close to the manor house.

The present day use of the Abbey is as a preparatory school, and to accommodate growing numbers and provide higher standards, additional classrooms were built on the eastern edge of the site along the boundary of properties in Turn Lane in 1979 and 1989. They are two storey structures with pale red brick walls and half-hipped tile roofs that step down to south with the natural gradient.

Spaces and Views

Tree belts divide the grounds into three principal areas. The first and largest area lies to west. It is a large area of mown grass marked out as playing fields, sloping gently down from north to south. Its northern boundary is formed by the churchyard wall and the gardens of houses in Seckford Street. The

west and south boundaries are lined by mature parkland trees that enclose the space and partially screen it from the outside. On the north side the trees are planted parallel with the boundary wall of gardens behind Seckford Street buildings and form an avenue. The area is enclosed in the east by a north-south tree belt that makes a dog leg (in plan) around the tennis courts. From within the playing field area are good views of the boundary wall, of buildings in Seckford Street and St Mary's Church tower.

A large paddock at the rear of Clock House, No 42 Cumberland Street, adjoins the south side of the playing field extending the green space within the town and providing views of the back of buildings in Cumberland Street. It also extends the natural setting for the historic ponds that adjoin the east side of the paddock. The ponds are managed for wild life conservation and areas for recreational and educational purposes and form an attractive informal and diverse visual element at the south end of the second



View of St Mary's Church across the playing field



Possible former Abbey fish pond now a wildlife pond

main landscape area associated with Woodbridge Abbey and the new classroom buildings. This space is roughly rectangular in plan with the new school rooms along its eastern boundary and Woodbridge Abbey School in its north-east corner. A tree clump south of the Abbey encloses a space containing the brick terrace south of the house and a grassed garden area. This area contributes substantially to the setting of the house. The garden space flows around the south-west corner and down to the west side of the path between the ponds and the new classrooms. Here are some fine garden trees including Lebanon Cedars and a Sequoia. From within this space is a fine view of the house, the churchyard wall and the church as a group.

The entrance court of the Abbey is on the north side of the house. The space is surprisingly confined for such an important house. The south and west sides are enclosed by the Abbey, and the east side by the high flank wall of 25 Church Street and the Abbey stable buildings. To north is the churchyard wall and the tall Abbey entrance gate piers and wrought iron gates. There is a good view of Church Street buildings between the gate piers.

Buildings

The house built by Thomas Seckford in the late 16th century is still mostly intact despite the substantial extensions and detailed alterations, designed to enhance its character in the eyes of the Victorian restorer. Each of the ranges of the house was one room wide (a single pile plan) in a half 'H' plan. The

Victorians infilled the space of the half 'H' on the north side of the house up to the line of the gables of the transverse north ranges. The original house was one room wide and the Jacobean work can be distinguished from the Victorian work by the use of English bond by its builders. Also the C19th work has battlemented parapets; moulded plat bands and Flemish bond brickwork. The clustered chimney shafts and parapet gable finials are a fine sight seen end on.



Abbey School

The 19th century work has battlemented parapets and parapet gables with terracotta finials. There are also clustered polygonal chimney shafts on rectangular bases. On the south side the canted bay windows on the ground and first floors are 19th century improvements and there is also a two storey coach house on the eastern boundary.



North side of Abbey School

There is an old red brick and salvaged stone boundary retaining wall along the southern boundary of St Mary's Churchyard and the properties in Seckford Street where for a significant stretch the wall is built of flint rubble. The brick wall is buttressed by raking brick buttresses, and elsewhere is built with salvaged material which is of archaeological significance.

CHARACTER AREA 2 (Map page 93)

Burkitt Road

Burkitt Road and Queen's Head Lane

Past and present

Burkitt Road was the route from the market place to Grundisburgh along the top of one of the central ridges. In 1827 it was beyond the built up area of the town where the last building on the north side of the road was the Bridewell. Also in 1827, on the south side of the road was No 1, Mount Pleasant, built in 1811-15. The Lodge may also have been



Mount Pleasant, No 1 Burkitt Street

built at the same time and set in a landscaped garden. In 1883 Trott's Mill was built in open fields towards the west end of the road. In 1861 Pierce Trott died and the mill was bought by John Buttrum. Since it has been known as Buttrum's Mill.

St Mary's, a Church of England school, was built in the north-west corner of the Lodge garden in ca 1870. In 1895-1900 Woodbridge School trustees built a perimeter wall along the length of the south side of the street from the Bridewell Steps to the school's west entrance. Today, Burkitt Road is a residential street and provides access for cars travelling to Woodbridge School.

Spaces & Views

For most of its length, brick boundary walls built, on the back edge of the footways, on both sides of the road, form a long linear space with distant views. The walls enclose substantial gardens of houses set well back from the road. On the north side is the long, straight, waist high, red brick wall with stylised merlons of Woodbridge School, where there are views of the School, between belts of trees.

There are good views along Burkitt Road looking west, and of Buttrum's Mill, from outside St Mary's



Burkitt Road perimeter wall of Woodbridge School



The 'visual drama' of Queen's Head Lane

School and along the mill drive. There is also a good view in Queen's Head Lane, looking south down the steeply sloping road and across to Warren Hill.

The visual drama of this scene is enhanced by the high red brick walls on the west side of Queen's Head Lane with the houses perched above it on its east side. There is an inviting view of Tricker's Mill between no's 18 and 14 in Queen's Head Lane.



Tricker's Mill seen between 18 & 14 Queen's Head Lane

Buildings

Buttrums Mill is a restored brick tower mill with 6 floors, boarded boat shaped cap, fan stage and four patent sails. A timber frame and white painted boarded two storey store and cart lodge are attached to its west side. On the boundary is a two storey brick and pantiled house and its single storey garage. The Mill is within a rectangular grassed enclosure, set well back from the road. and somewhat inappropriately screened by tall poplar trees to the east.



Buttrum's Mill and tree cover in Burkitt Road

The **Mill House** is **No 33**, probably built with the mill in 1861. It has a shallow pitched slate roof, stucco walls and sash windows with external shutters. The mill is a local landmark and visible from the adjoining roads, seen above the neighbouring roof tops. The mill is 'live', her appearance seeming to change as the fan turns the cap and sails into the wind. She is a specially rare and fine sight with sails turning.

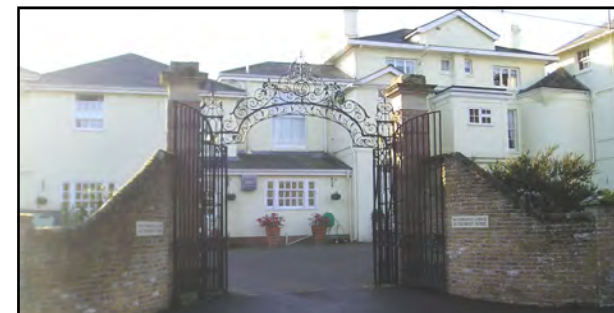
No's 11,13 and 23, extend the line and form of the listed terrace comprised of **No's 15- 21**. The most significant and interesting part of **St Mary's School**



St Mary's School and thatched schoolroom

is the red brick and reed thatched former school room to the east set behind a flint rubble boundary wall. The wall on the south side of the road continues in flint or brick up to Queen's Head Lane. The gateway to the **Lodge** has high brick piers, wrought iron gates and an elaborate cast iron overthrow. It was built by John Cordy ca 1815. The Lodge is set back within a tarmac yard and is an amalgam of several buildings that run parallel with the street and rise to

three storeys. The ranges have hipped slate roofs and rendered walls which make it difficult to determine the phases and additions to the building over time. There is little apparent symmetry or proportion for reference for future alterations.



The Lodge, Burkitt Road

There is a good solid brick wall round **Mount Pleasant**, with an attractive narrow gateway with square section piers and wrought iron gate. The wall continues around the corner into the west side of Queen's Head Lane. The wall on the east side with glazed headers and saddleback coping is Georgian in character.

The cottages make an attractive group on both sides of Queen's Lane. Built of brick or stucco with slate or pantiled roofs and set at right angles or parallel with the Lane. Built up above the level of the Lane, **No's 3 and 4** are rendered with steep pitched roofs and contribute a degree of visual drama to the street scene.

No's 1 and 2 are a pair of Victorian cottages on the east side of the Lane, set at right angles and facing south. They have a pantiled roof, red brick walls and casement windows.

CHARACTER AREA 3 (Map page 94)

Cumberland Street

Includes Cumberland Street, Kingston Road, Fen Walk, Station Road north side-west and Turn Lane

Past and present

Cumberland Street is said to have been named after the Duke of Cumberland. It is one of the town's medieval streets and was part of the route from London to Great Yarmouth.

The ancient origins of the road are reflected in the ancient garden boundaries of the houses, set parallel with the street, and running backwards to the quayside to south and the abbey precinct to north. The space within the gardens plots was later exploited to provide stables and courts and lanes. It was (and still is) a fashionable residential street. It is also said that it was popular with the officers and wives of the garrison stationed on Drybridge Hill between 1803 and 1815.

Thomas Churchyard lived in No 6, Marston House between 1843 and 1853. Eden Lodge was built in the early 19th-century in extensive grounds. It was acquired by the Urban District Council for offices when the fine grounds to north of the mansion became a car park. It was then acquired by the GPO who built a telephone exchange.

No 1 Church Street and No 2a and 2b, a range of 4 single storey shops, were built between 1916 (when the previous two storey shop for 'Suffolk Seed Stores' burnt down) and 1923 when they were recorded in a photograph.

Opposite and prior to 1913, the corner was occupied by the Post Office in a two storey Victorian brick building. This was demolished to widen the road, and the site is now occupied by a bank and restaurant.

Station Road followed the edge of the medieval quayside on route to Kingston. Its north side was widened as part of the town centre relief road scheme, the townscape repaired with attractive single storey infill and red brick garden walls. Turn Lane, originally Church Lane, probably skirted the edge of the Abbey lands en route to Market Hill.

Spaces and Views

Cumberland Street slopes gently to the south-west, while curving gently throughout its length. Most buildings were built with their long side parallel to the street, and generally with two storeys, with some between one and a half and two and a half storeys. They are built on the back edge of the footway and enclose a pleasant and peaceful human scale linear space, the contrast between the quietude of Cumberland Street and the busyness of the Thoroughfare is an important feature of this character area.

Buildings on the outside of the curve close the long views making their facades prominent. The serpentine form of the enlivened linear space, the intersecting streets, lanes and courts, combine with fine historic buildings, and quality materials to make a townscape of the highest quality.

Cumberland Street begins at Cross Corner, where Church Street, the Thoroughfare and Quay Street meet. This is one of the principal spaces in Wood-



Cumberland Street looking North East

bridge and where the buildings on the four corners are prominent. To east The Cross and the Crown Hotel enclose the view into the Thoroughfare. To north, the view is framed by The Cross and by No.1 Church Street, with its 17th century south facing gable and two storey Edwardian range of shops.



No1 Cumberland Street, Church Street corner



Cumberland Street- Quay Street Corner

The fine view down Cumberland Street from Crossways is framed on the right hand side by 'Prezzo's Restaurant and to the left by a very poor quality late 20th-century, two storey, red brick and concrete, shop, bank and restaurant, which significantly detracts from its context.

Fine subsidiary space on the south side of Cumberland Street, is formed by Athenrye Court. The buildings are accessed via an attractive gated and cobbled driveway, north of No 23. There are several courts enclosed to north by a three storey, late 18th-century, gault brick range set at right angles to the street, and a rambling red brick two storey 18th-century range.

Further west, the entry into Cumberland Mews, another secondary space was made through the ground floor storey of No 33a. The mews is modern and visually successful. It consists of two and three storey vernacular style houses arranged round two residential scale courtyards.

Towards the end of the street is Kingston Court, running south, on a curve, just sufficient to visually enclose a domestic scale linear space, formed on its south side by a continuous Victorian red brick, two storey, terraced housing, built on the carriageway edge. The north side is enclosed by the garden walls of No 43a and of the Red Maltings, (now a residential conversion).

Half way along Cumberland Street, the junction with Turn Lane makes an attractive subsidiary space enclosed by the flank walls of Nos 28 and 30. From here there is a pretty view and a key vista through the Abbey School gates of the Abbey grounds and St Mary's Church tower.



St Mary's Tower seen across the Abbey School grounds

Turn Lane is narrow and confined at its southern end by red brick garden walls with the Abbey School grounds to north and the rear gardens of Cumberland Street houses to south. The long and narrow space of the footpath continues north, opening out into the garden of No 6 and linking further north with No 3 and 4 Turn Lane.



Linear enclosure in Turn Lane

The Old Meeting House is at the centre of a walled garden on the north side of the Lane, and opposite is a gateway into a modern mews development which is not of special interest.

North of the Meeting House is the Quaker Burial Ground, entered through an attractive gateway into a



Quaker burial ground, Turn Lane

fine urban green space, enclosed by brick walls, planted with wild flowers and with mature trees in the west, north and east corners.

There are good views from the burial ground to north of the Church Street roofscape. The high brick walls on the south side of the lane continue past Carmelite Place to the back of Church Street where, on the north side of the lane are substantial high red brick walls.

Near the end of Cumberland Street and its junction with Station Road, Fen Walk heads north along a narrow path confined each side by a high red brick wall and on to Fen Meadow.



Tricker's Mill from Fen Walk

Station Road follows a dynamic vertical and horizontal serpentine course from its junction with Cumberland Street. The triangular junction is enclosed by buildings on the edge of the footway, making a pleasant domestic scale space. Nos 56-62, a two storey red brick residential terrace, rebuilt in 1975 on the north side of the junction, occupy a prominent posi-



46-56 Cumberland Street

tion.

Station Road is wide and formed by modern engineers geometry though the infill on the north side of the road made with attractive one and a half storey residential infill within gardens behind red brick walls. Within this ensemble, is the spectacular diapered polychrome gable of the Terrace in Kingston Road, and a fine high red brick garden wall of the Red Maltings.

The south side of Station Road contains new and old cottages built on the back edge of the footway, or set back behind small front gardens, maintaining the visual enclosure of the space. While most of the south side of Station Road is outside the conservation area boundary, Nos 34, 44 and 48 are listed grade II and 48-56 contribute to the setting of the conservation area.

Trees in the Quaker Burial Ground, the Abbey fields, Nos 7, 5, Athenyre Court, Nos 43, 51, 57, 73, 42, 38, 36, Cumberland Street and the Red Maltings, King-



Fine detail, Glazing bars and cornice detail



Georgian Shutters



Fine Queen Anne porch on No 17, Cumberland Street.



The Clock House Looking West in Cumberland Street

ston Road provide an organic foil to baked clay roofs and walls and soften the character of the landscape.

Buildings

The buildings in Cumberland Street are of a consistently high quality. Most are two storey, and nearly all have vertically proportioned sash widows, and doorways which set up a pleasing rhythm of solid and void along the fine street frontages.

There is a high proportion of listed buildings in Cumberland Street, and in addition, nearly all the unlisted buildings make a positive contribution to the character of the area.

The buildings of greatest architectural interest in Cumberland Street are:

On the south side, **No 17, Cumberland House**, with a fine Queen Anne facade distorted by the 17th century timber frame behind it. It has a Queen Anne doorcase almost as good as anything in Spitalfields, with a segmental pediment and Doric columns and entablature. It also has panelled painted timber shutters on the outside of its sash windows, and above the entrance door is a small Venetian oriel window.

Nos 25 & 27, The Manor house and **No 29, The Hermitage**, have continuous jetties or 1st floor overhangs running parallel with their ridges and the street below. Under their Georgian plaster and small pane sash windows are timber-framed buildings, similar in character to those in Lavenham, Kersey in Suffolk or Coggeshall in Essex.

On the north side is **No 6, Marston House**, an im-



The Manor House

posing town house lived in by Thomas Churchyard for 10 years from 1843. It has a fine plain tile roof, with hipped dormers, Victorian large pane sashes and a nice central first floor window with lozenge patterned glazing bars. The ground floor windows have external shutters and the imposing 6 panel entrance door has a notable timber doorcase with Corinthian entablature and fluted Doric pilasters.

Next door, **No 8, Gordon House** has retained its small pane sashes and external timber panelled shutters. The timber doorcase is special as the pediment, carried on consoles, has a carved head and swags on the frieze.

No 36, Brook House, was built on a grand scale in the 16th century; its exterior an amalgam of many periods, and with interesting detail including the tall clustered chimney shafts and authentic 18th century vernacular detail including the dormer windows, casement widows and porch canopies.

The Red House, No 44, a fine Queen Anne period facade also good enough to rival anything in Suffolk. What makes it additionally special is its well mannered scale within Cumberland Street; two segmental pedimented dormers; the moulded brick pedimented roof parapet; the English Baroque terracotta doorcase and eight panelled entrance door. The raised ground floor is reached by stone steps, the close spaced small pane sash widows with segmental heads and brick aches, and the wrought iron



The Red House, a fine Georgian Baroque facade.

railings built on the back edge of the foot way enclosing a small garden.

At the other end of the street, looking between gates, is an unexpected view of grade II listed **Eden Lodge**, set well back behind a large area of tarmac car park. The house is typically early 19th-century, slate and gault brick with a central Doric porch and small pane sash windows with a thin section glazing bars. The extensions to left and right have done little to en-



Eden Lodge, Cumberland Street

hance the building. There are fine mature garden trees in the south garden including a fine Cedar of Lebanon.

The character of **Nos 2a and 2b**, a row of 4 single storey of shops, built ca 1923, are in marked visual contrast to the adjoining buildings. The addition of a further storey would enhance the character of the east end of the Street. Half way along Turn Lane are 18th century one and a half storey brick cottages and opposite the **Old Meeting House** with simple proportions, plain tile hipped roof and large small pane sash windows typical of Friend's meeting houses. The Post Office Building, **No 9** Cumberland Street is listed grade II because it incorporates some of the plaster ceilings and a 16th century staircase from Portland House that stood on the site of the present building. However the architectural character of this 20th century post office building and the contribution it makes to the conservation area should not be overlooked. Designed in an English Queen Anne Revival style, typical in English Market towns in the mid 20th

century, it uses good quality and durable materials such as the plain tiles on its steep pitched, parapet gabled roof and the plum coloured brickwork. It has seven bays, the ground floor windows with semi-circular heads and the upper windows with small pane sashes.



The Post Office Building, No 9, Cumberland Street

Unlisted Buildings contributing positively to the character of the conservation area

Unlisted buildings include **No 5**, on the south side of the street, a pretty florist's shop, enhanced by its present use, tucked away behind two old acacia trees, between the bank building and the gate piers of Eden Lodge.

Nos 46-56 contribute character and built up frontage to the street. The slate roof and warm red brick appear to be that of a Victorian terrace and the door and window joinery suggests skilful adaptation in the late 20th century. The entrance doors have two cen-

tred arched heads and glazing bars, and the windows are small pane double hung sashes.

No 70 contributes a frontage and character to the conservation area. Probably built in the mid 20th century it has a hipped red pantile roof, red brick walls and small pane sash windows. It is set within a small garden enclosed by a dwarf brick wall.

The uses of the shopping parade at the top of Cumberland Street at its junction with The Thoroughfare are very important to retain and support for the vitality, variety and attraction they provide to the conservation area here.



Florist's Shop, 3a Cumberland Street

CHARACTER AREA 4 (Map page 95)

Market Hill

(Includes: Market Hill, St Mary's Church, Angel Lane, Chapel Street, Church Street, New Street, Theatre Street.)

Past and Present

The market place on **Market Hill** is a truncated triangle with roads leading out from its four corners. Church Street and New Street both connect the market place to the river while Seckford Street and Theatre Street connected it to the surrounding villages. The layout of the roads and most of the houses is unchanged since they were described in the Extent of 1560. This document gives no indication that the market had at one time been bigger. Nevertheless, it is possible that the market place initially included the land bounded by Seckford Street, Theatre Street and Queens Head Lane. If so the market place would have abutted the entrance to the priory. This was via lane which ran from Fen Meadow and at the behind the houses on the southern side of Seckford Street. This lane, lined by trees, is now in the grounds of the Abbey School.

A market was held on Wednesdays and an annual fare on St Audrey's Day on 23rd October. The predominant uses were shops and associated dwellings and Inns. While medieval market places were often encroached by stall holders, the 'building line' inferred from the position of the 15th century King's Head Inn, the 16th century Prince of Wales Inn and



Market Hill, Woodbridge

the 17th century shops, Nos. 32-38, there is little evidence that the boundaries of the market place have changed since the reign of Queen Elizabeth 1

Medieval plots may be traced in the property boundaries of building on the North side of the Market Place.

There was a medieval cross in the market place which had gone by 1560 to be replaced by Thomas Seckford's Shire Hall in 1575.

The War Memorial in the south-east corner of the Market Place was dedicated on November 11, 1920. It is paved attractively with limestone setts.

Today, Market Hill supports a quiet mix of residential and commercial uses, in common with Church Street, with specialist shops, offices around the perimeter, the Bull Hotel at one end and the King's Head Public House at the other. The Shire Hall is used to house a museum and the Town Council of-



War Memorial Market Hill with K6 telephone box and "E II R" wall mounted post box

fices, which provide the correct balance of uses to preserve the vitality of the place, the original uses of the buildings and their preservation.

St Mary's Church There was a church in Woodbridge at the time of the Norman Conquest. After a small Augustinian priory was established in the town in 1193 its canons shared the church with the townspeople. In the fifteenth century a new parochial church was built in fine perpendicular style and the tower was completed by 1460. The old church was retained for the sole use of the priory but demolished soon after the dissolution of the priory in 1536/7.

The churchyard is closed to burials, though well populated by many graves, including that of John Clarkson, (the 19th century campaigner for the abolition of slavery), under the trees at the north-west end of the churchyard.



Memorial to John Clarkson, campaigner for the abolition of slavery.

Angel Lane is a residential street enclosed each side by 17th and 18th century cottages. It runs north to south from Theatre Street to Bredfield Street in a quarter circle, a route that evolved, possibly to reduce the steep gradient of the road as it descended into the Naverne Valley.

Chapel Street, also a residential street, follows a similar curving path as Angel Lane and connects the north-east corner of the Market Place with Bredfield Street.

Church Street, (formerly Stone Street) is a continuation of Quay Street and leads to the gateway of Abbey School and the east entrance to the churchyard. There appears to have been sufficient room for burge plots, lanes and through passages for pedestrians and carts. Turn Lane and Baker's Lane join the south-west side of Church Street. The opportunity to develop the courtyards and gardens behind the front-



Angel Lane looking north-west

ages has not been lost and there are now several neat residential and office developments.

New Street dates from the 1540s to relieve Church Street and improve transport between the quays and the market place. Its junction with Chapel Street was widened by partially demolishing No 4 Market Hill and No. 78 New Street in the 1970s. It is mainly a residential street formerly with some shops. The street narrowly escaped widening when the odd numbered cottages on the inside of the band were repressed and rehabilitated after a spell of dereliction.

Theatre Street was a residential street, its eastern extent close to the eastern end of the medieval town. It contained a Free Grammar School, a mill, two inns, the Bridewell and a theatre which gave the street its name.



Church Street looking north-west.

Spaces, View and Buildings

Market Hill

All the buildings in Market Hill are listed buildings and form an important group with the Shire Hall. There is a picturesque mix of styles, 16th and 17th century vernacular, Georgian and Regency and Victorian.

The buildings around the Market Place are predominantly two storey with some three storey buildings at the eastern; all are ranged along the back edge of the footway. They appear to cluster around the Shire Hall, which is of greater height and mass and the focal point of the space which divides east and west and also to a lesser extent from north to south.

Market Hill contains a fine progression of spaces and views. At each corner of Market Hill there are breaches in its continuous and enclosing facades where there are attractive views and changes in spa-



East end of Market Hill



Above Right Passage from Market Hill to St Mary's Church



Passage by War Memorial between St Mary's Churchyard & Marketplace

and red brick wall. It is paved beautifully with limestone setts.

Across the Market Hill is another inviting confined footway leading into **Glovers Court** between **No 32** and **No 40**. **Nos 34, 36** and **38** make up a long narrow range of timber-frame and rendered cottages with red and black pantiled roofs to the left of the path (looking north) and, set within compact gardens and stepping down the hill. No 34 has a mansard roof and replacement windows.

To the right is a 15th century, close studded, two storey, timber-frame range with a gabled pantile roof. The first floor is jettied with close studding and arch bracing and framing for two, five light mullioned windows in reduced openings. The south end of the 1st floor bressumer is carved, and supported close to its inner end by a weathered, fluted timber Tuscan column. The ground floor timber frame has been in filled with brick.



Glovers Court

tial quality. It is arguably one of the finest examples of townscape in Eastern England.

At the east end of Market Hill is a series of spaces of changing scale. New Street is a linear space with a comfortable human scale. There is a fine view looking east down New Street, across the rooftops, to the Deben estuary and Sutton Hoo and up the hill towards the Shire Hall. The space formed by the enclosing houses of New Street opens out at its junction with Chapel Street and Market Hill. Here there is a long view across the roof tops to north.

The spatial sequence continues from the confines of New Street into the east end of Market Hill where the space opens out and the enclosing buildings are higher (**The Old Bank House** to north, **The Bull Hotel** to east and the **Shire Hall** to west). From here

the space can be said to flow around each side of the Shire Hall, into the west side of Market Hill, where there are views to be had looking west into Seckford Street and Theatre Street and from where **St Mary's Church** tower rises above the roof tops on the south side of Market Hill. Here also there is a passage to the north gate of the churchyard between **No 11** Market Hill and **No 13**, the former Prince of Wales Inn. The path descends from the gate to the north porch. The passageway is paved with York stone sets with cobble stone margins. The path is attractively aligned with the town pump on Market Hill, with views looking north from the churchyard gate and from the north porch looking south from Market Hill. There is a second path between Market Hill and the Churchyard in a floral context immediately west of the War Memorial, and enclosed to east by low wrought iron railings

The spatial progression continues at the eastern end of Market Hill, through the gates to the War Memorial, or alternately through the tall and elegant Georgian churchyard gateway. Further south is the fore-court gateway of The Abbey School and beyond the charming confines and domestic scale of Church Street.

There is a marked slope along Market Hill from west to east. The buildings step down the hill with ridges and the longer sides parallel to the highway. While most buildings are horizontal in proportion, (some showing evidence of a jetty), the fenestration is vertical in emphasis with a strong repetitive visual rhythm between solid and void. They are domestic in scale and classical in character. There is a pleasantly modulated roofline enhanced by the triple gables of **Nos 18-24 and 32-38.**

There are a number of fine 18th century bowed shop fronts with fine glazing bars, many good pedimented



Georgian Churchyard Gateway in Church Street framed by the ancient plane tree

door cases and sash windows with flush and recessed frames.



Bowed Shop Fronts in Market Hill

The narrow bricks, English bond and the limestone quoins at each corner, appear to be late 17th century in character, which is consistent with the appearance of the steps and railings on the east and west faces of the Shire Hall. The upper brick band without corner quoins has Flemish Bond brickwork and Victorian or Georgian bricks. The ground floor corn exchange (in use until 1941) was open to an arched arcade which was infilled in 1803. For the period 1817 to 1835 the west end of the Market Hall was used as a fire station.

Immediately west of the Shire Hall is the town pump, an extravagant Gothic design in brick and stone, provided at the expense of the Trustees of the Seckford



17th century detail of the Shire Hall next to the vigorous C19th architectural detail of the Pump



17th century gables in Market Hill

Foundation in 1876 “for the convenience of the poor inhabitants of the town and neighbourhood”. It is the focal point for the eastern side of Market Hill.

The north-east corner of Market Hill is visually weak. There is a gap left by the demolition of part of The Old Court House to facilitate vehicle flows which has exposed three lock up garages in Chapel Street into prominent views.

St Mary's Church

The tall and impressive proportions and rich decorations of the church reflect 14th century mercantile affluence and civic status. The tower is 33m high and an important landmark in the town and across the estuary.

The church was built along the contour to east and west, on cut and fill, its platform supported by an ancient red brick retaining wall to south and with the backs of the buildings in Market Hill and the retaining walls of their gardens to north. It is built of flint with limestone dressings, and tall late Gothic windows in the aisle walls and centrally in gable ends. The church sits in the centre of a relatively confined space, its north porch framed by the buildings adjoining the footpath from Market Hill and its east end aligned with the east gateway.

The southern section of the churchyard wall runs from the east gate to a point opposite to the south-west corner of the tower. This is the oldest section of the wall which contains some flint material and some re-used carved limestone. It has a wide saddle back coping over a brick dentil course.

There is a significant change in ground level across the wall and a surprising drop on the Abbey side, where the wall is braced by leaning buttresses. In the middle of the southern section of the wall is a Victorian gate under a two centred arch. Here the wall is raised in height to allow for the arch.



The chimneys of the Abbey School, formerly the Manor House, seen from the Churchyard

The backs of buildings in Market Hill and Seckford Street over look the northern side of the churchyard and enclose the space. They are important in views along and across the churchyard. The monolithic elevations of the Seckford Dispensary; the 19th century; rear wings of No 1 Seckford Street; and the flint and red brick elevations of the Seckford Library with its Queen Anne style bay window are of architectural interest. Further east is the red brick and hipped pantiled roof of St Mary's Church Hall with two good



The confines of the north side of St Mary's Churchyard

early 19th century 'Gothic' timber windows under four centred brick arches. The east churchyard gate is formed by two tall gault brick piers with ball finials and fine wrought iron gates.



Gothic windows in St Mary's Parish Hall

In addition to the plane tree which is important in views from the churchyard and up Church Street, there are a significant number of trees in the churchyard. There are groups of yews in the southern and western sides of the churchyard and a tall cedar close to the north chancel chapel, and pollarded limes.

There is also an attractive ensemble of grave stones and box tombs dating from the beginning of the 19th century and evenly distributed within the churchyard.

A parking area has been formed with loose gravel as a continuation of the churchyard footpaths west of the tower.

Beyond this point the graveyard becomes less formally managed. There is an opportunity here to contain the disposal area and provide for further exploration to the Clarkson memorial on a winding path under the trees.



Box tombs and tomb stones in St Mary's Churchyard.

Angel Lane

A picturesque winding street on a steep slope, enclosed by cottages on the back edge of a narrow footway. The unlisted buildings are as important as the listed buildings for the contribution they make as a group to the townscape by maintaining the continuous built up frontage of the cottages on the back of the narrow footways and continuing the visual enclosure of the narrow spiralling space. They are also important for preserving the character of the lane in scale and by continuing the strong visual rhythm imparted to the facades by the vertically proportioned windows and doors.

The curve in the street exposes the facades of cottages on the outside of the Lane. They are made with attractive organic materials including rendered and colour washed wattle and daub on timber frame, local red brick and painted brick and roofs of red clay



Angel Lane's steep sloping curved streetscape.

plain tiles, red or black pantiles or blue-grey slate.

There is a fine view of roof tops from the top of the street looking across the valley. There are good serial views looking up the street to the ancient brick garden wall and the timber-framed gable of the Angel Inn. Looking down to the bottom of the Street is the junction with Chapel Street and Bredfield Street where there is a good group of good quality historic buildings with Burkitt House at its centre.

Chapel Street

Chapel Street connects the lower end of Market Hill with Bredfield Street. It was thinly populated in the 9th century with cottages in market gardens on the north side of the Street and the backs of the long gardens of Market Hill buildings. Today it is a quiet residential street with a significant amount of new housing built in the larger gardens. The older houses are built off the back edge of the footway and the more



Burkitt House, at the junction of Angel Lane and Chapel Street.

recent houses are built behind short front gardens with brick boundary walls.

On the south side of the Street there is an almost complete built up frontage. Here the south side of the street rises steeply and with the houses on the north side of the street forms a residential scale linear space. At its east end the street descends sharply and describes a quadrant. There are serial views up and down the street, best coming down, for the views of the rooftops of buildings in the Naverne Valley. The buildings on the outside of the curve provide a continuous focal point. There are views north from between **Nos. 20** and **22**, and along the partially hidden steps into Ship Meadow Walk which provides access to two timber-frame and weather boarded bungalows standing side by side in the back gardens of **42 & 44**. They are both charming relics of Wood-bridge's 20th century semi-rural past. Attractive detail



Beaumont Chapel , Chapel Street



Rising and curved streetscape in Chapel Street.

of No 42 includes external timber shutters and trellis porches.

In 1787 the **Beaumont Chapel** was built in Chapel Street as a Congregational chapel, and became a member of the Baptist Union in 1904. Now a dwelling, it is rendered and articulated with pointed Gothic windows with 'Y' tracery, and doors, typical for the time.

Nos. 2-4 has the appearance of a 17th or 18th century timber-framed farmhouse with a 19th century brick face. It has an attractive garden wall with a Gothic arched garden gate. Near by is **No 22** an elegant single pile plan red brick Victorian house, unlisted and worth preserving. **Nos. 3-9** are a group of Georgian Houses built in a group on the southern slope of the valley. Nos. 3 & 5 have hipped roofs, red brick walls and large small pane sash windows. No 7 and 9, built at road level, have Mansard roofs to better



Bungalows at the rear of 42a & 44 Chapel Street

accommodate the attic storey. The facade is made with 8 pane double hung sash widows and at ground floor level, the outer sashes of the pair have margin lights, a nice touch for a late Georgian facade, suggesting higher status rooms behind them.

Burkitt House is arguably of equal or higher architectural quality than the Red House in Cumberland Street. It is the eye stopper seen at the bottom of Angel Lane. There was a house on this site in 1710, though the facade facing into Chapel Street is more likely to be the same date of ca 1792 given in the English Heritage 'list description' for the stable. The facade is of wonderful elegant simplicity, and harmonious use of materials. It is set behind wrought iron railings on a dwarf brick wall. The flint and red brick wall to the right of the house looks older than the facade and is leaning enough to cause concern. There is an old Wisteria to left and a mature evergreen Magnolia to right.

Church Street

This was a commercial street, on the route between the Quays and the Market Hill. The frontage was comprehensively modernised in the 18th and 19th centuries with a mix of dwellings and shops. There is still a high proportion of shops, in retail and office use which enlivens the street and preserves original uses.

There have been a number of mews developments in recent years including Carmelite Place, Saville Court, Ancient House Mews and Carlow Mews.

The buildings and the spaces between the buildings combine with the slope and the curving roadway in Church Street to present a delightful sequence of views in every direction.

At the south end of Church Street is Cross Corner where the entry is framed by two storey buildings, The Cross to east and Prezzo to west.

There are good views looking south into Quay Street and looking north, uphill, where the curving facade of the street creates an illusion of closure. At the northern end of the street is the Abbey gateway and the churchyard gates, where a tall London Plane has taken root under the left hand gate pier. Here is an attractive view of another world beyond the gates.

Within Church Street the buildings form an almost continuous frontage, set on the back edge of a narrow footway forming a human scale linear space. The enclosure is punctuated by lanes and carriage entrances with enticing views through them into



The visual closure of rising street and curving facade in Church Street



Saville Court, Church Street

mews and yards. While post medieval jettied construction and proportion can be seen under 18th century and 19th century classical proportions, vertical proportion and rhythm predominate with tall sash windows, panelled doors with pedimented door cases and shop fronts.

No 7, Paget House and **No 22, St Withburga** display 16th century features, though none, on present understanding, can be relied on to be what they appear.

Generally the buildings have single pile plans and are aligned with their long axis parallel to the Street with the ranges behind at right angles to the street. Most of the buildings in the street are listed and have group value and contribute a rich ensemble of forms, detail, colour and texture in vernacular materials. However **Nos 15 and 19** are not listed though considered to make a positive contribution to the character of the conservation area because of their contribution to the continuation of the frontages, and the bold design of the timber-frame gables with their vertical proportion and continuation of visual rhythm and the appropriate use of materials in harmony with the adjoining Church Street facades.

Saville Court is entered through an elliptical carriage arch in **No 24**, and where out of sight within a courtyard, is a surprising three storey house with a segmental arched roof, built of steel, glass and cedar wood.

Turn Lane joins the south-west side of the Street, forming a narrow gap in the frontage, lined each side by two storey "old structures" in a scene which may



Nos 15-19 Church Street

have changed little in the last one hundred years. Opposite, hidden away and set back are the gates to Ancient House Mews and Carlow Mews. Ancient House Mews appears to have been substantially reconstructed in the late 20th century to provide office space. The timber-framed gable facing into the mews has exposed studwork with tension bracing and a beam with bratticing at first floor window sill level. The range inside resembles an old warehouse, with a timber-framed and weather boarded upper storey and a brick ground floor. The scale and spatial arrangement is most attractive. **Carlow Mews** is also of a comfortable scale and vernacular character.

Carmelite Place is entered through a high and wide carriage arch in **No 11**. The amalgam of new and old forms a new intimate courtyard space behind the main street frontage. **No 2** has a very fine early 18th century gault brick facade with red brick dressings, sash widows and a fine Doric door case facing into the yard.

Bakers Lane is a long narrow yard, enclosed each side by ancient buildings, of a similar fragile historic character to Turn Lane. There is a good view looking back towards Church Street from within Bakers Lane which seems to have altered little for 100 years. However it now leads to a new courtyard development off Turn Lane of an unsophisticated classical character.

New Street

The houses are ranged on the back edge of the footway with their long axis parallel with the street. The buildings are of a domestic scale, historic in character and built with vernacular materials. Many are quite plain, though as a group, with a continuous frontage stepping down following the steep contour of the hill and with a tight curve half way along the length of the street, they have a rare visual character in England, comparable in Suffolk only in Eye, Lavenham or Kersey.



Art Deco and Georgian detail in Church Street



Turn Lane at its junction with Church Street



Ancient House Mews, Church Street

However, with the other streets discussed here, the confined nature of the enclosure in the narrow streets is exceptional and leads to a series of spaces of complexity and variety.



Almshouses, New Street

Significant buildings in New Street are **The Bridewell**, a 16th century building, acquired in 1641 by the town authorities for use as a poor house. It has an attractive courtyard development at the rear and a good terrace to right dated 1908.

Towards the bottom of the Street are several late Victorian terraced cottages, built in scale and character with the area and, while architecturally plain, their preservation is essential for the maintenance of the continuous built up frontages and the complex spaces contained by the buildings.

On the same side of the street and further up is the **Bell and Steelyard Inn**, a well preserved timber frame inn with large antique scales hanging over the



New Street seen from the junction of Chapel Street with the Bell & Steelyard Public House on the right, an urban landscape to rival Lavenham or Kersey



The Old Mariner, New Street

street for weighing cargoes on route to and from the Market Place and quays. New Street is also served by the **Old Mariner Public House** and there was a further inn, the former the Cock and Pye Inn (**No 78**).

At the top of the street and around the corner in Market Hill is the **Bull Hotel**, whose proprietor in the mid-19th century was John Grout a horse dealer, who built **The Bull Ride**, a long brick and pantile range of stables and possibly an indoor school, situated oppo-



The Bull Ride (No 70), former stables associated with John Grout horse dealer and landlord of The Bull

site the rear wing of the Bull and now used as an antique warehouse.

Halfway down the hill are the gates of **Lanyard Place**, a residential development completed in 2010. It incorporates the red brick and plain tile buildings of New Street School, Woodbridge's County Primary School, built ca 1908, which, as the legends over the separate entrance porches indicate was, for Infants, Boys and Girls. The single storey building incorporated four parallel ranges with parapet gables with a fifth set at right angles. The school has been converted into the County Library and new dwellings occupy the playgrounds. The new built residential component of the development with two storeys and attics is designed in a vernacular style. Two rows of trees have been planted, including lime and false acacia.

The new library was made out of the former Edwardian primary school while new 3 storey and 2 ½ storey red brick flats occupy the former school playgrounds. The apartments are set behind a new brick and iron palisade and present a well considered facade towards the car park.



Former County Primary School converted into the new County Library & residential development



Infants entrance to former school, Lanyard Place



Lanyard Place

The layout of the apartments and townhouses has created interesting new spaces, some semi-private, and an important through-route from the Thoroughfare to New Street, which enlivens the place and integrates it into the townscape.



Lanyard Place

The townscape is maintained and enhanced by the continuous built up frontages of **Nos 11–35** and **Nos 6 to 38**, which enclose views on the curve of the street and across road junctions.

The unlisted buildings that contribute positively to the streetscape are **11-23**, **4- 8**, and **26- 32**..



Late Victorian terraced cottages in New Street



Nos 4-8, New Street



No 1 St John's Street

No 1 St John's Street, occupies a prominent position at the junction with New Street. It has a plan of more than a half circle on three storeys, which enhances the road junction and its gault brick walls and slate roof provide a gateway into the 19th century, gault brick, St John's Hill area.

Nos. 6 & 8 New Street share a ground floor entrance door. No 8 has three storeys, with its gable end to the street. It has polychrome brickwork and a slate roof. No 6 has a hipped slate roof over two storeys of gault brick. There are two first floor French case-ments with small balconies and wrought iron balustrades.

Theatre Street

All the buildings excepting Mussidan Place, The Fire Station and the public conveniences, are listed. Johnson's map of 1827 shows continuous built up frontage of cottages on both sides of Theatre Street.

What is left, is attractive and appropriate in scale and

materials. The enclosure and streetscape are diminished by the gaps left by 20th century developments including the **Fire Station** and the **public conveniences**. **The former theatre** (between **No.2** and the **Angel Inn**) was one of 12 theatres in East Anglian Towns designed and built by David Fisher for his 'Norfolk and Suffolk Company of Comedians' and opened in 1814. While only the shell of the theatre remains, it can be identified by its long shallow pitched pantiled roof and the curious covered passage leading down from the Street.



Entrance to Former Fisher Theatre, Theatre Street

Ironically only a short distance to west is an austere red brick building bearing the chilling legend of "Correction" which identifies the former Woodbridge prison, opened in 1804 becoming a police station in the mid 19th century and converted to 5 houses in the 1930s. Opposite is **Trickers Mill**, an altered early 19th century brick tower mill at the centre of **Mussidan Place**, a modern two storey, domestic scale



Former House of Correction, Theatre Street

sheltered housing development. The mill is nicely framed by the entrance from Theatre Street.

Across the Road is **No.11**, formerly a Free Grammar School between 1577 and 1607. Facing the road over a carriage entry are fragments of 16th century carving looking like four raised shop window heads



Looking west into Theatre Street



Bridewell Steps, Theatre Street

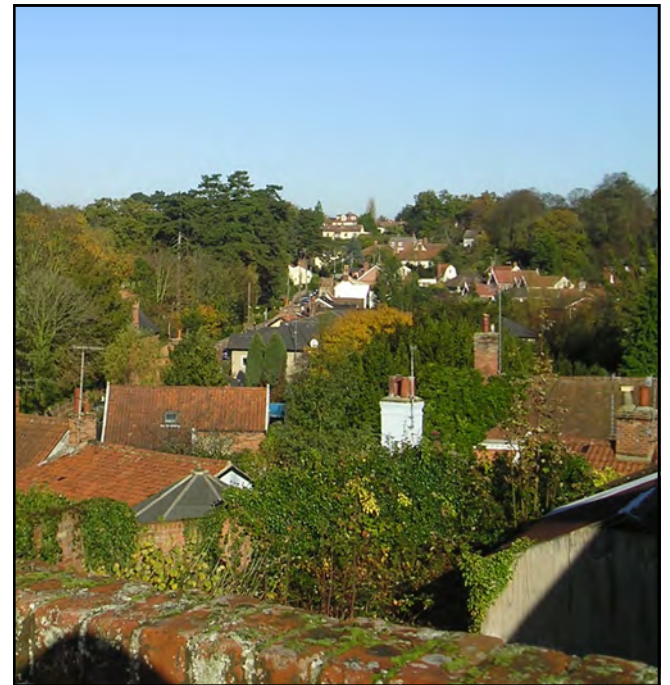
supported by a bressumer carved with an oak leaf pattern. To left is a column capital decorated with what looks like an angel in a sou'wester.



Tricker's Mill, Theatre Street



*11 Theatre Street.
A range of 16th century, timber-framed shop window heads under a jetty*



View from Theatre Street private car park to north

CHARACTER AREA 5 (Map page 96)

Mill Hills

Bredfield Street, North Hill, Pytches Road, Castle Street, Lockwood Close, Naverne Meadow, Sun Lane, Wilderness Lane, Fitzgerald Road, Willderness Way, Victoria Road, Mill Lane.

Past and Present

The area is comprised of the northern edge of the Victorian town on the north side of a dell formed by the Naverne Brook. Its northern extremity, North Hill, is close to the highest point in Woodbridge where there were four post mills between the top of Victoria Road and Castle Street. The last of the mills was standing in 1866 and now all that remains is the names given to Mill Hills where they stood and Mill Lane that lead towards them.

It was an area of market gardens and greenhouses called the Valley Gardens, that followed the course of the Naverne Brook. In the early 19th-century the Castle Brewery was built close to the Brook on the south side of Castle Street, at its junction with St John's Hill (then known as Mill Lane). The owners of the brewery may also have malted barley in a malting close by at the rear of 70 New Street.

The Castle was a three storey stucco building in a Jacobean style with battlements and turret, and together with the brewery and its tall brick chimney they would have been important landmarks. Demolished in 1962, their site is now public open space.

Castle Street, meanders along an ancient course, probably following the dry ground above the brook. It was built up on each side with terraces of cottages in



Pytches Lane looking south-east

the 19th-century, though many were demolished as part of post war clearances and improvements. 84-100 and 112 –134 are surviving examples of the terraces lost from both sides of the road.

In the late 19th-century, Mill Hill Road became Fitzgerald Road and Victoria Road and were developed with semi-detached and terraced housing.

Then also, Pytches Road was a rural road between Bredfield and Melton from which The Grange, and The Little Grange, (the home of Edward FitzGerald from 1866 until his death in 1883), obtained access.

The houses between Mill Lane and St Johns were demolished and redeveloped with three storey flats in the 1960's and the Valley Gardens were developed for housing in ca 1970.

Spaces and views

Three principal roads in the area, Pytches Road, Victoria Road and Castle Street, run along the contours

and converge on the Bredfield Street, north of North Hill. Wilderness Lane is the continuation of Sun Lane and is an unadopted track squeezed in between Victoria Road and the gardens of the houses in Pytches Road.

Highlands is a bosky track between Castle Street and Pytches Road, guarded at the half way point by a wrought iron gate. Beyond the gate are fine roof-scape views of Woodbridge and down the Rickety-Rockety Steps.



Rickety-Rockety Steps

The valley side slopes steeply from north-west to south-east and the dell slopes to south. All the roads run down hill and the houses step down with the slope. In Castle Street some gardens are made on terraces above the road level, retained by high brick walls and occasionally they are in what seem to be deep wells below the footway.



Castle Street looking west

There are attractive serial views up and down Pytches Road, and a view of the Council Offices from the lower end of the road. At the top of the Hill, a mature oak tree has been skilfully used to make a chicane to calm the traffic.

The boundary shrubberies, walls and fences of the fine detached houses in Pytches Road with their semi-rural character, form a strong line of demarcation between the historic town centre area and the later peripheral growth of the settlement.

There is a good view from the top of Victoria Road looking towards the Sutton shore.

Bredfield Street is enclosed to west by the brick boundary walls and rising ground of Woodbridge School and on the east by cottages set on the carriageway edge. On this side the demolition of terraces and replacement with detached houses has left some gaps though not sufficiently to erode the residential scale of the space and sense of enclosure.

There are good serial views up and down the road, and between buildings on the east side of the road. There are views, looking east of Mill Hills and to south of Market Hill and the Tower of St Mary's Church. One of the best views in Woodbridge is at the top of North Hill looking south towards Bredfield Street.

No 41, a two storey pantiled, painted brick and weather-boarded former Inn is an important element in the middle distance.



Looking South into Bredfield Street

The south end of Bredfield Street branches three ways, each with views to offer. The first of Bridewell Walk and its steps rising to Theatre Street; the sec-

ond down Chapel Street and the third of the rising and spiralling rows cottages in Angel Lane.

The combination of Castle Lane's dog leg plan and the strong sense of enclosure provided by the retaining walls on its northern side, together with variations in the street width, make a good sequence of linear spaces and enjoyable serial views. Also looking along the lane or transversely there are views of roofs and the backs of buildings in Theatre Street and Market Hill. St John's Church spire is present in many of the views along Castle Street.

Buildings and their contribution to the area



St. John's Church

Bredfield Street, North Hill

No 10 North Hill is a plain, early 19th century, red brick house with a symmetrical two storey facade, shallow pitched pantiled roof with end stacks and parapet gable, modern entrance door and fenestration within original openings.

No 10 has been substantially enlarged. The original; part has one and a half storeys, a black pantiled gambrel roof, and cement rendered and painted walls. The modern windows are in the original openings with segmental brick arches. It has a hipped slate roof extension to north and a flat roofed extension to east.

Tollgate Cottages in Bredfield Street, at the commencement of the Otley-Debenham-Eye turnpike, were demolished in 1933. **Tollgate Lodge, No 12** North Hill, a modern single storey, detached brick and gabled slate house lays claim to the site of the former toll cottages.

Cottages on the west side and south end of Bredfield Street were acquired and demolished and a strong brick red brick wall with gate piers capped by pyramidal shaped stones and wrought iron gates was built for most of the length of Bredfield Street in the late 1880s.



Woodbridge School's Victorian boundary wall in Bredfield Street

Within the wall is a well built two storey red brick building with gault brick quoins. The slate roof has a crested tile ridge and decorated bargeboard.

Nos 1,3,2 & 4 together with the boundaries on the east side of the road form a group around the south end of Bredfield Street. Nos 1-3 is the former Wagon & Horses Public House, No 2 (No 8 on OS map), has two storeys, red brick walls, two storeys and Flemish gable slate roof. It is dated 1836 and appears to relate to the Victorian School buildings across the road.



No 2 Bredfield Street (Renumbered - No 8 on OS) Map)

There is a good row of 18th century brick terraced houses (**19-27**), and **No 28**, with a good early 19th century shop front. **No 29**, formerly the Plough and Sail Inn has a three cell lobby entrance plan in the 17th century manner. There is a massive axial stack with diagonally set chimney shafts on a square base, a steep pitched plain tile roof and 19th century three light casements facing the road and cross casements with leaded lights to the rear.



Former Plough and Sail, Bredfield Street

Nos 31-35 is also a good early 19th-century brick and pantiled terrace. 35 and 34 are listed, though 31-33 make an equally important architectural contribution to the streetscape. **Nos. 39** and **38** are 19th century brick and pantiled cottages set back from the road and their timber picket fence. No 38 is spoilt by its coat of cement render and modern casement windows. **No 42** and **68** Castle Street are set across the bifurcation of the roads, and are important elements in the street in views from the north.

Pytches Road

The land between Pytches Road and Wilderness Lane contains a number of large 19th century houses in extensive wooded grounds. These houses and their grounds are best preserved when in single owner occupation. The gardens are populated by mature garden trees and enclosed with fences, walls and hedges. The gardens are important green spaces that contribute to the semi rural character of the area and provide desirable garden space commensurate with the status of the mansions they contain.



Pytches Road looking south towards Little Grange

No 2 is a mid-19th century single pile range with hipped slate roof built parallel with the road. Its facade and end chimney stacks are made with a riot of red and gault brick stripes. The windows, doorways and central gabled open porch have semi-circular arches arranged radially. It has large pane sash window with outer sashes with semi-circular heads.

No 3, Little Grange is half hidden behind its boundary fence. It is timber-framed, rendered and painted with gabled plain tile roofs. Within is a 17th century core though its present appearance owes much to the work of Edward FitzGerald who lived there between 1874 and 1883. The tall chimney shafts and the three light cross casements with leaded quarries looks delightfully Victorian. The north-west elevation, visible over the fence, contains a jumble of roofs suggesting piecemeal additions. There are modern timber casements and single storey extensions which are not of special interest.



Little Grange, Pytches Road, lived in by Edward FitzGerald

There is a substantial timber-framed and weather-boarded barn with a gabled plain tile roof within the grounds of Little Grange, which reinforces the boundary line and provides variety and interest in the area.

Hill House is a substantial modern two storey brick and hipped tile roof.

The Wilderness is an extensive early 20th century mansion built in a bright red brick with plain tile roofs and extensive outbuildings. The entrance faces west, with double parapet gables with ridge finials and towering diagonally set chimney shafts. Below is a canted bay and a square bay window. The house has timber large pane sash windows. The outbuildings are ranged along the road edge; they and their yard walls add interest and colour to the boundary along Pytches Road.

No 5 is a substantial neo-Georgian two storey house, built of red brick with gault brick quoins. It has a



The Wilderness, Pytches Road

hipped pantiled roof with axial chimneys with corbelled brick caps.

No 7 is a late 19th century square plan house on two storeys with hipped slate roofs and two canted bay windows. It has small pane sash windows with painted stone lintels carried on consoles.



Fir Cottage, Pytches Road

No 8a is set well back from the road in the centre of its garden and has two and a half storeys, built of gault brick with red brick floor bands and quoins. The slate roof is gabled on each elevation, (three facing south-east). There are casement windows and sash windows which have small panes and flat gauged brick lintels.

The garden of **No 9, Inn Field House** contains several mature garden trees that are important in views from the north and east.

Castle Street, Lockwood Close, Naverne Meadow

Castle Street's dog leg plan probably follows the line of dry ground on the edge of the Naverne Brook. Once a long linear space, enclosed by cottages on the back edge of the footway, the south side of the street has been cleared and repopulated with 20th-century neo-vernacular housing in the place of the valley gardens. To the west is **Lockwood close**, which began with three blocks of three storey maisonettes around an open court. Later development on the approach road is with two storey red brick, clay tile roofed houses in scale, mass and style with the adjoining historic buildings

The central part of the south side of Castle Street is occupied by Naverne Meadow laid out in a dog leg ending in a hammer head. Tired as the viewer may be of 20th century road engineers' geometry and standard estate housing, there is still much in the spatial interest formed by the two storey terraces around the highway geometry and the well tended gardens with flowering and fruiting shrubs to make the 'Meadows' an attractive place to live.



Layout and gardens in Naverne Meadows

Much of the architectural interest is on the north-east side of Castle Street. The sequence of buildings begins with **St John's Church**, and continues with **No 2, St John's House** a substantial 19th century house full of interest and perched in a steeply sloping garden. It has pantiled roofs and stucco walls, with charming corner turrets, doubtless a reference to the lost Castle Brewery. It looks good seen with St John's Church and forms a visual bridge between the flats and the buildings to north and east.



No 2 St John's House, Castle Street looking west

Nos 4 to 26 are mid 20th century blocks of flats.

They form a high visual wall on the north side of the Street, of positive value as a group with St John's Church also seen from the west.

No 78, Stellar House, possesses a good early 19th century facade that can be appreciated from Naverne Meadow. It is set back behind a wall and railings in line with the **Nos. 80 –94**, an early 19th century brick and slate terrace.



Stellar House, Castle Street

Nos 96 and 98 are rendered and painted, and with a high eaves parapet change the established order. **No 104** is set well back within a yard enclosed by a high, plain cement rendered wall. There may be an opportunity here to open up the space and provide a frontage with some continuity with its neighbours **Nos 102 and 106**.



Terraced walk, Castle Street



Gas Lamp, 112 Castle Street

Nos 108-110 occupy a prominent position on a high terrace set back from the road behind a garage courtyard. They are a modern rebuild on the site of a former school.

Nos 112-118 are built on top of a high brick terrace, enclosed by iron railings. The terrace marks the point where the street changes direction so that the wall is prominent in views up and down the street. The houses on the terrace were built of red brick with a slate roof in the early 19th century. There is a traditional gas lamp on a bracket on the south-east corner of No 112.

Nos 120-132 are substantial Victorian red brick terraced houses set back a short distance from the highway edge within front gardens enclosed by brick walls with iron gates and brick gate piers. They have sash windows with glazing bars, lintels carried on console brackets and part glazed entrance doors.

The remaining houses, **Nos 136-138** and **No 140** are



No's. 120—132, Castle Street

good detached early/mid 19th century houses, the former set back from the street and up hill, its gardens retained along the street by high red brick walls



138 Castle Street

of

a pleasant colour and texture. No 140 is set within a small garden and set back a short distance from the street behind a low brick wall. They are part of a group with **Nos 89, 87 and 85** Castle Street.

Sun Lane, Wilderness Lane Fitzgerald Road

Sun Lane is a confined and enclosed lane without footway, which begins in between builders workshops and merchants warehouses on each side of the road. It has a shallow serpentine plan with sufficient bends to maintain the walkers' curiosity. Looking back towards the Thoroughfare are the informal elevations of the backs of the buildings and looking forward is a group of four terraced red brick and rendered cottages, looking marooned in their present context. Beyond the cottages, curving to west is a high red brick garden wall with buttresses and a gateway.



15-27 Sun Lane Georgian Cottages

The end of Sun Lane is marked by **Nos. 15-27**, an exquisite terrace of 12 small cottages, stepped in pairs. Each pair has three windows and a central pair of entrance doors with semicircular tympana. The small pane sash windows are set flush in their openings and have segmental brick arches.

St John's Hill joins Sun Lane from the south, opposite Adams's Walk and the public hall. Adam's Walk runs north to Pyches Way between back gardens where it is shaded by garden trees and shrubs. North-west of Adams Walk is Fitzgerald Green, a grassy open space which provides a spacious setting for Sun Lodge and the Granary two neo-vernacular houses, that appear to have been modelled on the 17th century timber-framed farm house and a late 20th century barn conversion.

Wilderness Lane is an unmade up road, winding slightly up hill and providing access to the rear of Post War and later, housing. Its northern side is



Fitzgerald Green

bounded by the hedges and fences of the Gardens in Pyches Road, giving it a confined and rural character.

Victoria Road

Highlands (formerly High House) is set across the vista seen between its gate posts at the north-west end of Victoria Road.

Most of the architectural interest is on the north-east side of the road, where the first houses were built ca 1877 north of Mill Lane. These houses are good quality detached and semidetached houses, built in polychrome brick with pantiled gabled roofs with end stacks. The facades are symmetrical with large pane sash windows and panelled entrance doors with semi-circular fanlights. The houses are built within small front gardens enclosed by low brick walls on the back edge of the footway. There is a pleasing uniformity of scale, proportion, detail and materials in the Victorian houses in the Street.



Victoria Road



Hill House, Victoria Road

CHARACTER AREA 6 (Map page 97)

Quay Side

Lime Kiln Quay, (north) Quay Side (south)

Brook Street, Crown Place, Doric Place, Quay Street, Tide Mill Way, Ferry Quay

The Quay Side incorporates the river frontage and area linking this to the town centre. It includes Brook Street, Crown Place, Doric Place, Jacobs Way, Quay Street and Tide Mill Quay. The riverside is characterised by long and open views with mud, water and boat sheds/yards. Inland of the relief road and railway this assumes a residential character including former maltings and artisan housing.

Character area 6 is considered in two parts. First, the northern section which includes the area around Lime Kiln Quay between the mean high water line and Quay Side.

Second is the southern part which includes the historic water front and an area of maltings, granaries and artisan housing associated with the quays and wharfs.

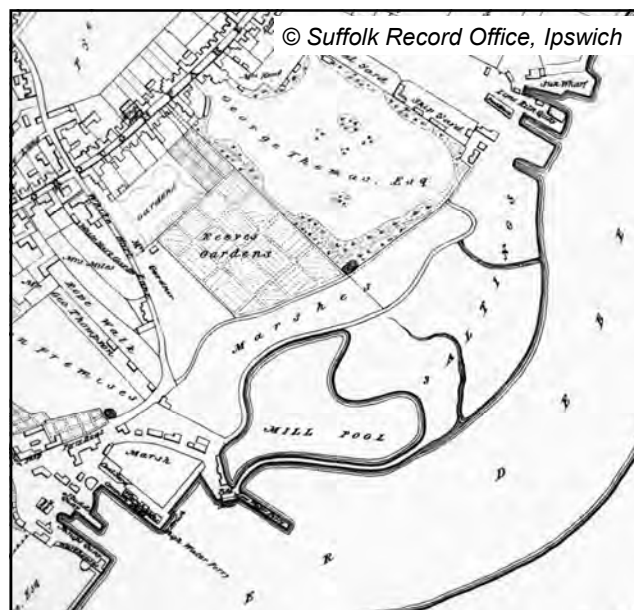
Past and present

The maritime economy of medieval Woodbridge had two centres. In the north there was Sun Wharf and Lime Kiln Quay, and to south, the Tide Mill and its Quay, and the basin formed by the Common Quay (Bass's Dock), Studd's Quay and Jessup's Quay.

In the 19th century, Lime Kiln Quay and its timber and ship yards was wide and long, stretching from the river to the Yarmouth Road (Melton Hill). Its rail sid-

ing branched from Stone Cottage and ran along the western boundary of the cottages and the weather boarded barn. The northern side of the quay contained a maltings abutting Sun Wharf.

In the south, the disposition of boundaries and the grain of the area is determined by the boundaries of former medieval plots running back from Cumberland Street, the Thoroughfare and Melton Hill (formerly Yarmouth Road). Also by the line of the late medieval waterfront; the enclosure of saltings and the construction of the quays and wharfs and the roads leading to them. The orientation of the jetties, quays and warehouses is at right angles to the line of the waterfront. This pattern was bisected and fragmented by the rail line, exacerbated by the Station Road- Quay Side Relief Road.



Extract of Isaac Johnson's Map of 1827

The curved line of the original waterfront follows Quay Side where former inns and houses identify its position. The waterfront has been moved outward by successive campaigns of infilling, and is now between 90m and 150m further out into the river.

The quays around the Common Quay formed a rectangular basin with a half-'H' plan, open to the river on its seaward side.

Quay Street via Church Street and Brook Street via New Street were the principal routes between the central quays and the Market Place. Maritime activities seem generally to have been confined to the quay area and the warehouses on the quay side. Johnson's 1827 plan show pleasure grounds or market gardens between Cumberland Street and Station Road and Quay Street and the Thoroughfare and rope making in Rope Walk at the east end of Quay Side, (now Doric Place).

The arrival of the railway in 1859 imposed a visual and physical barrier between the town and the water front. The station building and a goods depot formed the south side of the station yard, on the north side of the line at the south end of Quay Street. Its economic impact caused the decline of maritime freight and redundancy of the quays. In 1870 Jessup's Quay was removed and replaced with a promenade and a sandy beach.

The railway also invigorated local industries, resulting in the construction of the industrial maltings, and granaries in Quay Street and Crown Place, across quay side from the station. The gas works has been demolished and replaced by Quayside Place, a residential development on Quay Side north of Tide Mill



'Messing about in boats' on Ferry Quay

Way. Robertsons Boat Builders were established at Lime Kiln Quay in 1887, Whisstocks established on Tide Mill Quay in 1927 and Eversons Boat Yard on the River Wall. As they prospered, they built large utilitarian buildings on the quay with slipways into the water.

The old earth river walls, timber revetments and brick banks of the quays and wharfs, have been replaced by sheet piles and concrete capping, and the height of the river wall raised significantly to provide for flood protection in the late 20th century.

The distinctiveness of the quay area is due to the river related uses carried out there, including industrial marine premises, with wide slipways and industrial scale buildings; sailing clubs, with moored yachts, club houses and dinghy parks, recreation and tourist attractions including boat trips, riverside walks, museums restaurants and cafes.

Tide Mill Quay still provides access to the water while Ferry Quay is full of diverse brightly coloured boats,



Offices, Workshops and chandlers on Bass's Dock

some used for living in for at least part of the year. There are offices in the old warehouse on Bass's Dock and larger offices in Tidemill Way. Also boat repairs, boat sales, an art gallery, a cafe and the Tide Mill Museum. The Tide Mill grinds grain for exhibition purposes and the Tide Mill Granary contains flats above the ground floor workshop and cafe. (See below)

The town beach was constructed in 1870 out of Jes-sup's Quay and concerts and other events were held there. The caravan cafe near Bass's Dock is well established and popular. Boat trips run from the Quay.

Views and Spaces

The **northern character area** is formed by two spaces, the roughly rectilinear space of Lime Kiln Quay, enclosed by the former maltings building to north, and the boatyard buildings to south. The space is open to the estuary to the east and contains the former quay, its outline starkly reinforced and



Tourist attractions; the Tide Mill & Granary on Tidemill Quay



Moored boats in Ferry Quay

raised by the sheet piles and caps of the coastal protection works.

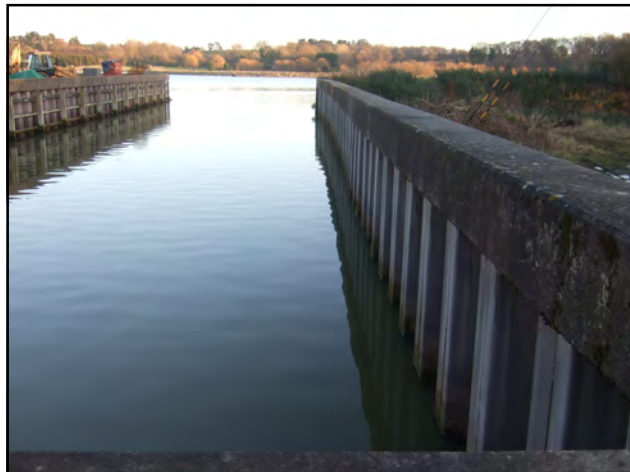
Leading south from the mid point of the quay is a narrow, unmade up lane, contained on the east side by a terrace of Victorian brick cottages and the railway crossing keeper's house. The seaward side of

the lane is visually contained by tall boat yard buildings.

The view through from the level crossing, looking east between the surviving buildings, gives some impression of the large scale of the original yard, and from where there is a view of the estuary and the opposite shore.

Southern character area : Views

- There are views from the top of Crown Place,



Lime Kiln Quay

looking west of the rooftops of Quay Side and the woodland across the estuary.

- From Crown Place of the former Crown Maltings seen across the churchyard and its old enclosing wall.
- Views of the Tide Mill and Granary which provide the focal point for many views from the sea wall. They project into the estuary and make a visual

barrier looking up or down stream from the Quays.

- Views looking south from Cross Corner across the quays, the estuary and the south bank.



View of Crown Maltings across the churchyard of the United Reformed Church



View through the tops of reeds from the river wall to the station

- View looking north up Church Street from Cross Corner and a good view looking east into Crown Place. from Quay Street.
- Views through the tops of reeds and yacht masts, over an area of marsh and a strip of land, south of the station from the Cruising Clubhouse to the promenade, and the river wall to the railway.
- Looking from Tidemill Quay south down-stream. Looking upstream from Tidemill Quay the view is dominated by the boat park.
- Looking from the river wall across the river to the Sutton bank, rising steeply to form a boundary to the estuary space and a back drop to the river.
- Serial views along Quay Side from the south end of Brook Street to Station Road.
- Views looking south from Cross Corner across the quays, the estuary and the south bank. Also from Cross Corner looking north up Church Street.



Quay Side; Serpentine linear space

Spaces

The spaces between present day buildings in Quay Side are derived from the layout of the former wharfs, quays, jetties and slip ways. Although incomplete, the visual enclosure of the linear space in Quay Side and Station Road is provided by 2 and 3 storey buildings set on the back of the footway and on the outside of the curve in the road. Quay Side becomes Station Road at the junction with Quay Street, and continues a serpentine course uphill to the west.



(Above): Modern steel clad buildings line the north-east side of Tidemill Way

(Below): The Tidemill & Granary projecting out into the estuary and surrounded by water or mud flats



Quay Side and Station Road mark the line of the former waterfront and contribute a pivotal space to the character area. Along their course they are joined by roads and paths leading north to the town centre and to south to the quays and riverside walk. From the south side of Quay Side, Tidemill Way connects at an oblique angle leading to the Tidemill Quay. The west end of Tidemill Way belongs to the working waterfront and commences with a courtyard of red brick lock up garages, and a railway wilderness, a negative feature which could be improved. On the east side of the rail line is the back of the largest of 'Whisstocks' former boatyard buildings. On the east side of the sheds is the large former boat building yard, surrounded by tall gabled, battleship grey, steel sheds with high 'hangar' doors, and a large concrete hard standing, walled off from the water by the brick flood barrier.

East of the railway line, modern, steel clad, 1 and 2 storey buildings line the north-east side of Tide Mill Way, in line with the Granary and forming the north-east side of the visual space of the above hard standing.

Tide Mill Quay appears like a small isthmus with the Tide Mill standing with the Granary in visual isolation on the south-east side of the Quay with the Mill



Battleship grey boatyard buildings

Pond, a large oval basin beyond. Behind the Tide Mill is a large boat park which intrudes into the setting of the Mill.

Tidemill Quay and Whisstocks occupy two sides of the quay, at right angles, and are part of the edge of the wide open space of the estuary. Tidemill Quay projects out into the estuary, surrounded by a wide open space of water or mud flats, visually enclosed by the distant banks of the river estuary, the flood walls and concrete jetties of the Woodbridge Quays.

The way to Ferry Quay is a loosely defined visual linear space leading over the rail crossing from the



Space between Quay Side and Ferry Quay

south side of Quay Side. At its northern end, the space is enclosed by the Riverside Theatre to west and the Old Stables to north.. There is a good view of the former Boat Inn in Quay Side looking north; and an interesting view of an old Nissen hut in the yard between Bass's Dock and Whisstocks.



Ferry Quay

Across the rail line is Ferry Quay, an irregular rectangular space, open to the estuary to the east and defined by the quay side and the railway line bridges to west and the offices and workshops of Basses Quay to north-east.

North of the railway, the buildings on the west side of Quay Side define the western boundary of an important though visually indifferent space containing the Riverside Theatre and the Rail Station. The space is contained to north by the houses on the north side of Quay Side, to south by the station and its platforms, to east by the Riverside Cinema and to west by the former goods shed. This space is an important local activity node with Woodbridge Rail Station, the Taxi Office, access to the water front, extensive car parking, the Woodbridge Tourist Information Centre, the Riverside Theatre, cafe and ice cream booth, the Station Cafe and the Anchor Public House and Restaurant situated across the road. The space is broken up by hedges and picket fencing with several new



Station Forecourt

specimen trees designed to mitigate the impact of the parked cars.

Crown Place contains the churchyard of the former congregational chapel. It is a fine space with old grave stones, yew trees enclosed by a low wall in a grassy setting. Between Crown Place and Doric Place is a large garden paddock which with the domestic scale spaces of the car parks and gardens in Crown Place and Doric Place contribute to the attractive confined semi-rural character in the character area north of Quay Side.



Churchyard of the United Reformed Church, Quay Street

Buildings

Scale: There is a significant change in scale between the narrow winding streets in the town centre and the long vistas and wide open space of the quay side where the larger industrial buildings appear in context with the scale and functional working character of the riverside.

North character area buildings

Lime Kiln Quay

At the time of survey a development within Lime Kiln Quay was in progress. The location and scale of the new build on the northern edge of the Quay appears to consolidate the shape of the Quay with an architectural element consistent with the industrial character of the site. This is in spite of the appearance of the flood barrier, built approximately 1.0 m above ground level, and surrounding each inlet and the dock, which is visually intrusive and appears to render the dock inaccessible.

On the north side of the wharf is a fragment of the **former maltings**, built of red brick, with a slate roof and with a ground floor storey partially sunk into the ground to keep the chitted barley cool.

Around the corner on the river path is a terrace of 4 brick cottages with gabled tiled roofs and a rear continuous lean-to range. The brick corbelled eaves of the cottages suggest a late 18th century date.

South of the cottages is **Stone Cottage**, an attractive 19th century crossing keepers cottage, built with a 'T' shaped plan of one storey. It has a gabled slate roof, gault brick chimney stacks and decorative painted barge boards. The walls are of flint and brick, and it has lead latticed windows.

A branch from the rail line ran from Stone Cottage onto the quay along the back gardens of the cottages.

Robertson's yard contains a large red painted steel shed, and some smaller boarded structures which combine with the 20th century timber clad **Cedar**



New house next to the flood barrier on Lime Kiln dock

House and the moored boats on the adjoining long wooden jetty to contribute to the character and setting of the conservation area.



No 3 Lime Kiln Quay Stepped Gables



Stone Cottage, Lime Kiln Quay

South Character Area Buildings

Brook Street

In 1827 Brook Street was known as White Hart Lane and ran between Quay Side and New Street. It contained a long terrace of artisan cottages. Most of the cottages are on the east side of the street and all are terraced and on the east side are set back from the footway behind small gardens with garden walls or hedges. The gardens at the south end of the terrace are deeper where the road curves slightly.

Except for **No 17**, built before 1827, all the houses were built between 1827 and 1838, in red or gault

brick with red and, black pantiled or slate roofs. On the east side three sets of terraces are recognisable, **Nos. 8-14** and **36-42** are in red brick, with casement windows and semicircular headed entrance doors.

Nos 22-32 are built of gault brick with small pane sash windows. The junction of Brook Street with Quay Side is marked by three storey houses. Except for **The Old Warehouse** and **7 & 9** all are listed. grade II.



Brook Street looking south

Doric Place

Discovering this lane is ample reward for a persistent explorer. The approach from the Thoroughfare is between Nos. **14** and **16** and appears to be into a small blind alley, enclosed by two storey rendered and painted houses. However further exploration discovers a picturesque and intimate series of spaces leading eventually to Quay Side. Proceeding south the lane continues with the patched concrete path surface giving way to gravel and the walls of the enclosing buildings changing to brick. **No 2** is an attractive long two storey 19th century facade concealing 16th and 17th cottages. It is articulated by sash windows with keyed stone wedge lintels and towards the southern end a red brick and gault brick porch. Before moving on from outside **No 2**, an early 19th century wrought iron south facing trellis balcony is visible over the roof of **No 1**.

Past **No 2**, the alley opens out with views into gardens east and west. The lane turns two sharp corners with **No 3 -5** on the north side looking south between the corners. The west side of the lane contains gardens, which make a vital contribution to the character of the space and the amenity of the houses within it.

Nos. 3-5 are built of warm red brick with pantiled roofs and painted timber joinery. they make a picturesque group with 6 gables facing south. **No 5** is unusual and has architectural interest, with a gable wall unevenly divided vertically into two planes, a crow stepped parapet and gable finials. The vertically proportioned facade is continuous between No. 3 and No. 5

From the south end of the lane the view is bosky and mysterious. Here are six houses on a narrow strip of land, their gardens on land identified in 1827 as



3-5 Doric Place

‘Rope Walk’. The basic house unit was built of red brick with a hipped slate roof. It is long and narrow and orientated along the lane. The houses are two storeys high, one bay wide and three bays long, with a door and porch canopy in the central bay. The windows are small pane sashes. **No 11** is on the corner with Quay Side. It has been extended by one bay to the north and has been slop dashed and rendered. The Victorian houses are the least altered. **No 6** has sash windows with margin lights, a pretty lattice porch canopy and a fine conservatory. **No 7, May Tree House**, is built of red brick with gault brick dressings, and has an elegant facade with large pane sash widows and a central 6 panel door in a brick door surround. The boundary wall south of No 7 is made with large curved bricks, possibly kiln liners. There is a secluded paddock at the north end of the lane between Doric Place and Crown Place which contributes to the sylvan character of the lane.



Looking North-west into Doric Place



'Escaped ' Seckford Finial in Doric Place

Crown Place

Crown Place was developed on land belonging to the Crown Inn some time after 1827. It runs round the four sides of the block of land that contains the former **Central Maltings** which occupied its northern half. The northern side of Crown Place is comparatively wide and connects at its north- west corner with Quay Street. There are fenced car parks and garden land on its north side and the end walls of the maltings on its south side. On its east side, Crown Place runs down hill, with a good view of the flank wall maltings on its west side and a fine view of the Tide Mill Granary and the opposite bank of the estuary. Half way down is the former **Roman Catholic Church** and **Nos. 20-26**, a good Victorian terrace of four gault brick and slate houses with regularly spaced small pane sash windows. On the corner of Crown Place, east and south is a detached house of similar date and materials that provides a focal point on the south-east corner of Crown Place.

Beyond the maltings and set back behind small front gardens are four attractive terraced Victorian cottages, with pantiled roofs, colour washed brick walls and small pane sash windows.



Crown Place looking south east



Former Crown Maltings now Central Maltings, a residential conversion of former floor maltings

The maltings were traditional floor maltings, arranged in three separate ranges and joined at their northern end. Because of the slope and the malting process, the ground floor of the maltings were partially sunk in the ground and despite their size they are of a com-



Terraced Victorian Cottages , Nos 2-8 Crown Place

fortable human scale and in harmony with the surrounding buildings in the conservation area. The two western ranges are pantiled and gabled and the eastern range is slated and hipped. The central range has been substantially shortened and attic storeys and dormers or roof lights have been inserted in the roof space. The windows of the maltings are regularly spaced and have been augmented for domestic use. The windows are set back in deep openings with segmental brick arched openings compatible with the thickness of the walls and their industrial origins. A fading advertisement on the west wall of the maltings prominent in views across the church yard has survived the alterations.

Quay Street

Quay Street runs in a straight line up hill from Quay Side to Cross Corner. It was the main access route from the quays and the station into the centre of the town. Commercial usage predominated over residential use, reflected in the scale of many of the buildings.

The road is straight though the building line changes, giving variety to the street space and making focal points within its southern half. Here it is enclosed by two storey buildings set on the back edge of the footway or set back behind a small garden or yard.

Most of the east side of the street is occupied by three long ranges as follows- 1.) **The guest wing of the Crown**, two storeys, rendered and painted with small pain sash windows. 2.) **The Crown Assembly Rooms**, formerly a maltings with a kiln under a pyramidal roof at its south end. A rendered and painted attic storey has been added to the red brick ground



Quay Street looking north from Quay Side

floor storey. It is a long disused and vacant building that makes a significant streetscene contribution and needs a beneficial new use before long to secure its future. 3.) The former congregational church, now **The United Reformed Church**, dated 1805 with austere 2 storey elevations of red brick under a hipped slate roof with lead lattice, cross casement windows.

Towards the bottom of the street are **No 8** and **10**, a two storey pair of Victorian gault brick cottages set



Crown Assembly Room, and United Reformed Church Quay Street looking north

back from the street edge behind small front gardens. Over the road is the rear wing of **The Anchor Inn**, probably built in the 16th century and also set back within a small garden enclosed to east by attractive iron railings. Around the corner in Station Road the sitting out space is always busy.

The west side is indifferent down to No 3, which has the appearance of a timber-framed two storey three



16th century rear wing of the Anchor Inn in Quay Street



Sitting out space in Station Road at the bottom of Quay Street

cell lobby entrance plan house. It is set sideways on to the road with a yard on its south side. No 5, The old Custom House is set back from the footway behind a privet hedge and a small garden. Nos. 11 to



The Old Custom House, Quay Street

17 are painted in pretty pastel colours which disguises the authentic late Georgian character of the terrace. Under the paint will be mellow red brick with entrance doors with semi-circular arched tympana similar to cottages in Brook Street and Seckford



Pretty pastel colours of 11-17 Quay Street

Street.

At its southern end the entrance to the street is framed to left by No 1 Station Road by the curved frontage of the Victorian Anchor Public House (formerly The Station Hotel) and to right in Quay Side, the 16th-century former Ship Inn. Quay Side follows a serpentine course

There are good views looking south from Cross Corner across the quays, the estuary and the south bank. There is another good view looking north up Church Street and an attractive view looking east into Crown Place.

Quay Side/Station Road

The buildings in Quay Side are associated with the commercial activities on the quay and mark the line of the medieval waterfront and the entrance to the Quay. They make an important architectural focal group of late medieval timber-framed building; includ-



Important architectural focal group in Quay Side



Georgian terraced houses in Station Road

ing The Old Ship Inn, the Anchor and Nos 3-7 Station Road, a row of 18th century timber-framed buildings with a Victorian brick facade.

Tide Mill Way.

The predominant material for sea walls, footpath and quay and boatyard apron surfaces is grey concrete. The industrial buildings are generally clad in painted profiled steel sheet.

No 1 is on the corner of Tide Mill Way and Quay Side. The house has a steep pitched plain tile roof and rendered and painted walls. From outside it appears to be a 17th century, three cell house. Nos. 5-7 are 2 storey with red brick walls and a hipped roof. Suffolk Sails, has 2 storeys, is flat roofed and steel clad. No 15, is single storey with a pitched roof containing the art gallery.

In the corner of the boatbuilding yard, close to the waters edge is a modest 2 storey corrugated steel clad workshop, which contributes to the interesting



Quay Side looking west across the rail line towards the gable end of No 1 from Ferry Quay

composition of the boatyard buildings and their relationship to the adjoining listed buildings and the visual attraction of the scene around the Tide Mill.

There was a tide mill in Woodbridge in the 12th century when Baldwin de Ufford granted tithes from the mill to the Austin Canons of Woodbridge Priory.



'Modest' 2 storey boat building works south of, Tidemill Quay



Tide Mill & Tide Mill Granary on Tidemill Quay

The present structures, possibly incorporating older material, were built in the 18th century. The Granary and Tide Mill, relate to each other, to the adjoining industrial buildings and their surroundings in a form of architectural counterpoint. The Mill and Granary



Ferry Quay

are each 4 ½ storeys, and clad in painted weather-board and black glazed pantiles, the eighteenth-century version of corrugated steel. The 20th century buildings, despite their size, remain in scale, mass and height with the Tide Mill and Granary .

The Woodbridge Haven was the body of water joining all the quays by The Station. The set back in the north-west wall of the quay indicates the location of the two other former quays. (See Isaac Johnson's map of 1827 p. 49)

Within the dock space are brightly coloured house boats of varied sorts, cruisers and yachts with masts and rigging appearing to be stuck fast in the brown glutinous mud. On the north-west side of the quay is the 'caravan cafe' on the Ferry Quay hard. Clearly of no architectural merit it has a nostalgic attraction for visitors. The backdrop to the space is the 'Art Deco' Dutch gable of the Riverside Theatre and the adjoining pyramidal slate maltings kiln type roof with the



The backdrop to Ferry Quay, the Riverside Theatre and former maltings kiln



Promenade, 'beach' and shelter

Victorian iron girder foot bridge, spanning the railway line on slender legs close by. The north east side is formed by the early 19th century, two storey red brick former warehouse buildings of Bass's Dock. The south-western side is enclosed by the Town Beach and riverside walk.

At the north end of the quay is the strong silhouette of a boatyard crane and at the south end of the beach is a promenade shelter.

The parking area in front of the station is enclosed by buildings which form a group.

The Station and railway platform enclose the south side. The station was built in 1859 and is of its type with hipped slate roofs with deep bracketed eaves, gault brick walls with brick dressings and windows with semi-circular lintels and heads.

There is a single storey, flat-roofed, painted timber faced range within the angle of the two storey wings. The station is much reduced having lost lines and track side ranges. At the east end of the station build-



Woodbridge Station

ing is a double wrought iron foot bridge using lattice girder construction crossing the line at the east end of the station some of which may have been built with the Victorian station. The upside platform has been improved with large glazed areas permitting views of the marshes and boat yard to south. On the west side of the forecourt is a former goods shed, carefully adapted to accommodate shops and offices, in the same Victorian style as the station.



Former Goods Shed, now shops and offices



Riverside Theatre

On the east side of the forecourt is the Riverside Theatre which opened in 1915. The exterior is large and plain with rendered and painted walls and a fibrous cement sheet roof. It has incorporated a fragment of a 19th century range on its east side, including an element with a slate kiln type roof. The building has been extended to north with an acrylic clad restaurant.



Station Footbridge—A key feature

CHARACTER AREA 7 (Map page 98)

St John's Hill

Past and present

In 1827 the St John's area was an area of open fields called 'Pyes Close'. The Castle Brewery was situated on the corner of St John's Hill (then Castle Hill) and Castle Street. It was demolished in ca 1962 and its site is public open space south of St John's Church. There was a maltings in Sun Lane where the builders merchants are now.

The area is an example of Victorian town planning, with residential streets laid out on a grid plan in marked contrast to the 'organic' street pattern of the adjoining medieval streets.

The plan was substantially established by the time that the Ordnance Survey map of 1875 had been drawn, St John's Church had been completed (1839-1846) and St John's Street, Little St John's Street,

and St John's Terrace had been built. During this period in 1850 the Woodbridge Literary and Mechanics Institute built a library and lecture hall in St John's Street which was converted into a church for Roman Catholics in 1929. St John's Parsonage was built in 1853 on Vicarage Hill and the Wesleyan Methodist Chapel was built in St John's Street in 1871.

The grey gault brick terraced houses were built outward from the town centre, along the new roads at a time when the stone coloured Suffolk white brick was fashionable. There is a uniformity of brick colour which distinguishes the area as one of 19th-century development.

The first terrace in the area was built in the early 19th century in Sun Lane. This was followed by St John's Terrace, built in the mid 19th century and before 1887. The terraces in Beaconsfield Road and St John's Hill were built in 1890 and Gladstone Road in 1892.

On the 12th August 1915, 28 bombs were dropped on Woodbridge by German Zeppelins. No 1 and No2 St John's Hill were partly destroyed with the loss of 6 lives.

Spaces and Views

The Mill Hill ridge descends through the area, so that the ground falls to south through to north-east providing attractive roofscape views south from St John's Churchyard gate, from St John's Terrace both ways; and south from St John's Hill. Also looking south-west in St John's Street and Beaconsfield Road; and south down Gladstone Road. The streets are straight, enclosed by terraced housing with continuous frontages built along the back edge of the footway. They form tight linear spaces in Beaconsfield Road, and St John's Hill. In contrast, St John's Hill and St John's Street are wide and the space feels more generous. Where there are straight streets, there are long views along their length and beyond.



View to South of St John's Hill



Evidence of bomb damage in No. 2 St John's Hill



View of St John's Street looking North

High red brick walls are a significant feature in the area, for example, those both sides at the top of St John's Hill.

Also narrow alleyways are an enjoyable contrast, for example In St John's Street between Nos. 7 and 9 or Nos. 26 and 28.

St John's Church stands within a wide rectangular space enclosed by terraced houses to north, east and west. It is visually dominant seen from within the churchyard. From a distance its tower and spire are



Church within churchyard space

an important landmark visible from many locations within Woodbridge and from across the estuary on the Sutton shore.

The grass covered churchyard around the church is populated by yews, fir trees shrubs and simple headstones. The churchyard is retained by a low gault brick wall built against the edge of the encircling road.

The churchyard slopes from north to south, and there are attractive views across the space, with St John's Terrace providing a fine background looking north, and Houses in St John's Hill making a fine background looking east. Looking south is a view of the New Street roofscape.



Terraced Houses in Sun Lane and roof-scape in St John's

Other significant green spaces are in the Vicarage garden (24-26 St John's Hill) and the small park and playground at the east end of Castle Street once the site of The Castle Inn and its brewery.

Buildings

There is an attractive early C19th red brick terrace in Sun Lane, with 'Woodbridge' semi-circular tympanums over the entrance doors; St John's Terrace is a good example of a mid C19th terrace. **Nos 1 & 2**, and **11-14** faced in a dark red brick. The remainder, **Nos 3-10** and **16 & 17** are gault brick and have slate

roofs and axial chimney stacks. Windows have 6 pane sashes with cornice lintels carried on console brackets. Each house has a 6 panel part glazed entrance door. Nos 3-14 are set back behind small forecourts contained by low garden walls.

No 19, The Old Convent is set back and hidden along a drive from St John's Terrace. It has three storeys, hipped tile roof and sash windows with fine glazing bars set in its rendered and painted facade.

There is a fine group of late C19th terraced houses in Beaconsfield Road, (**Albany Villas**, dated 1890) and St John's Hill. They are built of dark red brick with gault brick lacing courses and gabled pantiled roofs with decorated barge boards and tall chimney stacks. Large pane double hung sashes are arranged in pairs with segmental gault brick arches under segmental arched hood moulds. The entrance doors are part glazed and placed within brick door cases under triangular brick pediments.



Albany Villas, St John's Hill

Each house has a small front garden behind a low brick wall and cast iron railings on the back edge of the footway. The frontages in St John's Hill have pretty gables facing the road, attractively repeated as they run down hill.

St John's Street and St John's Hill contain elegant classical gault brick houses with built up frontages. At the lower end of St John's Street and St John's Hill, they are three storied reducing to two storeys for the majority of the buildings in the upper end of the Streets. The houses have gabled slate roofs with axial gault brick ridge stacks. They have 6 pane sash windows with flat gauged brick arches in facades of classical proportions. 6 panel doors with fanlights open onto the pavement. **No 10** is one of the more imposing houses on the south side of the Street. It has parapet eaves and a dentil cornice and a 3 window facade with a central entrance door and semi-circular fanlight. **No 24** has a good doorcase with



St Thomas' Roman Catholic Church

cornice supported on consoles. **No 26** has a surprising stepped parapet gable. **No 14-22** St John's Hill is an attractive two storey gault brick terrace with sash windows under a hipped slate roof.

On the opposite of the road is **The Catholic Church, manse** and adjoining buildings, **Nos 9 to 21** St John's Street form a group. The church was fashioned out of the Woodbridge Literary and Mechanics Institute designed by William Pattison and built in 1850. The facade facing the street rises above three storeys to a roof parapet with an Italianate character, imparted by the trio of semi-circular arched windows, the wide cornice, and its consoles and brackets. The parapet continues over the Manse which has a pair of two storey canted bay windows, the whole in marked contrast to the restrained domestic classicism of **Nos 15-21** adjoining and the other houses in the Street. The triple windows of the Methodist Church on the north end corner of St John's Street, reflect the design of the facade of the Catholic Church. The church was built as a Wesleyan Chapel in 1881 to the design of Cattermole and Eade. It is positioned to take advantage of its corner site, and is a striking eye stopper seen from the junction of St John's Road with the Thoroughfare.

St John's Church was designed by John M Clark with the assistance of his friend and local builder Alfred Lockwood. The church has a wide nave and small chancel. It is built of gault brick with a slate roof and limestone dressings. Plain tiles with lead hips were used to cover the chancel roof. The elevations are divided into 5 bays by shallow stepped buttresses and contain triple lancet windows, based on the early



St John's Church

Gothic style. Label stops and column capitals are careful reproductions of the medieval detail. The stone spire was removed from the church tower in May 1976 for structural reasons and replaced with a shorter prefabricated spire on 13th December 2002. The 1988 alterations at the west end of the church, to provide an entrance lobby and facilities, have fitted seamlessly into the exterior appearance of the building.

CHARACTER AREA 8 (Map page 99)

Seckford Street

Past and Present

The street is medieval in its origins, running west from the south side of Market Hill and then south-west, up Drybridge Hill towards Seckford Hall and Bealings. It was within the Manor lands of Woodbridge late Priory, and was chosen by Thomas Seckford as the site for Seckford's Almshouses. The original almshouses were comprised of a ground floor and an attic storey. The range contained seven dwellings, six housing two inmates in each and the seventh accommodating the warden. He also made provision for the employment and shelter of three poor widows to act as nurses for the sick and infirm almsmen. It seems that it was not until 1748 that a dwelling was provided for them. The Almshouses were situated opposite Fen Meadow, bequeathed, in perpetuity to the people of Woodbridge by Thomas Seckford.

Seckford endowed his almshouses with land in Clerkenwell and that, by the nineteenth century, the accrued wealth from this land was sufficient to double the number of almspeople. To this end the Seckford Hospital was built in 1834-42.

A new hospital was built in 1834-42, to the design of the eminent classicist Charles Robert Cockerell. The new hospital was built to the west of Seckford's almshouses with a porters lodge located between the Hospital and the original almshouses.

The building campaign included the iron palisading enclosing the high terracing and two sets of iron



1788 Nurses House and Seckford's 1730s Almshouses seen from Fen Meadow. R Loder 1792

gates bearing the arms of Thomas Seckford, and the governors, Sir Nicholas Tindale and Henry Lord Langdale. The almsmen took up residence in the east wing in 1840, and elections for new almsmen and three nurses took place for the west wing. Each resident had two rooms and a garden, and each wing contained a communal kitchen. On completion the hospital accommodated 26 almsmen and six nurses. The governors described the building as the "Acropolis" of Woodbridge.

Seckford's Almshouses were pulled down in 1869 and replaced by a building that reflected the character of the hospital and accommodating women and married couples. The new almshouses, lodge and gates were designed by Cockerell's assistant, J Noble.

Jubilee House was constructed in 1978 to provide a care unit and ancillary services. Today the Hospital provides accommodation for 30 generally independent residents in bed sitting rooms.



The Former Free School at No1 Seckford Street

In 1662, Robert Marryott a prosperous local lawyer gave No 1 Seckford Street, on a site adjoining the churchyard, as a school master's house and teaching room. Other local benefactors combined to establish the 'Free School Charity' that occupied the site between 1662 and 1864. During the time of the Napoleonic Wars, the school prospered from the arrival of officers and their families stationed in the Barracks at the top of Drybridge Hill. Substantial repairs and rebuilding were undertaken ca 1832 though the school appears not to have prospered in its confined premises until it transferred to a new site in Bredfield Street in 1864.

In 1861, plans were made to build a dispensary to provide medical treatment for local town people who were not on parish relief but unable to pay for medical attendance. The dispensary began in Seckford Hospital, moved to the vacated Free Grammar School, and finally in 1886 a two storey building was built on a site adjoining the School. The dispensary closed in 1948 and was sold for conversion into flats in 1979.

The school room of the former Free School was adapted to house the Seckford Library when the Dispensary moved to its new premises. The library had been founded in 1861 to provide reading matter for the poor of Woodbridge. The library was moved in the mid 20th century and a portion remains on the shelves of the County Library in Woodbridge. The building is now the administrative centre of the Seckford Foundation.

Spaces and views

The area contains several linear spaces and the open space of Fen Meadow, enlivened by changes in



Seckford Street looking towards Market Hill

levels and the fine character of the enclosing buildings forming narrow, dense terraced streets.

The east end between Queen's Head Lane and Market Hill is closely enclosed on the north side by houses built against the carriageway edge and the



Seckford Dispensary

back edge of the foot way to south. The enclosing houses are two storeys high and domestic in scale with the street sloping down to west. Chimney stacks are an important element in the roofscape.

There is an attractive view of the Street looking west from outside the Seckford Dispensary. The south side of the street opposite the Almshouses is open to Fen Meadow, which falls away from the pavement edge down to the boggy borders of the brook that seeps through it. The meadow is enclosed by trees and filled with tree copses, of willow and alder. Three footpaths traverse the Meadow, Bridgewood Road, Fen Meadow Walk and Fen Walk. There are views of St Mary's Church tower across the east boundary and west of No 39, Holly Lodge situated on the street corner of the meadow and is prominent in views west. An important view from the meadow, and strongly associated with Thomas Seckford, is due north of the Seckford Almshouses framed by young

trees. The view includes the children's play equipment situated along the north side of the meadow.

West of Fen Meadow are Nos 41-77, a pretty late Georgian and Victorian terrace built on the back edge of the footway. Nos 51-59 are set back behind narrow forecourts enclosed by iron railings. The Georgian cottages have the locally typical arched entrance door openings with plastered tympanum. All make a significant contribution to the special character of the area.



View of St Mary's Church Tower from Seckford Street

On the north side of the road is the high brick terrace wall of the Almshouses and Hospital rising from the north side of the carriageway where there is an almost tunnel like space. There are attractive serial views east and west along the Street. Looking east, St Mary's Church tower is a prominent feature in the views.

Above the brick terrace and behind the iron balustrade is a terrace walk, from which the land rises steeply from a parallel terrace up to the foot of the hospital. The open space is punctuated by two mature trees and evergreen bushes much as it was 100 years ago. Gravel paths from the east and west gates sweep steeply up from the gateway steps up to the Hospital building. There is a long and impressive view of the terrace retaining wall and its iron work and of the terrace from the upper level looking along it from either end. The colour of the balustrade and railings has a significant visual impact on the area's appearance.

Seckford Street continues west in a straight and enclosed footpath while the carriageway swings to south and steeply up Drybridge Hill. The footpath is enticing, with a fine view looking north from the south end of Drybridge Hill where there is a good view of the terrace on the west side of the road and its roof-scape and chimneys. Nos. 10-51 form a group and



28-32 Seckford Street: Pargetted oval plaster garland



Georgian terraced houses with semi-circular tympanums

positively contribute to the conservation area. Further down is an impressive view of the west gate and iron balustrade of the Hospital terrace.

Buildings

A high proportion of the buildings in Seckford Street are listed, reflecting their state of preservation and architectural quality. Generally the buildings are in residential use. They have two storeys, pitched roofs of tile or slate, with their ridges and eaves parallel with the street. Walls are of brick, painted brick or timber-frame. Door and window openings are vertically proportioned, and impart a strong rhythm of solid and void across the street frontage. Timber sash windows predominate.

The Georgian terraced cottages in Seckford Street and Drybridge Hill can be recognised by their delicate scale, sash windows, entrance doors with semi-circular arches and plastered tympanums and warm red brickwork.

In Drybridge Hill, **Nos 12-26** and **Nos 46-52** are set back behind small front gardens and low red brick garden walls. The contrast with the terraces built on the back edge of the footway adds visual interest to the view up and down the hill. The cottages are built of red brick with red or black pantile, or shallow pitched slate roofs and prominent chimney stacks with chimney pots.

No 22 has three storeys and in this instance, adds interest to the facades and roof line.

The early 19th century three storey extension to **No 1** Seckford Street, the former Free School, is a notable exception to the vernacular style and cottage scale of the Street. The other exceptions are the somewhat ostentatious **Seckford Dispensary**, constructed on an uncompromising scale and the **Seckford Hospital** complex which was designed and built on a monumental scale.



Seckford Hospital, West Gates



Seckford Hospital Porter's Lodge



Seckford Hospital Gardens & Jubilee House



Seckford Almshouses, Seckford Street

The Seckford Hospital buildings occupy a narrow site on rising ground above the street. It has four important elements ranged along the north side of the Street, designed to face south. They are seen across a steeply sloping grass landscape interspersed pathways and with yew topiary and mature trees. Both the Hospital and **the Almshouses** have symmetrical elevations and are linked visually by the **Porter's Lodge**. The fourth element is the terraced walk immediately above the street, enclosed to south by the iron balustrade gates and steps in front of the Hospital and Porter's Lodge and railings in front of the Almshouses.

The scale and pretensions of the Hospital and the Porter's lodge far exceed that of the adjoining town reflecting the growing bounty from the Seckford Foundation holdings in Clerkenwell. A Jacobean style was chosen for the Hospital which tended more to classical formality, and an Elizabethan style was

chosen for the Lodge with a design inclined towards the picturesque. **The chapel** was chosen as the central architectural element of the Hospital and linked to the outer communal facilities by cloistered links. The steep pitched tile roofs, curved gables, chimney stacks, ordered elevations and four centred cloister arches are the important stylistic features. The Hospital buildings are closer in scale to that of the Victorian Country House than English Market Town, though not lacking in importance for that.

The Porters Lodge is built of red brick with a gault brick dentil cornice and plain tile roofs. The Elizabethan style is reflected in the asymmetric single pile, single storey 'T' shaped plan with the addition a pyramidal roofed rear element with bell cupola. The small lean-to has gault brick corbelled eaves. Also there are stepped gables with diagonally set chimney shafts and notable moulded brick finials and polygonal brick buttresses (one of the finials may have mi-

grated to a garden wall in Doric Place). There is a clock in the west gable, and below is a canted oriel bay. The entrance door flanked by asymmetric windows is at the top of a double flight of stone steps off centre, under a gabled canopy.

The design of the Seckford Street balustrade is based on 17th century strap work and with the gates and steps at each end, is prodigious in ornament and length. The coping stones are carried on a gault brick cornice. The standard lamps are good Victorian examples of the type. Historic paint analysis might inform the colour scheme and reconsider the existing colour when redecoration comes around.

The Almshouses were built on the site of the 16th century almshouses. They are significantly reduced in size scale and elaboration in comparison with Cockerell's Hospital. Single pile plan comprised of two single storey wings flanking a central two storey central element. There are gabled plain tile roofs,



Seckford Hospital by C R Cockerell, Seckford Street

with crested ridges, gault brick dentil eaves and gault brick quoins. Entrances have four centred arches and the double sash windows have gauged brick flat arches. Spear top railings replaced the heavy strap work railings used for the Hospital.

Jubilee House is east of the Hospital and north of the

Lodge. It was opened in 1978 to house less independent residents and provide communal facilities in a day centre. In style it is contemporary with the time it was built, with long mono-pitch slate roofs, red brick parapet gables, timber joinery and plate glass. The building is well designed though in an idiom that

has only a little regard for its historic context. However it is set well back from the front to the Hospital and Almshouses. It is also screened by high yew hedges and when seen from the street, the Victorian elements and their visual inter-relationship remain dominant.

Also tucked back and out of site from Seckford Street is the brick gateway and stone steps into the Hospital Burial Ground to the west of the Hospital.



Seckford Hospital Railings



Seckford Hospital Steps

CHARACTER AREA 9 (Map page 100)

Thoroughfare

Past and Present

In the 14th & 15th centuries Long Street linked the centre of the town with coastal settlements in the

north-east. By 1560, the street was called the Thoroughfare and in Woodbridge it carried the traffic from Ipswich on to Great Yarmouth via Melton, Lowestoft and South Town. A Turnpike Trust was established in 1785 and by 1836 it was one of three Royal Mail routes in Suffolk.

The Thoroughfare is the town's principal shopping

street where in a period of prosperity in the early 20th century, many buildings were rebuilt and shop fronts updated. Two Banks, No 4 Waterloo House and No 8, (Lloyds) were built in 1909 and 1895.

Isaac Johnson's map of 1827 shows extensive gardens and market gardens on the south side of the Thoroughfare. The Crown Inn, on the corner with Quay Street had extensive grounds including a bowling green on the site of the Assembly Rooms and car park. There was a large garden at the rear of Elm-hurst, (No 76, The Thoroughfare) then the property of George Thomas Esq. The garden extended to the edge of the river marshes and was laid out like a small landscaped park, with perimeter shrubberies and tree clumps in grassland.

At the rear of Nos 40 and 64-66 were more large gardens and Reeves Gardens, which later became Hamblin Gardens, one of four market gardens in Woodbridge supplying fruit and vegetables for local green grocers.

In 1932 Hamblin Gardens became the site for the Woodbridge Canning Company who built their canning factory in the market garden. The produce was marketed under the 'Turban' brand. The enterprise outgrew its site and eventually moved to Martlesham Heath.

Lime Kiln Road was an un-made road running east from the north-east end of the Thoroughfare. It led down to Gladwell's Coal Yard, Sun Wharf & Robertsons Boat Yard at the water's edge.

A new link road was created in 1976 as part of a strategy to free the town centre from traffic conges-



The Thoroughfare

tion, first with the introduction of one way traffic and then to exclude motor vehicles during working hours. The new relief road provided access to a small shopping precinct, food store, car parking, and bus station on the site of the canning factory and its orchards. Two way traffic continues to flow noisily in the Thoroughfare north-east of Lime Kiln Quay Road, a reminder of the poor environmental conditions that pertained in the Thoroughfare and why the damage to the urban landscape caused by the link road could be justified.

At some date after 1932 a maltings was demolished to make space for the Oak Lane car park.

The property boundaries south of the Thoroughfare survive sufficiently to suggest ancient origins for plots running back towards the riverside, separated by several lanes also running down to the river edge.

It also appears historically that the Thoroughfare was the principal shopping street in Woodbridge, and it is important that the buildings here remain in retail use for the benefit of local amenity, to maintain a good level of social activity, to promote continued use of the buildings and their maintenance including rooms over the shops, and to preserve traditional shop fronts.

Spaces and Views

The Thoroughfare is a remarkable and enjoyable linear space over a half kilometre long, running in a gentle curve from one ridge to the other, dipping to where it is crossed by Brook Street and rising and winding out of sight towards each end. The space is enclosed by attractive two and three storey vernacu-



North End of Thoroughfare

lar buildings with vertical proportions, traditional shop fronts and mellow natural materials which combine into a townscape of exceptional quality. The best views are looking down the street from either end towards the centre and beyond.

The character of the road changes significantly at the junction with Lime Kiln Quay Road. There is a significant amount of heavy two way traffic in the northern part of the Thoroughfare where the distance between buildings across the road is almost double that of the southern section. Here also the landform rises on the west side of the road and the houses are built well above the road level with generous front gardens.

To south, two storey buildings predominate though there are some significant three storey buildings which dynamically confine the human scale space.

Throughout its length, narrow roads break the street frontage at their junctions and lead to subsidiary

spaces which are described sequentially from Cross Corner.

Between Nos. 3 and 9 an alley leads to a small yard containing buildings at the rear of Barclays Bank in Church Street.

Next on the north side is Oak Lane, enclosed to north by a new high red brick building and leading into the Oak Lane car park sloping markedly to the north and providing views over parked cars to the new county library and Lanyard Place.



Oak Lane Car Park

The back of the Cooperative store and 'M & Co' in the Thoroughfare is one of the least attractive views in the conservation area.

Beyond Sun Lane is Orchard Gardens, a recent development forming a small close with 1.5m high red brick walls.



Gobbitts Yard

On the south side of the Thoroughfare larger medieval plots may have provided greater scope for subsidiary spaces.

The former St Anne's School is now a house and guest house. It is set back in a second tier of development behind Lloyds TSB Bank. Whilst originally it may have been reached through the Bank's yard, being one of the red brick and slate roofed buildings enclosing the yard, its approach is now from Crown Place and its garden, surrounded by close boarded timber fences. Here is its best elevation, with a hipped slate roof, and a four bay facade of sash windows, flat gauged brick arches and polychrome brickwork.

Doric Place begins as a narrow passage, between Nos 14 and 16, Thoroughfare, two storey, rendered and painted and red brick houses. It opens out with views of gardens at the rear of the Thoroughfare gardens (See *Quay Side*).



Turban Shopping Centre

Gobbitts Yard is an attractive space formed out of the 2 storey rear wings of the Georgian buildings at the rear of No 20, Kirby Court. A 20th century three storey apartment block in a modern contextual style, and a right angle range of single storey shops with lead covered fascias using an arch and inverted arch motif. There is a small fountain in the centre of the court that which imparts an air of tranquillity to the place which contribute to the setting of No 22 which is grade II GV listed. New Street joins the Thoroughfare at the bottom of the hill, where Brook Street continues its course to the Quays. The short length of New Street where it is enclosed by buildings is an attractive space for the pedestrian, with the added interest of two late Georgian semicircular arched surrounds with key blocks embellished with pagan heads.

Brook Street is opposite the junction with New Street between two three storey buildings and continues



Formerly St Anne's School, now a guest house

across an architecturally unstructured space of car parks, public toilets, the backs of shops and service yards. Jacobs Way is a pleasant two storey terrace of 6 dwellings, built in red brick some with casements and others with sash windows built on the site of the demolished bonded warehouse in the late 20th century.

Between No 44 and 52 is an easily overlooked courtyard containing No 3, No 48 and 50, Thoroughfare; three two storey, gault brick and painted brick (No 3) cottages, with black pantile roofs, axial stacks and sash windows, all set within in pretty forecourt gardens enclosed by railings.

'New Georgian' Greek Doric columns and fragmented entablature supports the 1st floor of Nos 60-62 over the shop fronts and walkway through into the Turban shopping centre which extends beyond the conservation area boundary (which is drawn between the north-east corner of Budgen's and the south-east



Ancient Beech in Elmhurst Park

corner of Boots so as to include the courtyard tree).

Elmhurst Walk is found between Nos 66 and 68. It is a wide, straight alley, enclosed by the sides of buildings, of red brick or painted render, and 2.0m high garden walls built in red brick or flint rubble with red brick dressings. The gardens contain mature trees that over hang the Walk which at its east end leads to the Turban Centre car park or into Elmhurst Park.

Elmhurst Park is a large rectangular space, sloping gently from west to east, with long views south-east to the River Deben boatyards and tree lined Sutton shore. To south-east is Quayside and a high red brick boundary wall. To south-west is the high red brick boundary wall against the car park. To north-west a fence forms the southern part of the boundary with the gardens of Thoroughfare buildings, and a high red brick wall forms the northern part. The north eastern boundary is formed by a high gault brick wall containing Elmhurst Cottage and its garden. It was



St Johns Lodge

the gardeners cottage in the early nineteenth century, built low to be hidden behind a shrubbery and an iron fence.

The northern third of the park is occupied by the performance area, a circular platform, a low modern terrace and ornamental garden. To south-west is an enclosure containing a fine and large mature copper beech fenced off with chestnut paling for safety concerns at the time of survey. North-east is a bowling green within the former walled kitchen garden, enclosed on four sides by high gault brick walls. There is a plaque over the cart entrance at the south-west corner bearing the date of 1810. Between the west wall of the walled garden and the east wall of the private house at the rear of 88 Thoroughfare is an enclosed gravel walk leading to Lime Kiln Walk. There is a similarly enclosed space leading south from the Selwyn Gardens in the north-east corner of the park.

The junction of the Thoroughfare with St John's

Street, and Lime Kiln Quay Road is traffic dominated, though there are good views looking north from Selwyn Gardens towards Melton Hill, North from Lime Kiln Quay Road, of Nos 85 & 87 Thoroughfare, and north-west of the Methodist Church on the corner of St John's Street.

Buildings

The nine oldest of the approximately 70 listed buildings in the Thoroughfare date from the 17th century.

A significant proportion of the listed buildings are listed and have group value. Group value has been given to uninterrupted runs of listed buildings on the same side of the street

Nearly all the buildings in the street contribute to the domestic scale of the street and its spatial enclosure. The style of the buildings is predominately the Suffolk Vernacular, with single pile plans set on the back edge of the footway, aligned with the street and often with rear wings set at right angles behind.



Nos 13 & 15 Thoroughfare



No. 45 The Thoroughfare

The buildings are 2 storey, 2 storey and attics or 3 stories. The 2 storey buildings nestle up comfortably against the ends of the three storey buildings providing charming juxtapositions in size and style and a commonality in scale. Roofs can be gabled or hipped, of tile or slate, with off centre placed axial chimney stacks. The proportion of fenestration and doors is vertical, setting up a visual rhythm of solid and void across the 1st floor and second floor elevations. Throughout the Thoroughfare, the change in height and style is a common theme in the local materials of red and grey brick and red or black-glazed tile won from the heavy High Suffolk boulder clay.

Odd numbers

Starting with odd numbers on the 'north side'

Nos 13 and 15 are set within the fork with Oak Street. The building was designed by Brown & Burgess in 1900 as offices for FWW Gross. Its detailing owes much to that of Shaw's English Country House

style, with much use of the timber modillion cornice and also good doorways with stone vousoirs and porches on consoles. There is a very good 1st floor oriel window in the south-west gable.

No 17, the former Royal Oak Inn, is sandwiched in between two Victorian buildings, providing a clear example of change in scale. Its 18th century brickwork is currently painted a very bright turquoise.

No 25, M & Co, is set back a short distance from the established frontage. It contributes little by way of architectural delight, though the scale of the building, the use of red brick, the rhythm of the facade are in harmony with the adjoining streetscape.

North of New Street is **Nos 31a to 37** a short row of late 20th century shops.

Nos 33-37 have their ground floor storey and shop fronts set back with the first floor storey aligned with the building line of the adjoining buildings.

The design of the HSBC Bank responds to its context in a modernist style typical of the third quarter of the 20th century.

No 39 and 41 are three storey, red brick and slate with heavy treatment of the ground floor storey in the setting back the shop fronts under an arcaded overhang.

No 43 is a pretty 2 storey Georgian building with good sash windows with glazing bars and without horns. The ground floor facade has also been severely treated to insert the shop front.

Nos 45 & 45b are 19th century, three storey, red brick shops. The ground floor of **No 47**, formerly the

King's Arms, has been remodelled to provide a sheltered loggia, and the brickwork painted, so the building looks more of the 20th century than the early 19th century.

Nos 49-51 have three storeys and with their semicircular arched arcades and wide bracketed eaves are mid-19th century Italianate in style. They stand high, in visual disharmony with their two storey neighbours.

No 55 has three storeys and plastered. It has two sash windows across the facade with lugged architraves and glazing bars. It fits well with its neighbour, **No 57** which has a gable to the street and faux timber-framing of a 'home counties' design.

Adjoining are **Nos 59 to 61**, the Government Offices, were designed in the later 20th century to harmonise with the character of the conservation area. While its style sits uneasily with its neighbours, the building reflects the mass and scale of the adjoining buildings, continuing their eaves line and storey heights and the visual rhythm of the facade with appropriate fenestration and by employing a local brick to reinforce local identity with the use of local materials.

There is good Georgian and Victorian detail in the shop windows and door cases of **Nos 63 to 67**, a range of two storey, domestic scale rendered and painted shops.

Nos. 69 to 77, is a group of late 18th century or early 19th century houses, finely detailed with flat gauged brick arches and sash windows with fine glazing bars. **Norfolk House** is at the centre of the group, three inner bays and one outer bay breaking forward.



Bowed sash window in No 77 Thoroughfare

It has three storeys, each diminishing towards the eaves and with a central window with a basket arch in gauged red bricks. Central French windows open out onto a wrought iron balcony above the central 6 panel door in a timber doorcase with panelled pilasters.

To right No 77 has 2 bowed sash windows with glazing bars under flat gauged brick arches at 1st floor



Norfolk House

set in recessed panels with semicircular gauged brick arches.

No 81 Framfield House was built of red brick, though its western third is painted over. The facade on the Thoroughfare has 3 bays, each with 3 windows and is arguably the largest house in the town. The central bay breaks forward for about half a brick. The 1st floor is symmetrical, the central window having a semi-circular head. However on the ground floor are two entrance doors asymmetrically positioned either in response to the division of the house or reflecting the layout of an earlier interior. The north end has also been extended upwards behind the eaves parapet with flat roof casement dormers. The modillion cornice, floor bands, flat gauged brick arches, lime stone key blocks and tuck pointing are all signs of quality. A hopper head bears the date 1745 and is consistent with the visible detail, save for the sashes with margin lights which would have



No 81, Thoroughfare, Framfield House

come more than 70 years later.

The 'v' jointed stucco rustication of **No 85, St Johns Lodge** and the plain tiled hipped and sprocketed rafter roof on the corner of St John's Street is early 18th century in style and catches the eye of the passer by. However the eight pane sash windows suggest that they and the render were made in the early 19th century.

No 2, Sun Lane, 'Jewsons' is on the corner with the Thoroughfare. It appears to be built with a concrete frame, though it may be made of rendered and painted brickwork. It is built on two storeys and looks more like an 'Art Deco' cinema than the builders' show room for which it has been adapted.

No 95 Thoroughfare has an eye catching facade, designed in the fashion of the early 19th century, the stone lintels, reeded jambs and sills set in tuck pointed brickwork are architecturally significant. How-



No 2 Sun Lane, Builders warehouse in Art Deco style

ever the elliptical stone porch with its quasi Corinthian columns on pedestals is very fine and the ensemble is a rarity for the market towns of Suffolk. Perhaps it was intended to advertise the skill of the stone mason who occupied the house in the later 19th century.

No 97, Thoroughfare is also Regency in style, built in tuck pointed red brick with a hipped slate roof with two storeys and attics. The storey heights diminish upward, so the proportion of the 1st floor sash panes is close to square. There is a wrought iron balcony, reached from French Windows above the simple 6 panel entrance door with a segmental fanlight with radial glazing bars. Within the door reveal are $\frac{3}{4}$ fluted columns in the Composite order. The building is grade II* listed.

The end of the Thoroughfare, beyond Sun Lane, contains **Nos. 103 to 117**, a good group of Late Victorian and Edwardian houses, alternating between detached and semi-detached plans, set back above the



No. 95 The Thoroughfare, stonemasons porch

road in spacious front gardens, enclosed by garden walls, with gates and piers and clipped hedges.

The construction of the row commenced with the high number prior to 1875.

Nos 103 and 103a are semi-detached on two storeys with a gabled slate roof, off ridge axial chimney stacks and red brick walls. The facade is reflected around the central dividing wall with centre entrance doors and each side canted two storey timber bays with hipped slate roofs. There is a timber balcony



No. 97 Regency House

between the two bays over the entrance doors reached from two storey height vertical sashes. The outer sashes have semi-circular heads. The other windows are large pane sash windows.

No 105 is a large red brick house with hipped plain tile roofs, end stacks and parapet gabled attic dormers with ball finials. It has a symmetrical facade arranged around the central entrance door. There are two single storey canted bay windows with flat roofs.

Nos 107 and 109 are a pair of semidetached houses with two storeys and attics and approached via a double set of gates, piers and steps. It is more simply detailed than its neighbours, and has a slate hipped roof with internal stacks. The facade is mirrored around the central dividing wall. It has large pane sash windows and flat-roofed canted bay widows.

No 111 is a grand two storey villa, built in gault brick with stone dressings and with a slate hipped roof,



No. 113 & 115 The Thoroughfare

end stacks, an attic storey. It is approached from the road through grand gates and up stone steps. To the right has is an attractive if not somewhat foreboding brick and stone pedimented side gateway. The 1st floor windows are doubled at first floor level while at ground floor level are two single storey flat-roofed canted bay windows, one each side of the entrance door.

To the right and stepping up in scale, are **Nos 113 and 115**, semi-detached two storey houses, with gault brick facades. Each house has two sash windows with margin lights in openings with cambered stone lintels. The entrance doors also have segmental fanlights and flat-roofed porches supported by timber columns, also in the Corinthian order.

No 117 has a simple plan under a gabled slate roof with end stacks and a two storey elevation with three sash windows with glazing bars. The entrance door has a semicircular fanlight, and the flat-roofed porch

is supported by carved timber columns in the Corinthian order .

Even numbers

Buildings with even numbers in the south side of the Thoroughfare begin quietly with the Crown Hotel on Cross Corner. The eaves of the hotel's hipped plain tile roof line up with the top of the parapet of **No 4**, the single storey former bank. The delicate shop front designed in 1909 by J A Sherman of Ipswich with fluted columns and modillion cornice can be overlooked because of the bright paint and the large modern fascia above.

Like No 4, **No 4a** is also listed grade II. **No 8** is another bank, now Lloyds, designed by T W Cotman of Ipswich in 1895. Looking like a Victorian Town Hall, it towers above its neighbours, two and a half storeys high, in red brick and lime stone in a Flemish Revival style. It has large pane widows, so some may contain early plate glass.

No 10 is timber-framed with a plain tile gabled roof. The gables facing the Thoroughfare are reminiscent of those built in Market Hill in the 17th century. **No 12** on the other hand has a hipped plain tile roof of an early 18th century character. Both buildings have two storeys.

No 16 is gable end on to the Thoroughfare and being higher, acts as a bookend to **Nos 18 to 24** with parapet eaves. Nos. 18 to 22 were built in red brickwork with tuck pointing though No 18 is rendered and painted. However the windows, eaves parapets and floor bands run through forming a unified range of buildings along the street.



No. 4 The Thoroughfare

At the bottom of the Street are **Nos 32 and 34**. The building is C18th and has a high eaves parapet in front of a gabled pantiled roof. The 3 bay brick facade is painted and contains 8 pane sashes at 1st floor level. The raised eaves parapet lines though with the three storeys of **No 36**, which has an architecturally dull facade, unfortunate for its position in a prominent location of the curve of the street.

No 40 is a fine Victorian shopper's palace of 1846 designed in 1846 but having an earlier core. The facade is in a 'Free Renaissance' style, suggestive of a Venetian Palazzo . It is three storeys high and is of high townscape significance located on the outside curve of the Thoroughfare and at its junction with Brook Street.

Next door, **No 42** is set back and a little hidden behind its neighbour. It has a fine and delicate plate glass shop front which is contemporary with the construction of the building in 1896.



Lloyds Bank by T.W. Cotman of 1895

No 44 has a double shop front flanked by $\frac{3}{4}$ fluted Doric columns, a motive that may have been referred to in the design of the pedestrian access into the Turban Shopping Centre.

No 52 is 19th century, 3 storey gault brick with 2 sash windows at 1st floor level. It has an elegant mid-20th century white marble shop front incised with the title of 'Loaves and Fishes' to the design of Chris Hart.

No 54 is early 19th century, and retains its shop front and removable panelled shutters.



Shopper's Palace of 1846

No 56 is an ordinary mid 19th century 3 storey 1 window facade, containing a hardwood bressumer, carved with trailing vine and savage heads, bearing the date of 1650. The bressumer fits the width in the frontage, suggesting that it may have belonged to a previous building on the site. A similar bressumer can be found in the Thoroughfare, Halesworth.

The frontage across the entrance to the Turban centre begins with **No 58** continues with **Nos 58a and**



No 56 The Thoroughfare

60-62. The ground floor has been removed to provide a set back over the new shop fronts. The fluted columns, capitals and their entasis is a correct interpretation of Greek Doric.

No 64 has two storeys, built in a larger scale than its neighbours, and with a high, late 19th century shop front, it rises above its neighbours. For the remainder of the south side of the street, three storey buildings occur between two storey neighbours, built in the same scale, in the same palette of materials and with the constant visual rhythm of vertically proportioned windows and doors.

Most notable in the building sequence are; **No 72**, with an early 19th century shop front with a pretty Art Deco door to the rooms over the shop at the right hand end; and **No 74** with early 18th century mullion and transom windows and a porch canopy on C18th carved oak consoles.



62-58 Thoroughfare: The entrance to the Turban Shopping Centre

No 76, Elmhurst and **76A, Park House**, were originally one building; divided in 1952. The fluted quarter columns of the central door case of 76A are early 19th century and are an indication of when the house was built. The mid-20th century modernist interventions have left the building with horizontally proportioned mild steel windows in rough cast render. The insertion of the windows probably took place at the time the house was divided. The Regency period sash windows remain in the attic storey. The south courtyard is entered through a doorway with a two centred arch in the west boundary wall. Within is a lean-to porch with a raised arcade and above to the rear is an angled window. At the rear on the 1st floor is a covered balcony. The arcade, balcony and window probably date from between the Wars. The mild steel windows were in place when the building was 'listed', though they are not considered to be of special interest here.



Harmony and contrasts at the north end of the Thoroughfare

Like its neighbour, **No 78, Selwyn House** is also a 'modernised' Georgian House, though in this case, the improvements were carried out the early 19th century. The building was plastered and provided with a rustic ground floor storey. The proportion of the facade was carefully considered with windows diminishing in height with each storey. The first floor windows have French windows with margin lights and small segmental plan cast iron balconies. The ground floor windows and central entrance door have segmental heads with radial bar fans and the eight panel diagonal fielded door is set in a frame with rope motif decoration.

The shop fronts in **No 80 and 82** have modillion cornices and may have been built in the early 19th century, though the absence of glazing bars and the segmental heads to the shop windows in No 82 are the result of later alterations.



Two 18th century houses, Selwyn House (Left) modernised in the early C19th and Parkhurst (Right) modernised in the mid 20^h century.

The three storey height and red brick walls of **No 84** are in subtle contrast to its neighbours where it forms the centre of a picturesque group, **No 86** is visually squeezed in-between and the gabled roofs of Nos 86 and 88 step up against No 84.

Last, before Lime Kiln Quay Road is **No 90**, The Red Lion Inn. It has a single pile plan, its north gable end prominent in the Street scene from the north and forming a gateway with **No 97** across the road. It has a gabled plain tile roof and painted lime plaster walls. The long width of the building is set parallel with the footway. The horizontal junction running the length of the elevation suggests the existence of an under built continuous jetty, a 16th or 17th century characteristic of timber-framed buildings. The 19th century three light windows with wrought iron casements are a significant feature of the building.

No 100 and No 102, the former Sun Hotel, form a good group. No 100 is most visually significant, being set back within a forecourt garden, enclosed by a hedge and brick wall and containing a high fir tree, prominent in views up and down the street. The building has a painted brick 3 window facade under a hipped slate roof. The windows are large and have 8 pane sashes.

No 102 has painted brick walls and a hipped tile roof. The large sash windows match those on No.100.

Nos 104 –110 form the last building on the south side of the street is a terrace of 4, late 19th century cottages isolated by the closed off end of Deben Road to one side and a car park on the other. It has 2 storeys and attics, with a slate mansard roof.



80 & 82 The Thoroughfare



*(Right): Red Lion,
The Thoroughfare*

*(Far right): No 100
The Thoroughfare,
and fir tree*





Clarkson Court



Framfield House Medical Centre



Notcutts Yard



Notcutts Office

CHARACTER AREA 10 (Map page 101)

Warren Hill

Past and Present

The area is bounded by Portland Crescent and Fen Meadow Walk to north, Warren Hill Road and Ipswich Road to south, and Fen Walk to east. In 1815 it was on the outskirts of Woodbridge.

Warren Hill is a wooded hill that once sloped steeply to south down to Cherrytree Meadows. Wood's Nursery occupied the land north of Cumberland Street and East of the Meadows. Roger Notcutt acquired the nursery in 1897 and it became the centre of a successful business that grew in area incorporating land north and south of Warren Hill and finally expanding into satellite plant nurseries and several garden centres.

Napoleonic War barracks were close by on Drybridge Hill and were demolished when the war ended in victory in 1815. 669 soldiers from the Duke of York's Regiment, stationed in the barracks, and who died

between 1804 and 1814 were buried in a mass grave adjacent to the corner of Dead Man's Lane. The Woodbridge Parish Burial Board chose the location as the town's cemetery and commissioned William Pattison, a local architect to design the mortuary chapels and gate lodge in 1856.

In 1917 the Board purchased additional land north of Cemetery Lane to allow for the extension of the cemetery.

The Notcutt family maintained a family memorial in the cemetery and supplied plants, seeds and flowers from the outset. The boundary hedge and shrub collection were planted by Mr Notcutt.

By 1926 Deadman's Lane had become Warren Hill Road and detached and semi-detached houses had been built on the triangle of land west of the cemetery. Several years later, Topfields was built on nursery land north of Warren Hill (presumably in the top field) followed in the second half of the 20th century by the other four houses.

In 2005 planning permission was granted for a health

centre, car park and retirement apartments on Notcutts nursery gardens, and implemented by 2009. Notcutts retained their offices, shop and plant yard on the site of the 19th century nursery.

Spaces and views

Warren Hill Road is a quiet residential road, almost straight throughout its length until it turns sharply south-east. There is a good view from the road looking south-east over southern Woodbridge and the river estuary.



View South East of Warren Hill Road

The general north-south fall across the area is significantly increased by a gully that runs south-east from Portland Crescent and across the Cemetery down to Cumberland Street. The wooded south facing slope of the hill provides an attractive back drop for the new apartments and health centre and define the northern edge of the space they occupy. The trees of the cemetery combine with those on the western edge of the conservation area, to form a green fringe around the western edge of the conservation area. This includes trees in Warren Hill, Fen Meadow, Abbey School grounds, gardens in Burkitt Road, and Woodbridge School.

The retirement apartments, the health centre and the garden shop are located towards the bottom of the slope. The apartments are tucked away round an access court and car park to west, the health centre and its car parks, visually prominent, are in the centre and Notcutt's offices, shop and plant sales area and car parks are to the east.

Architecturally, **No 74 Cumberland Street** is the principal building on the Notcutts' site. It is situated on the north side of the street, set well back within a garden enclosed to south by a low hedge and to east by a high brick wall. It has a shallow pitched hipped slate roof and warm red brickwork. The symmetrical fenestration includes wide sash windows with glazing bars and margin lights, a 1st floor balcony on a Doric porch entered from French windows under an elliptical fanlight within an elliptical brick arch. No 74 forms a townscape group with **82-92** to west, **68** to east, and **No 71**, Westholm and **73**, The Cherry Tree pub across the road.

Attached to the rear of No 74 is an office wing in a similar architectural vein, which forms the east side of an attractive, long, irregular yard, enclosed by Notcutts' shop to west.

The houses in Fen Meadow Walk are enclosed by a boundary fence to north and woodland to south

The half-timbered gable of **Topfields** is visible through the trees from the nursery car park.

In the cemetery the gully forms a striking space containing a steep dell with the two mortuary chapels on opposite sides. The old cemetery is closed to burials and the 20th century cemetery extension lies out-



View of cemetery



North East Chapel

side the conservation area on the north side of Cemetery Lane where the two areas are linked by gates, on each side of the road.

The main entrance to the cemetery is from the south. Its boundary is formed by a low gault brick wall topped by an iron fence with simple iron gates with gault brick piers standing beside a two storey gault brick and slate lodge. The serpentine drive divides on entering the cemetery, winding through mature trees forming a loose linear space to the two chapels, one in the north-east quarter and the other in the south-west quarter. A minor gate off Cemetery Lane opens onto a drive which divides to lead to the two chapels.

The cemetery is a quiet and contemplative place, looking inward where there are many enjoyable views along paths and across the small glades formed by the historic planting.

The tree stock, much of which originates from the

19th century includes an impressive collection of mature conifers including cedar, pine, giant sequoia, yew, cypress, other trees such as holly, lime, oak, beech, cherry, false acacia and wingnut enhance the parkland character.

There is also a good population of younger trees which will provide longer term enhancement of the cemetery.

Buildings

The principal buildings are the two **mortuary chapels**, that to north-east, designed for use by the Church of England and to South west, for the use of Non-Conformists. They are built of gault brick, slate roofs and stone dressings in a Neo-Norman style. The two chapels form a pair in their design and the effect is strikingly picturesque.

The layout of the grounds is characterised by its steeply sloping interconnecting serpentine paths with smaller connecting paths that meander through the cemetery amongst simple headstones set in grass



Edwardian Villas

planted with a wide variety of deciduous and coniferous trees. Many are fully mature and suggest that they are original planting. The wide and unusual range of tree species reflects the past relationship of the cemetery and the Notcutts' nursery.

The back garden of the Lodge contains a single headstone recording the death of 669 soldiers.

Nos 8 to 22 Warren Hill Road are well preserved, substantial and well designed two storey Edwardian villas, set well back in gardens behind low brick walls.

No 22 contains part of a substantial brick boundary wall and railings at its west end.

The cemetery railings and lodge are prominent and important features in the street.

Topfields in Fen Meadow Walk is an early 20th century detached house in the English Country House Style, with a half timbered first floor on a brick ground floor storey.



Cemetery Lodge

CHARACTER AREA 11 (Map page 102)

Woodbridge School

The special character of this part of the conservation area is derived from the combination of good quality buildings, trees and open space forming an educational establishment of high local importance, attractive evolved appearance and distinction.

Past and present

In 1865 Seckford Grammar School transferred from No 1-3 Seckford Street to a new building in Willards Meadow, on land at the bottom of Angel Lane owned by the school. The new school was built on a quadrangular plan with a large school room facing east and school house facing south. There were 90 day boys and 30 boarders.

The valley below Burkitt Road was acquired in 1874 for playing fields and later ca 1895 the wall was built along Burkitt Road, it was said at the time as a “barrier against the great unwashed”. Also in the late

1880s, a row of ramshackle cottages in Bredfield Street were acquired, demolished and replaced by a boundary wall and gates. The headmaster’s house was built at the same time.

The 1890s saw the construction of an impressive array of new buildings and facilities including three new classrooms in 1894 creating a small quadrangle, the gymnasium and five courts. School House was built in 1895 and the Lime Avenue planted to link the new house with the school. Two further classrooms finally completed the quad and a junior boarding house was built in 1904. (Burwell House now Tallents House in Moorfield Road) The cricket pavilion was built in 1908.

Other developments were Junior House (Now Queen’s House 1914), swimming pool and science block, 1924; Seckford House (day boys) 1928, classrooms for art and technology, sixth form centre and sports dome 1968-1974 and Science Block 1983. A new sixth form centre was completed in 2008.

Spaces and views

The Woodbridge School Site is approximately square and enclosed to east by Bredfield Street and Bridewell Walk; to south by Burkitt Road; to west by the back garden boundaries of houses in Moorfield Road and to north by the back garden boundaries of houses in Haugh Lane.

The school occupies a hill top site that slopes steeply on its southern edge into a small valley, formed by the Naverne Brook, running parallel with Burkitt Road. The eastern edge also falls steeply to east and south along Bredfield Street.

The historic core of the Victorian school is contained within Marryott House, built on the south-east corner of the relatively level ground on the valley edge. The trees in the School grounds make an important positive visual impact on the conservation area. And the playing fields and green spaces between trees and buildings provide a visual link with the gardens in Burkitt Road and public open space beyond to south.



View of the School site from Theatre Street



19th century boundary wall in Bredfield Street



Marryott House

The parkland trees were planted in belts, in copses and some in isolation. There are perimeter belts to south, east and west, now fully mature and tall. To south the trees are planted on the grass slope, behind the boundary wall on Burkitt Road. They are planted below the level of Burkitt Road and still provide an effective screen for the school from outside view. The trees also provide an attractive backdrop to the Burkitt Road wall and contribute a substantial natural green element into the streetscape.

To west the southern half of the west edge of the playing fields is lined by mature deciduous trees and conifers which are an attractive feature seen across the playing fields. Along the east boundary there are tall mixed deciduous and coniferous trees which, with contrasting greens in their varied canopies introducing soft organic forms between the buildings seen from Bredfield Street and, partially screening the larger scale school buildings from the street scene.



Perimeter planting on western edge of playing fields

Within the school grounds, mature trees south and west of the senior school and in the vicinity of Queen's House add soft organic forms into to the landscape that contrast with the manmade character of the built forms, softening their impact and partially screening them from sight beyond the school wall

The Lime Avenue and drive are important features of the School landscape. Its trees line each side of the drive runs from the main entrance in Burkitt Road to the Bredfield Street/Angel Lane gate and in between, links Marryott House, east to west with School House. Built in 1895, it is an important landscape feature and provides a landscape spine that divides the informal parkland landscape to south with the large expanse of flat mown grass playing fields to north.

South of the Avenue is the valley, containing two small copses and perimeter planting to Burkitt Road. The swimming pool lies between the copses and the



The Lime Avenue

planting to south and can be seen from the south side of School House. There are all-weather tennis courts at the west end of the south landscape and beyond them to the west, a small newly created wild life pond.



View from the wild life pond to the tennis courts

There are many good views looking south from the Lime Avenue towards Burkitt Road, revealing the backs of houses there and in Theatre Street, and a good view of St Mary's Church tower.

The bulk of the School buildings are located north of the line of the Lime Avenue in the eastern half of the site. The oldest buildings are arranged in a quadrangular plan, facing out rather than facing in. The internal space is not much more than a yard and the grander architectural treatment is reserved for the external elevations.

The school room and school house of 1865, are the first of the school buildings. The school room is on



The former schoolroom of 1865

the east side of the rectangle, its roof surmounted by a bell cote with a tall lead spirelet. Below is the entrance porch, with its curved gable, through which boys entered into the schoolroom. The school room is today enclosed by many other buildings, but it can be readily perceived from the Quad to its east, which still provides it with a suitable setting.

Woodbridge School contributes historic buildings with important historical educational associations with Woodbridge, arranged in a parkland setting with large open green spaces that positively contributes to the character of the conservation area.

Marryott House, the former school master's and boarding house, is attached to the south end of the former schoolroom and faces south towards the town. The front is enclosed by a brick parterre and approached from the south by the drive which opens out into a forecourt space before the House. This space is an essential element in the setting of



Marryott House and the new Sixth Form Centre

Marryott House, allowing views out from the house and more significantly, from the south towards it.

There are rewarding views of the Lime Avenue, the Valley and the townscape beyond from the Marryott House forecourt.

The space within the enclosing walls of Marryott House is used as a service yard. There is a view of a curved gable on the north wall which bears the date of 1864.

The recently completed Sixth form Centre is separated from Marryott House by a narrow passage. It is aligned with the face of the 1903 building and its mass, scale, and materials relate well to the older building.

School House is a strong landscape feature and focal point. The space between the copses south of the House and the lawn east of the house contribute to its setting in the west side of the grounds. A section

of drive and Lime Avenue pass the south side of the house and form a space that contributes to the setting of the house.

The Chapel and the war memorial are located east of the Music School and Seckford Theatre. They stand in a large grassed area surrounded by a perimeter hedge. The War Memorial faces east and is backed by Scots Pines. The chapel faces south. The lawns



School House

and the enclosing hedges contribute to the setting of the chapel and the war memorial.

The north west quadrant of the grounds is a wide expanse of grass land laid flat to form sports pitches. The cricket square is reserved out in its centre by post and rope and the cricket pavilion is tucked away on the west perimeter.

Queen's House, the former Junior School, built in 1914 is tucked away against the northern boundary



Chapel Lawn



The cricket pavilion and cricket square on the sports pitches

and built along the contour facing down hill to south-east towards the upper end of Bredfield Street. It has a small gravelled garden to south, and enclosed by

mature trees, except for south-east, where grassed lawn tumble down hill and allows views out from the house and views in of its attractive south-east facade.

Buildings



South-east facade of Queen's House

Marryott House 1865-1904

The masters house and boarding house and the school room of 1865 were the first buildings erected on the site and have been called Marryott House since 1903.

The former school hall is single storey to right and two storey to left and extends to the curved parapet gable. It is built of red brick, grey brick and stone dressings and a slate roof and terracotta cresting. There is an axial bellcote with a lead spirelet and polygonal chimney shafts on square bases.

The school room has four large mullion and transom

windows between stepped buttresses and an entrance porch is at the south end of the school room and has a porch with an entrance door under a basket arch and curved parapet gable.

The **schoolmaster's house and boarding house** was built in red brick with stone and gault brick dressings. It has two storeys in a Jacobean style, on an 'E' plan with shaped gables with ogee or semi-circular profiles reflecting those of Blickling Hall, Norfolk. The gables and clustered chimney shafts of the house are prominent on all four elevations and are an imposing sight seen in views from the south and west and in glimpses from Burkitt Road.

Three **new classrooms** were added to the north end of the School Hall in 1894. They have gabled slate roofs and red brick walls. They are architecturally,



Marryott House from the west

less ambitious than the other parts of Marryott House. Their single storey matches the height of the schoolroom and forms the north side of the quadrangle.

gle with windows facing to the north. There are parapet gables at each end, with three gabled mullion and transom casement dormer windows in between facing north.

The **1904 range** containing two classrooms is single storey brick with stone dressings and plain tile roof. On the west side are tall three light windows in two gabled cross wings with plain parapet gables and clustered chimney shafts rising from rectangular bases in the roof valleys. The south end of the range has a fine and elaborate curved gable containing a three light window with stone mullions and jambs and an elaborate scrolled finial.

The design of the main red and gault brick west wing extension is of high quality. The slate roof has a plain parapet gable facing north with terracotta crest and corbelled brick eaves.

School House built in 1895 is one half storeys high and steps up in mass and scale from Marryott



New Classroom of 1894 range

House, a perception strengthened by its location on the highest land in the school grounds. It has a slate roof with crest tiles and plain parapet gables. The red brick walls have stone bands, and lintels. There are single storey canted bays and small pane sash windows.

Chapel

Fundraising for the chapel was instigated in 1921. It is a simple white painted timber weather board structure with a single storey cruciform plan orientated north to south. The red pantiled roof is gabled and hipped and is surmounted at its south end by a louvered lantern. The south end is arranged as a tetrastyle portico with an open pediment.

The War Memorial

The memorial is a brick crescent with marble tablets designed by Brown & Burgess and dedicated on 11th November 1921. It contains the names of over 100 former pupils who gave their lives in the two world wars.

School Hall

A architecturally plain single storey rectangular brick structure with a well proportioned brick curved parapet gable above a lower single storey flat-roofed entrance porch to west.

Queen's House

Formerly Junior House and built in 1914 in red brick with plain tile roofs and axial chimney stacks with clustered polygonal shafts on rectangular bases. It has a rectangular two storey plan orientated south-west to north-east. The plain south-east elevation is



School Hall

enlivened by two gable cross wings with curved parapet gables. Its appearance from the south west is good where the gabled south cross wing is elaborated by two bay windows with curved gables.



Queen's House

CONSERVATION AREA MANAGEMENT PLAN

The overall character of Woodbridge remains that of a typical Suffolk market town which still retains much of its traditional form and appearance. Despite some intrusive 20th Century development and small-scale incremental change having taken place, the town continues to retain many of the special characteristics which justify its Conservation Area designation. These special characteristics include, amongst other things, the number and quality of its traditional buildings, the relatively unique shape, form and layout of the settlement itself and the attractive relationship which exists between the older buildings, the spaces between and around them, and the wider landscape. Important natural features such as trees and green spaces also make a major contribution. The historic residential-led mixed-use character of the Conservation Area, which includes small-scale commercial elements that have traditionally operated in a residential context, is also a key feature. Use is an important consideration when guiding alterations, demolition and new development in the Conservation Area. It is vitally important therefore, that these special characteristics are retained and reinforced.

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

Alterations to existing buildings

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

It is proposed, therefore, that a survey be undertaken to identify the extent of existing harmful change and that an Article 4(2) Direction be considered for making 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
- Creation of hardstandings

An Article 4(2) Direction is a special planning measure provided under the Town and Country Planning (General Permitted Development) Order 1995 that removes the permitted development rights of householders within a conservation area to undertake works to their houses without planning permission. Such a Direction is only justifiable where erosion of the conservation area's character through the cumulative effect of unsympathetic works is happening and may not be relevant in every conservation area. The purpose of a Direction would be to encourage retention and repair of original features or their sympathetic replacement or reinstatement, where necessary.

An application for such a planning permission is currently free. The purpose of this proposal would be to encourage retention and repair of original 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.

Design of new development

Planning Policy Statement 1: Delivering Sustainable Development (2005) states at paragraph 34 that "Good design should contribute positively to making places better for people. Design which is inappropriate in its context, or which fails to take the opportunities available for improving the character and quality of an area and the way it functions, should not be acceptable".

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

sents 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.

The charm of the riverside lies in the variety of its buildings whether they are small industrial units or domestic accommodation; thus it follows that any demands for uniformity should be firmly resisted. A key test of any development proposal should be its impact when viewed from Sutton Hoo; only from this vantage point can the full riverside frontage be appreciated.

key sites such as the Whisstocks site at the riverfront have the potential to form new landmark development and must be the subject of agreed design briefs that seek to protect the character of their setting and context whilst promoting high quality design and uses that will add to the social, economic and cultural wellbeing of the town.

Conservation area boundary

On completion in 2012 of appraisals for all 34 of the District's conservation area a review will be commenced of their boundaries as a separate exercise. There is no timetable as yet proposed. Full public consultation will be undertaken on any suggested revisions to the position of the boundary that may be proposed as part of the future review.

This appraisal does not include any proposal to alter or amend the conservation area boundary but includes suggestions that have arisen out of public consultation, for future consideration.

Existing anomalies, such as where the conservation area boundary bisects properties or follows alignments not easily determined by mapping or on the ground, will need to be addressed as part of a future review.

Suggestions have been made that the conservation area should be extended on its south eastern side to include all land forming the bank to the River Deben, as these sites and their uses are integral to the conservation area. It has also been suggested that the boundary of the conservation area be extended to the mid-point of the River Deben, where it forms the parish boundary.

The inclusion of the Bridgewood Road area and the more recent cemetery with Cemetery Lane would also recognise the important character that these areas have both in their own right and in terms of the setting of the designated Conservation area.

Demolition

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

Proposed enhancements

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

Street furniture - As a principle, the reduction of street clutter within the conservation area is desirable including the minimisation of Highways signage and the careful consideration of its design to minimise its streetscene impact; undergrounding of overhead cables and wires; removal of redundant telephone and electricity supply poles; management of A-boards within retail areas to avoid their profusion; and minimisation of the use of planters except where they can enhance a space and avoid creating obstruction or additional clutter.

Road and pavement surfaces should be kept to a high standard and any yellow lining must be done using the lighter and narrower conservation yellow paint.

Where there are new proposals for Highways works, the quality of materials should reflect and complement the quality and character of the built surroundings of the conservation area.

Unwelcome street clutter such as bollards, guardrails and excessive lining should be avoided.

Key spaces and routes - Improvements to pedestrian routes that form important links between key spaces such as the station/cinema area; Thoroughfare and Cumberland Street; and Market Hill will be desirable. Pavements to Quay Street and Church Street, for example, are narrow. Signage could also be considered to enhance the connectivity of these key routes and others, although the extent and design of this should be sparing.

Green and open spaces - Small areas that could benefit from improvement include the Cross Corner area and the setting to the National Westminster Bank; the area in front of the Funeral Home on New Street; and the area at the northern end of Shipmeadow Walk.

Car parks are often unrecognised for the important public spaces that they are and can benefit from enhancements such as the introduction of additional trees and planting, attractive boundaries and improvement to linkages from car parks to main streets, including surfaces. Sensitive management of planting is also a key factor in enhancing car parks.

The green spaces in the conservation area most notably Fen meadow, Elmhurst Park, the cemetery and the Woodbridge School grounds would all benefit in the long term from sensitive management of both the mature tree stock and historic structures; buildings and walls. New carefully designed tree planting will ensure the longer term enhancement of the town and its buildings by the presence of key impressive trees.

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

Redevelopment opportunities - There are some existing buildings and sites within the conservation area that could benefit from enhancement through improvements to existing buildings or their careful re-design. These include the

National Westminster Bank (Cumberland Street) and Funeral Home (New Street).

There are also key sites on the Woodbridge riverside that may present development opportunities in the future and which would benefit from detailed design briefs to ensure the highest standards of design and re-use.

Landscape and Trees

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

Contacts

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

Conservation and Design Service

Tel. 01394 444616 conservation@suffolkcoastal.gov.uk

Landscape Officer

Tel. 01394 444420 communityandeconomicservices@suffolkcoastal.gov.uk

Arboricultural Officer

Tel. 01394 444241 communityandeconomicservices@suffolkcoastal.gov.uk

Further advice, information and support regarding the Area of Outstanding Natural Beauty can be provided by the Suffolk Coast and Heaths Unit

Tel. 01394 384948 www.suffolkcoastandheaths.org.uk

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APPENDICES

Appendix 1 Character Area Maps

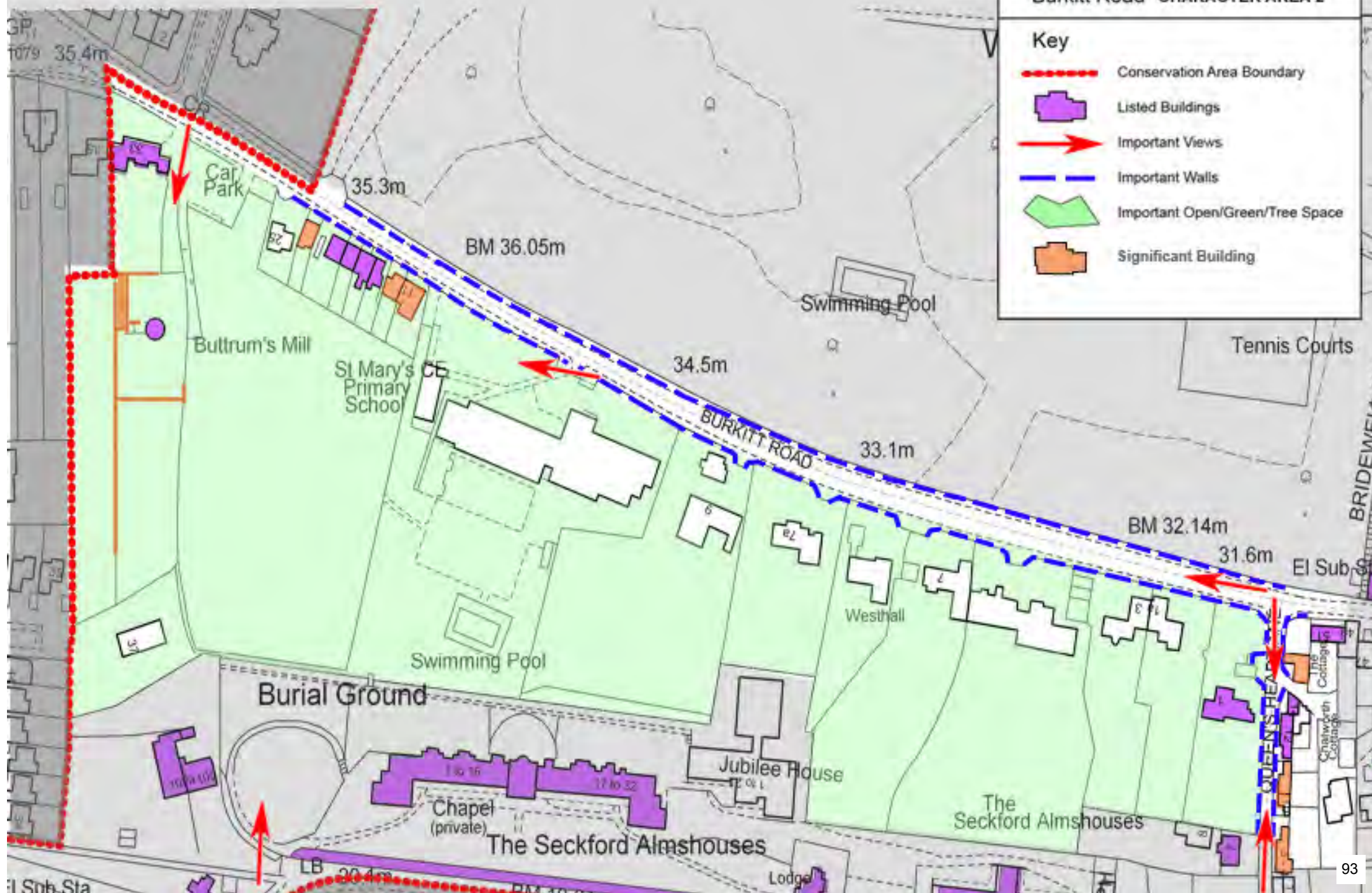
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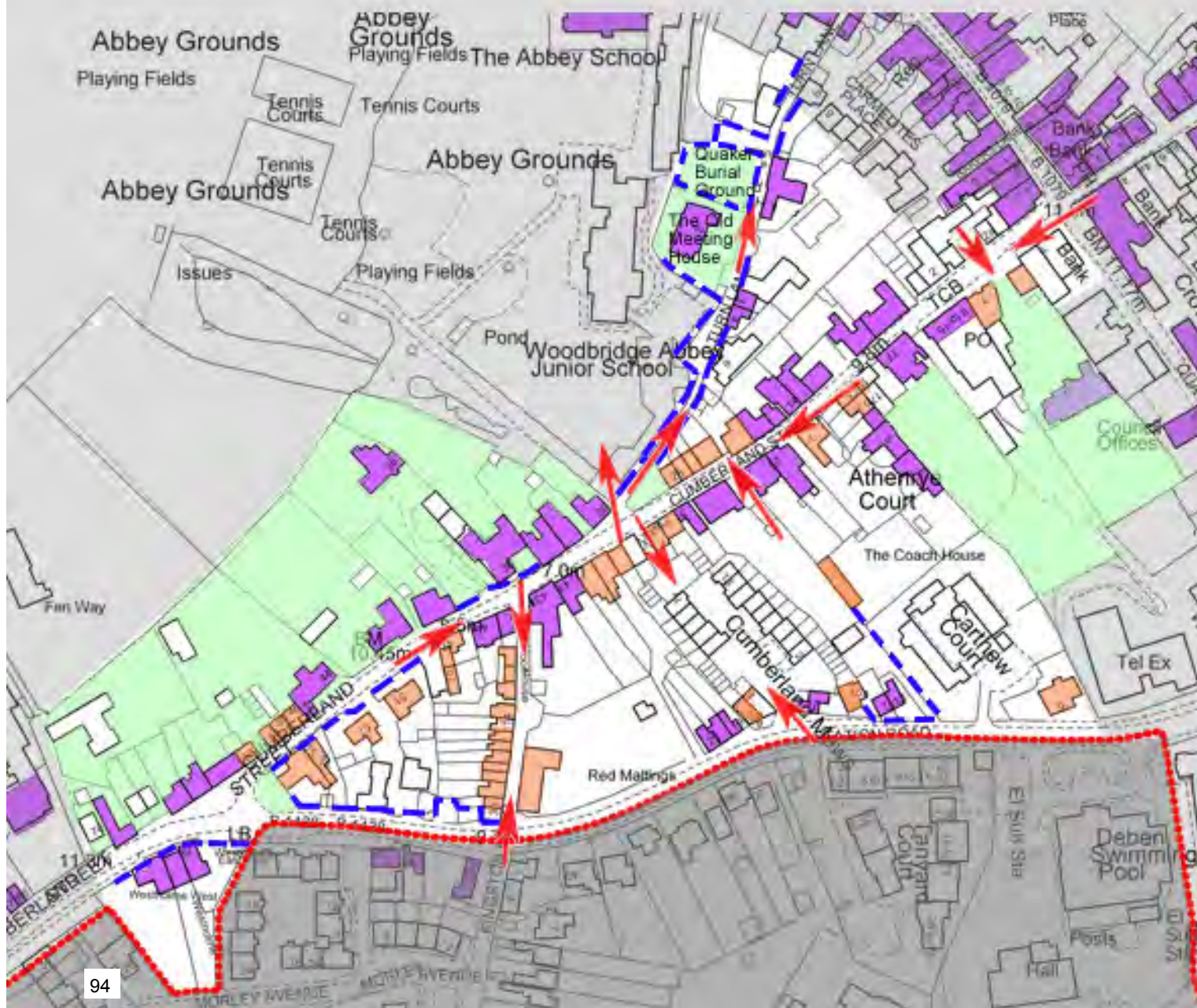


Woodbridge Conservation Area Burkitt Road CHARACTER AREA 2

Key

- Conservation Area Boundary
- Listed Buildings
- Important Views
- - - - - Important Walls
- Important Open/Green/Tree Space
- Significant Building

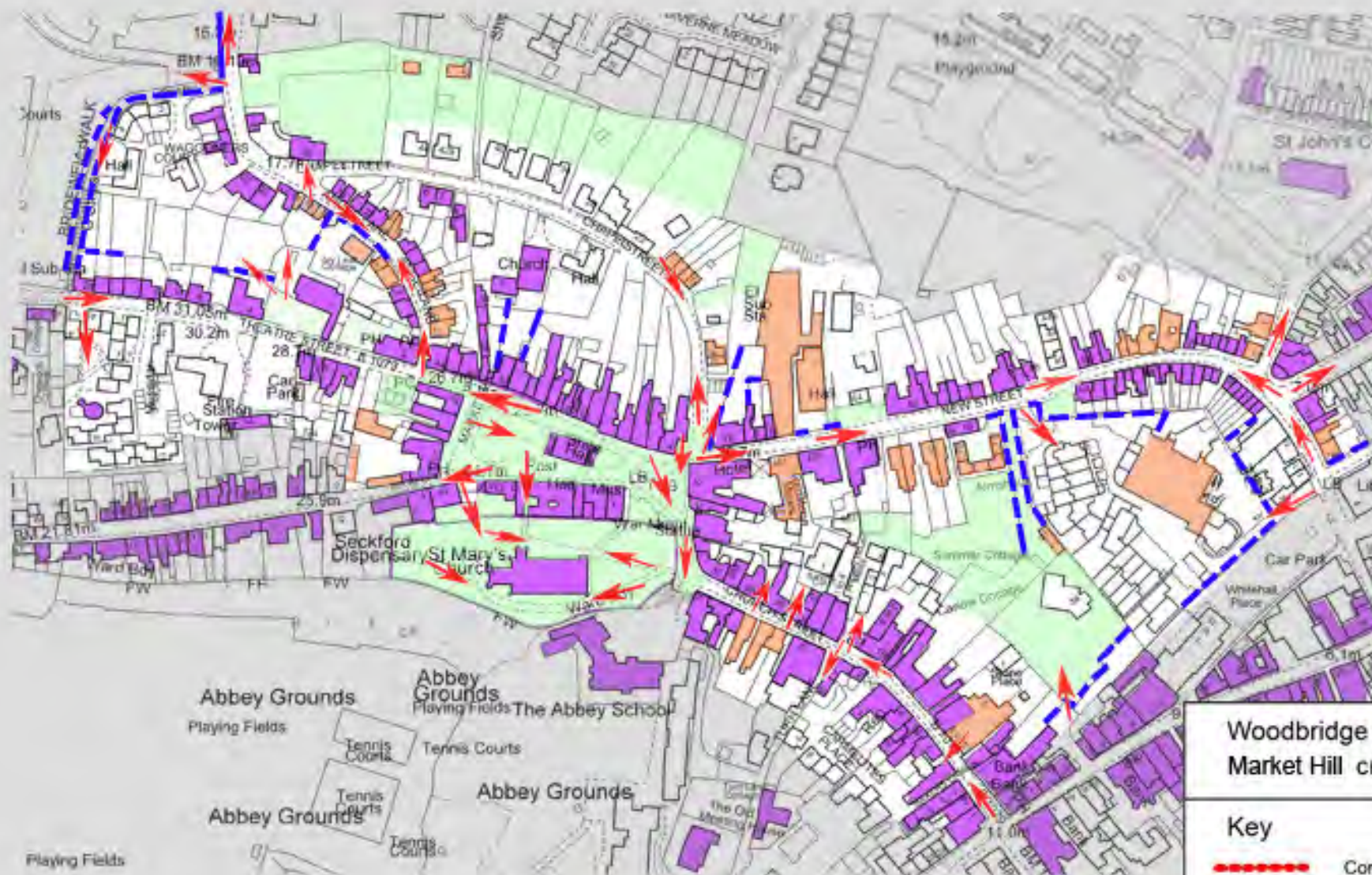




Woodbridge Conservation Area Cumberland Street CHARACTER AREA 3

Key

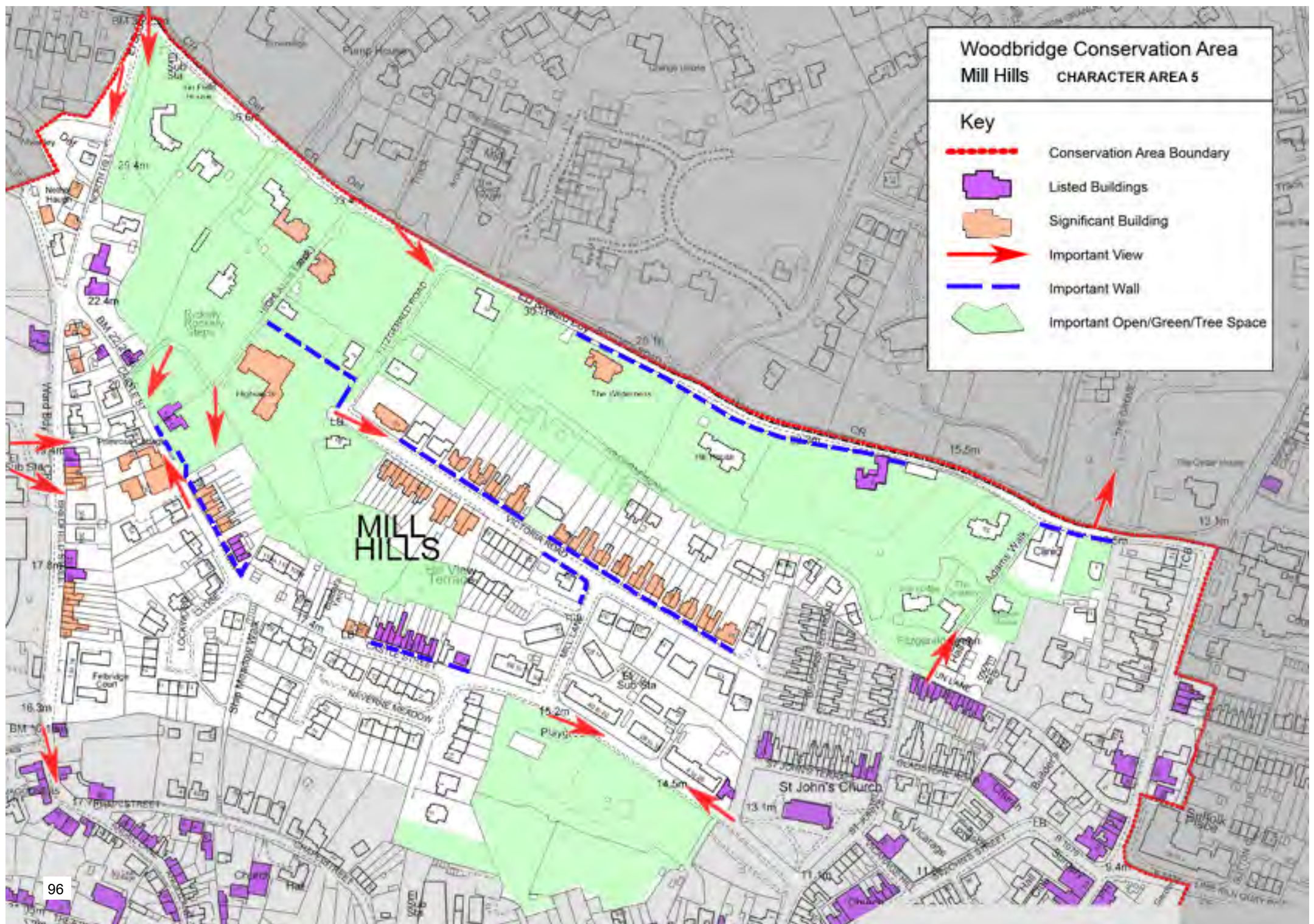
- - - - - Conservation Area Boundary
- Listed Buildings
- Significant Building
- ➔ Important View
- - - - - Important Wall
- Important Open/Green/Tree Space



Woodbridge Conservation Area Market Hill CHARACTER AREA 4


Key

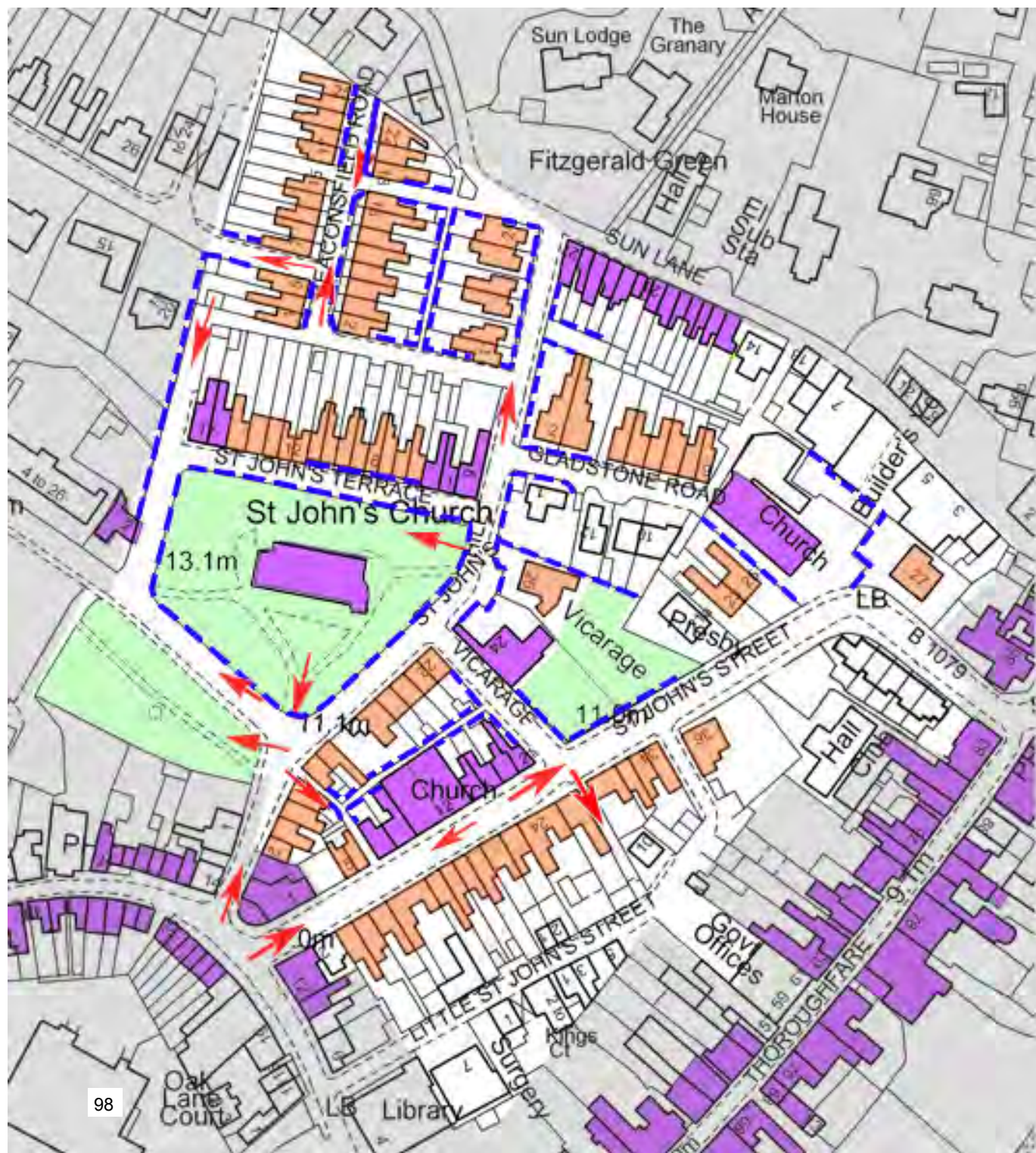
- - - - - Conservation Area Boundary
- Listed Buildings
- Significant Building
- ➔ Important View
- - - - - Important Wall
- Important Open/Green/Tree Space










Key

- | | |
|---|---------------------------------|
|  | Conservation Area Boundary |
|  | Listed Buildings |
|  | Significant Building |
|  | Important View |
|  | Important Wall |
|  | Important Open/Green/Tree Space |



Woodbridge Conservation Area
St John's Street CHARACTER AREA 7

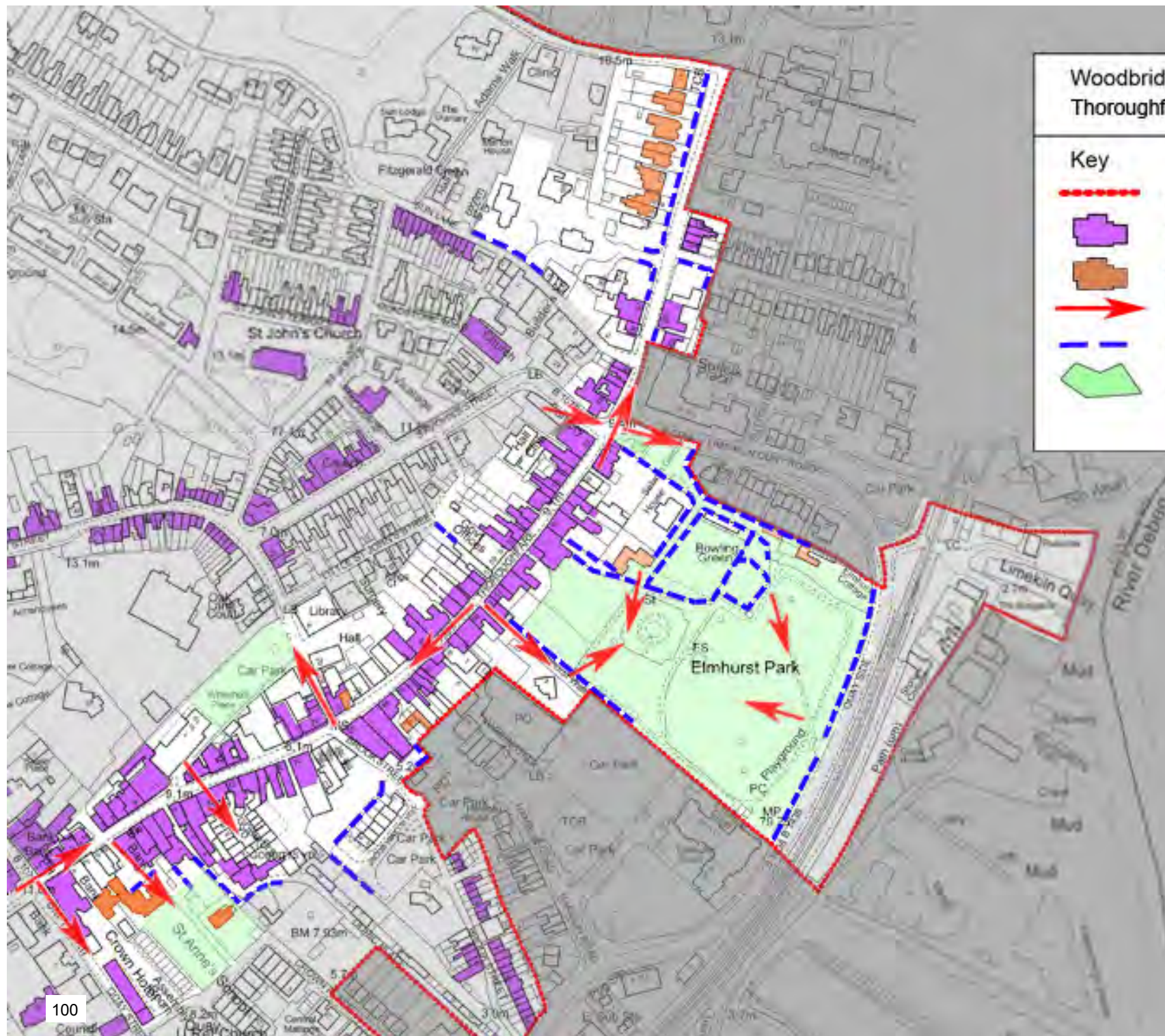
Key

-  Listed Buildings
-  Significant Building
-  Important View
-  Important Wall
-  Important Open/Green/Tree Space

Woodbridge Conservation Area Thoroughfare CHARACTER AREA 9

Key

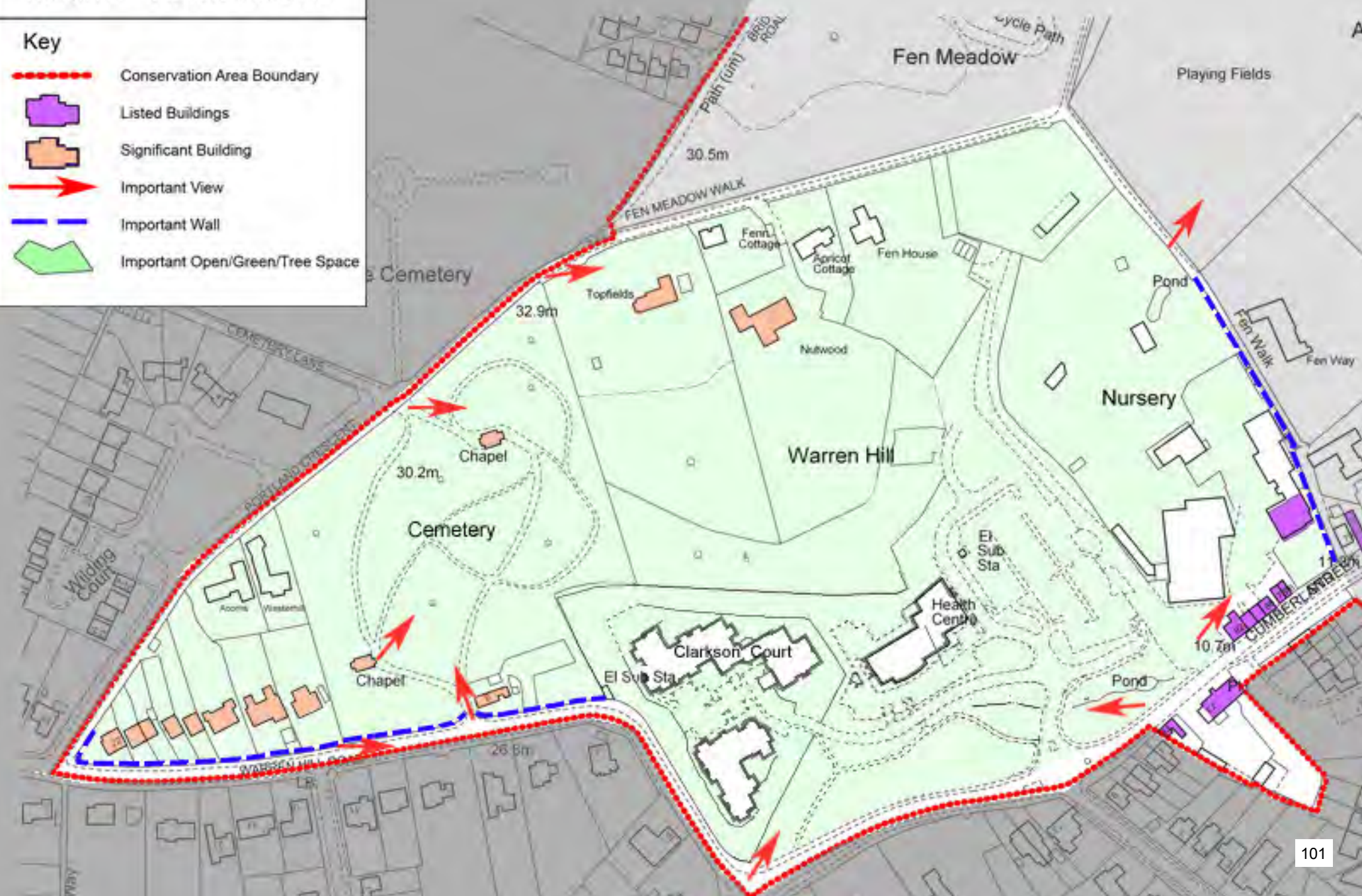
-  Conservation Area Boundary
-  Listed Buildings
-  Significant Building
-  Important View
-  Important Wall
-  Important Open/Green/Tree Space

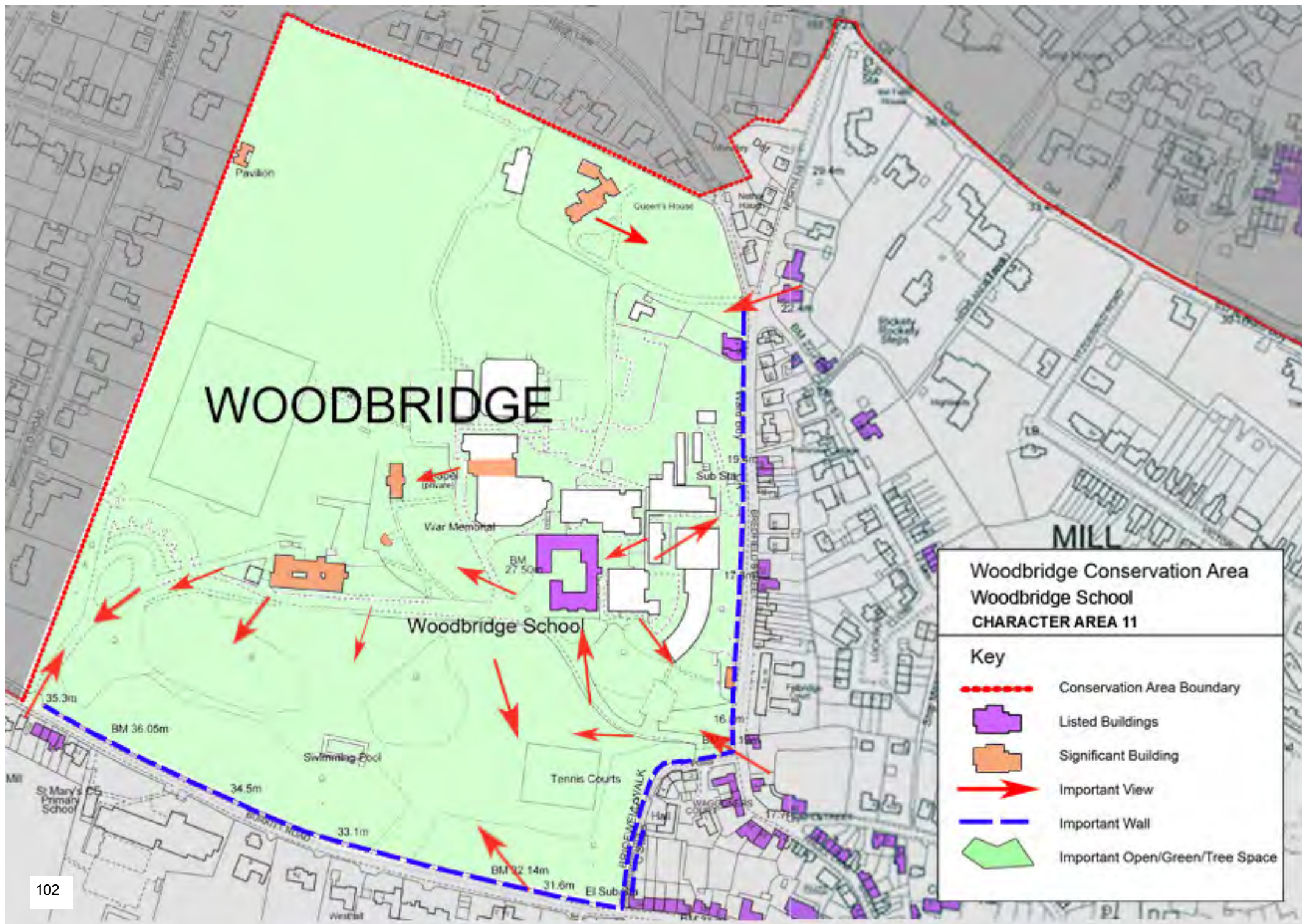


Woodbridge Conservation Area Warren Hill CHARACTER AREA 10

Key

-  Conservation Area Boundary
-  Listed Buildings
-  Significant Building
-  Important View
-  Important Wall
-  Important Open/Green/Tree Space







Extension of the Woodbridge Conservation Area
Supplement to Conservation Area Appraisal
February 2020

The conservation area management plan in the July 2011 Woodbridge conservation area appraisal states that:

‘On completion in 2012 of appraisals for all 34 of the District’s conservation areas a review will be commenced of their boundaries as a separate exercise. There is no timetable as yet proposed. Full public consultation will be undertaken on any suggested revisions to the position of the boundary that may be proposed as part of the future review’

In 2015 the Conservation Team commissioned a consultant to assess the quality and character of five areas that border the present conservation area, four of which were identified by the Woodbridge Society for potential inclusion. This assessment was undertaken in the context of local and national government policies and Historic England guidance in relation to conservation areas. The guidance contained within the Government’s National Planning Policy Framework (NPPF) paragraph 186 is particularly important in the context of the proposed Woodbridge extension areas:

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

Survey work for this document was undertaken in December 2015, and January and February 2016. This work was reviewed in early 2019 ahead of public consultation. The extension areas, other than Area 3, were originally put forward by the Woodbridge Society. All of the extension areas are supported by the Woodbridge Society and Woodbridge Town Council .

Public consultation

Two rounds of public consultation took place in 2019; the first between 31/05/2019 and 12/07/2019, and the second between 02/09/2019 and 01/11/2019. This included writing to all residents who live within the existing Conservation Area and within the proposed extension areas with a link to the consultation document on the Council’s website, providing printed copies at Woodbridge Library and East Suffolk House and posting printed copies to residents on request, consulting the Woodbridge Society and Woodbridge Town Council, and hosting an information session at Woodbridge Library on 15th October.

A total of 21 responses were received in the first round with a further 93 responses in the second round. These responses led to the removal of one of the proposed extension areas, an amendment to area 2 and minor amendments to the text of the draft supplement, prior to adoption in February 2020.

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The following areas have been identified as being worthy of inclusion in an extended Woodbridge conservation area:

Area 1

This area takes in the Grade II listed late 17th / early 18th century Kingston Hall, the Kingston Playing Fields to the north east, an avenue of mature beech trees formerly known as Jetty Lane (now known as The Avenue).

Area 2

This area takes in land to the east of the railway line, extending towards the river, from the Deben Yacht Club towards the Tide Mill, and a further area from the Tide Mill towards Lime Kiln Quay. The area also includes a mid 20th century Model Yacht Pond and the promenade area between this and the river Deben.

Area 3

This area straddles Ipswich Road; an area developed for upper middle class housing in the early 20th century. It also includes small parts of Cherry Tree Road and Warren Hill Road (formerly Deadman's Lane) where they join Ipswich Road. Some of the large garden plots are also accessible from Beech Way.

Area 4

This area takes in a terrace of 19th century houses at the western end of Deben Road.

Proposed Removal Area 1

This area covers half of the garden of 35 Burkitt Road, a residential property adjacent to Buttrums Mill.

Figure 1: Extension Areas Map

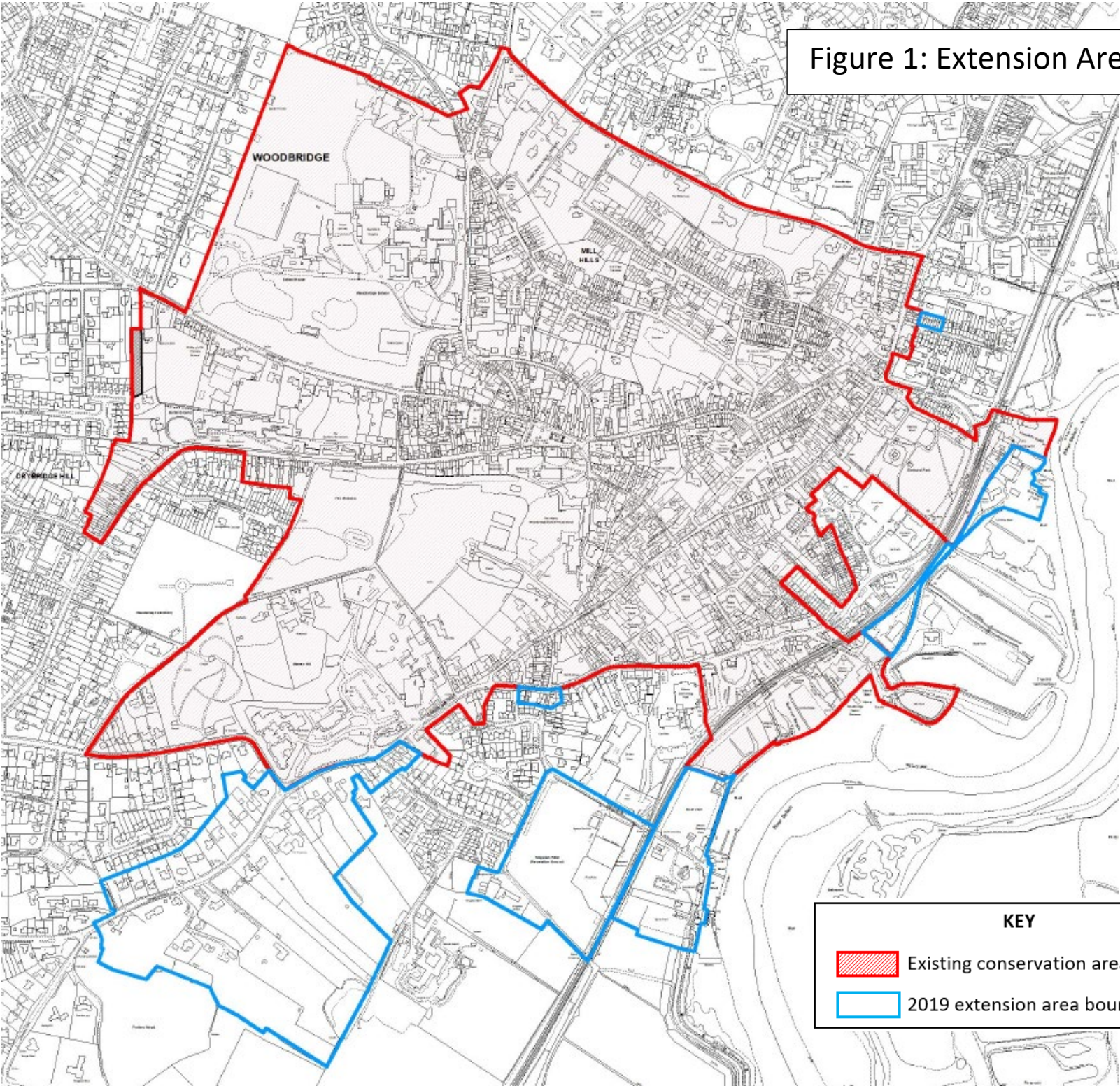
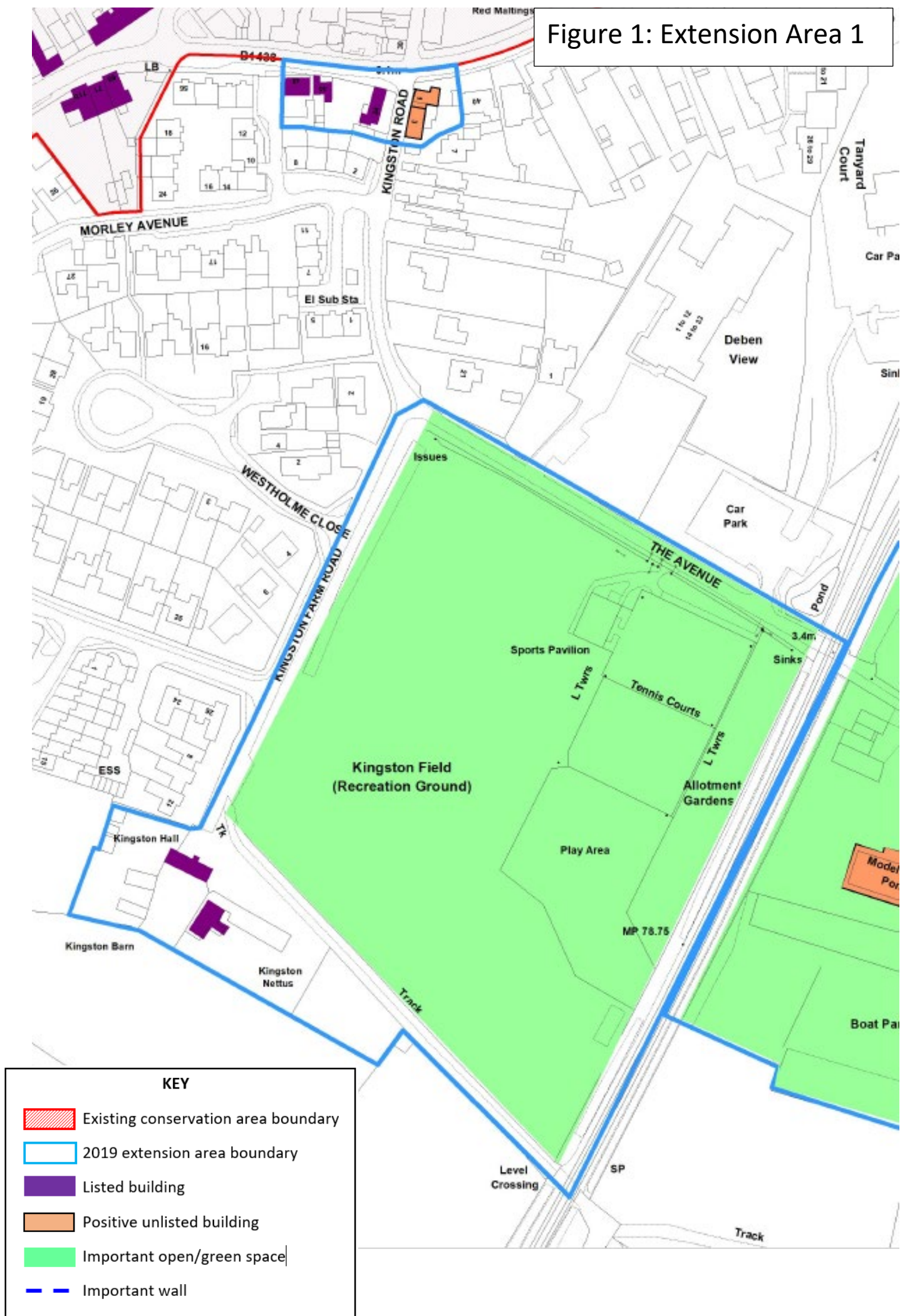


Figure 1: Extension Area 1



Area 1:

Summary of Boundary, Character and Development.

Located to the west of the railway line, the proposed extension area contains the Grade II listed late 17th / early 18th century Kingston Hall (formerly Kingston Farm), the Kingston Playing Fields to the north east, an avenue of mature beech trees formerly known as Jetty Lane (now known as The Avenue).

The topography in this area is flat. The 1881 OS Map shows the entire area as open land; possibly fields or pasture associated with Kingston Farm. Part of this land was gifted to the town in 1955 and now forms the Kingston Playing Fields, with facilities including tennis courts, outdoor table tennis tables and a café within the pavilion.

The tree-lined Jetty Lane is shown on the 1881 OS Map and appears to have been a designed walk towards the jetty. It largely remains and is now known as The Avenue.

The 1881 OS Map also shows residential units No's 1 and 3 Kingston Road (located to the south east corner of Kingston Road and Station Road) as extant, but the land surrounding them is open.

The Kingston Road Playing Fields are worthy of inclusion in the Conservation Area as they form part of the historic and current setting of the GII listed Kingston Hall and detached barn, as well as for providing a valuable area of open green space and amenity land. The trees either side of The Avenue are also of value as a historic group of carefully planted mature trees in what is predominantly an area lacking such features.

Nos. 1 and 3 Kingston Road, and the GII listed *No.34 Kingston Road* and *Nos. 44-48 (even) Station Road* are now included within the existing Character Area 3, Cumberland Road. This enhances the existing character

area as well as affording some protection to the setting of designated assets and some protection to potential non-designated heritage assets.

Gazetteer of listed and unlisted structures, which make a positive contribution to the character and special interest of the extension area.



Fig.2: Kingston Hall (formerly Farm), Kingston Road.

Kingston Hall, Kingston Road a late 17th / early 18th century three storey red brick former farmhouse, located to the south west of the playing fields. The property is GII listed and the site retains a collection of detached outbuildings that are mentioned in the listing description as forming a group.



Figure 3: Kingston Hall Barn

Kingston Hall Barn, Kingston Road a late 17th century or early 18th century GII listed detached weatherboarded structure located to the south east of the house. Has now been converted and is occupied as an independent dwelling.



Fig. 4: Nos. 1 and 3 Kingston Road.

No.1 and 3 Kingston Road This pair of storey and a half cottages likely date from the late 17th / early 18th century, and are located opposite a group of listed cottages, namely Kingston Cottage, No. 34 Kingston Road and 46-48 (even) Station Road.



Fig.5: No.34 Kingston Road



Fig 6: Nos. 4-48 (even) Station Road

The tree lined Jetty Lane is shown on the 1881 OS map, and had been renamed The Avenue by the time the 1976 OS Map was published. Believed to have been a planted avenue of trees leading, at least partly, towards the jetty area, promenade and river. The picturesque quality of the area was captured, c1830, by the Melton born artist Thomas Churchyard who painted extensively in and around Woodbridge.



Fig.7: Watercolour view of Jetty Lane (now The Avenue), by Thomas Churchyard (1798-1865).



Fig. 8: Approximately the same view of The Avenue, 2016.

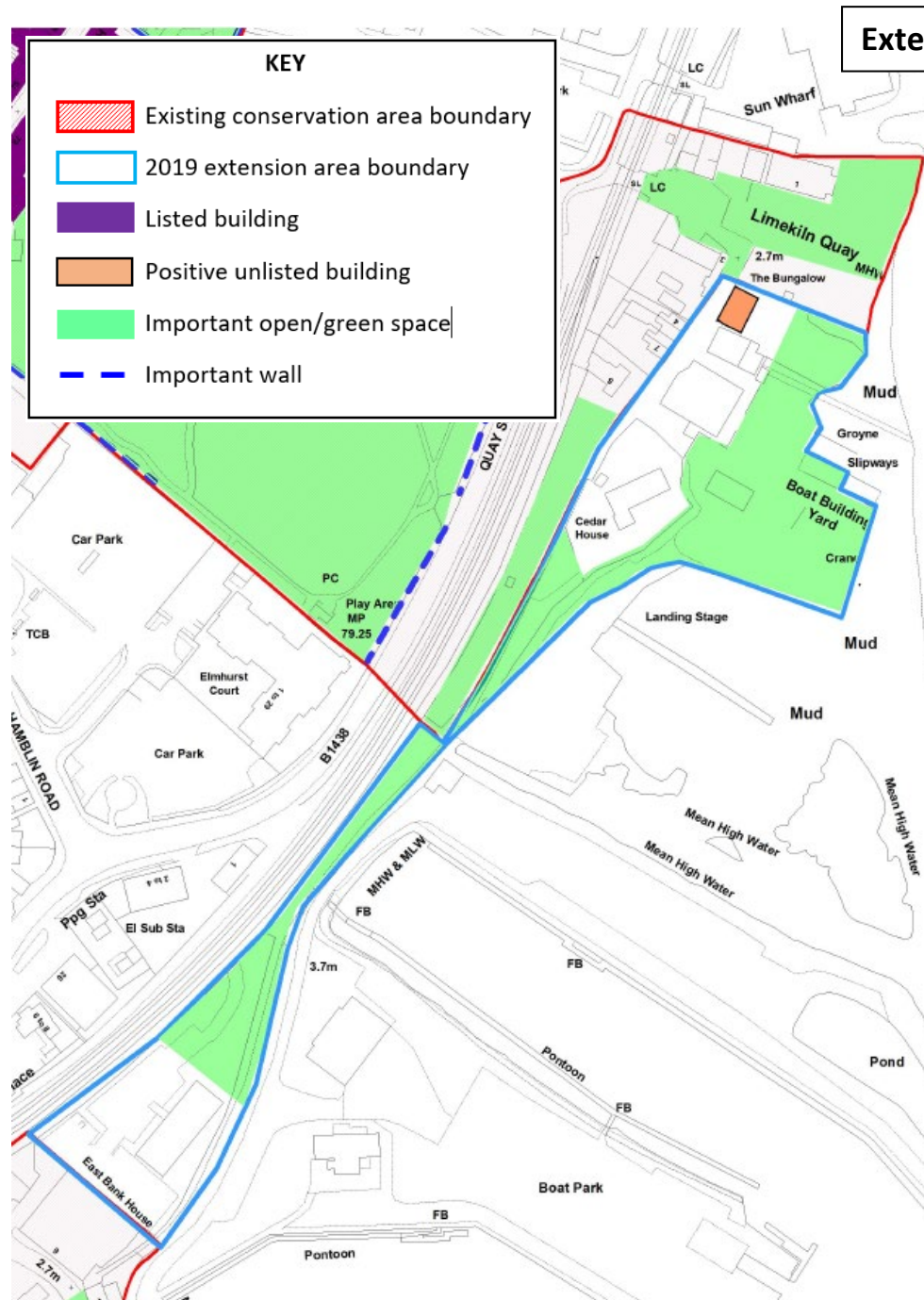


Figure 9: Map of northern part of extension Area 2



Figure 10: Map of southern part of extension Area 2

Area 2

When researching and assessing the boundary extension, reference was been made to the East Suffolk Council document *“Woodbridge Riverside Characterization Study”* (July, 2003), which defines, in considerable detail, the riverside area, including the extension areas.

Of this riverside area, a relatively small section of the western bank of the river Deben exists within Character Area 6 ‘Quayside’ of the existing Conservation Area, and essentially comprises the immediate setting of the Tide Mill (GI listed), separate Granary (GII listed) and Whisstocks. South west of this point the area around Ferry Quay is also included. To the north east a further section of river frontage is included within the existing boundary, and this includes some (but not all) of the structures located around Lime Kiln Quay.

Extension area 2 looks to link these isolated areas of riverside to form a continuous extension area from south of the Deben Yacht Club to Lime Kiln Quay to the north.

Summary of Character and Development.

The Woodbridge Conservation Area appraisal describes the riverside area as being: *“...characterised by long and open views with mud, water and boat sheds/yards.”* The appraisal goes on to describe the riverside as having two medieval maritime centres; the area around the Tide Mill and its quay, and the area around Lime Kiln Quay to the north. These medieval quay areas are already within the existing conservation area.

With the arrival of the railway came a decline in maritime freight, and the area developed a recreational character (Jessup’s Quay was removed and replaced with a promenade and beach area in 1870). The railway not only prompted the growth of tourism generally to the area, but also a different type of commercial activity that relied on the railway for transportation, including maltings and granaries.

During the late 19th and early 20th centuries the Robertson’s, Whisstock’s and Everson’s boat yards were established, partly as a consequence of the river increasingly being used for recreation (the Deben Yacht Club was established in 1838 and exists as one of the oldest in the country).

The arrival of the railway line in 1859 severed the riverside, medieval quays, and later warehouses and boatyards from the town to the west. This physical separation was reinforced by the construction of the relief road (Quayside and Station Road) and the redevelopment of large areas of land between the railway line and Station Road for the swimming pool and car park (see Area 1). However, despite this segregation, the riverside area continues to enjoy a relationship with the town, particularly in terms of the recreational role it affords, and also in the context of long views between the two areas.

During the mid 20th century the mill pond to the former Tide Mill became a yacht harbour, again illustrating the change experienced in the area from commercial to a predominantly recreational nature.

The riverside area is characterised by its wide panoramic views along the river, with ad-hoc clusters of modest structures for recreation contrasting with taller and more dominant commercial units (and former commercial units) such as mills, granaries, warehouses and boatyard sheds. Many of these structures are of relatively recent date, with several of the timber buildings having been destroyed in the 1953 floods.

The riverside walls are largely of recent construction, either piled metal sheeting or concrete which act to stabilise the river banks and to provide some protection from flooding. Vegetation within the riverside area is unsurprisingly lacking. Unlike other parts of the Woodbridge Conservation Area, the character of the riverside is constantly changing; the recreational use of the area is to some degree dependant on weather, and the perpetual tidal change alters the character and the

relationship between land and water, boats and their positioning, what is visible, accessible, and so on.

While the area is visually coherent, in terms of accessibility it is rather disjointed, with few points at which to cross the railway line serving to visually and physically detach this area from the rest of the Conservation Area. The pockets of private areas by the riverside, and the punctuation of the promenade by quays or jetties, further serves to create a slightly fragmentary sense of space.

The area is devoted largely to recreation and commercial activity, and consequently this is reflected in the building stock, which tends to be widely dispersed large sheds or stores, used for repairing and building boats. There are few residential units, and those which exist are located to the south west of Lime Kiln Quay and are within the existing Conservation Area.

The area has long formed the foreground to the town, and there is an aesthetic simplicity to the area; little feels contrived, and it retains the feeling of almost organic development.

The extension area takes in large swathes of the riverside and the yacht harbor to the north of the Tide Mill. The southern area around the Deben Yacht Club, including the low lying land to the west, the Model Yacht Pond to the north west and including the promenade, ensures that structures identified as contributing positively to the area were included within the revised Conservation Area boundary, and also links this area with the extended boundary to the west (see Kingston Playing Fields, Area 1).



Fig.10: View of the land to the west of the Deben Yacht Club



Fig.11: View looking south along the promenade towards the Yacht Club.

Further north is an area of commercial activity, with structures that contribute neutrally to the area. However, the area surrounding The Woodbridge Boatyard Ltd is important for linking the area around the Deben Yacht Club to the area further north east already in the Conservation Area.



Fig.12: Commercial activity around The Woodbridge Boatyard Ltd



Fig.13: View looking north towards the Tide Mill.

The area forming the earth walls and mouth to the Yacht Harbour (to the north of the Tide Mill) was created during the mid 20th century and therefore does not have historical significance. The land is private, and the role this area plays in affording public views and recreation is limited. Consequently, the inclusion of this area in an enlarged Conservation Area boundary is not considered to be desirable. However, the inclusion of land to the east of the railway line and north east of the Tide Mill, containing a footpath, creates a continuous riverside frontage and a coherent and easily discernible boundary line.

The area around Lime Kiln Quay is acknowledged for its mediaeval maritime origins and is included within the current boundary. To the south west of this area exists a line of cottages, which are also included within the current boundary. It is proposed that the area immediately to the east of this area is also included. This area contains a number of buildings which are deemed to have a neutral contribution to the area (including Robinson's Boatyard and the detached structures to the north, south east and south west) and also *The Bungalow*, which is thought to contribute positively to the area.



Fig.14: View of the footpath linking the area to the north of the Tide Mill with the existing Conservation Area boundary to the north east



Fig.15: View of the area around Robinson's Boatyard, including the residential structures (to the left of the image) already within the Conservation Area.

The waterfront area, although separated to some extent by quays and areas of inaccessible private land, does retain a coherent and identifiable character. Having sections of the waterfront area in the Conservation Area, but excluding others is inconsistent. Where areas have been included as the setting for a listed structure then inclusion is understandable, but the riverside area is more than just the setting for isolated designated structures, it forms the foreground to the wider Conservation Area, and possesses a strong recreational and commercial character, and a special unplanned and understated aesthetic of its own.

Gazetteer of listed and unlisted structures, which make a positive contribution to the character and special interest of the extension area.

There are relatively few structures within extension area 2; however the following have been identified as contributing positively to the character of the extension area.



Fig.16: The bandstand on the promenade, to the north of the Deben Yacht Club.

A prominent feature of the promenade area is the *Bandstand* first shown on the 1904 OS Map. Historic photographs show the structure has lost its decorative perimeter columns, handrails and timber balustrading, but despite this it retains original roof timbers. The structure is significant for the recreational and social contribution it makes, and for landmark value.



Fig 17: The Deben Yacht Club

The Deben Yacht Club is a compact weather boarded structure built off timber piles sunk into the river bed. A structure is shown to this location on the 1938 OS Map, and although modest in appearance, it is of interest for highlighting the recreational character of this part of the river frontage and being a prominent landmark feature.



Fig.18: The Bridge to the Model Yacht Pond.

The Bridge. The pond itself is a replacement of the original structure, which was erected with public subscription to commemorate the Silver Jubilee of King George V and Queen Mary in 1935. The concrete bridge, with its loosely Art Deco styling, is of aesthetic and group value.



Fig.19: The Bungalow, Lime Kiln Quay, looking north east.

The Bungalow Old maps are not helpful in determining the age of this building. Certainly The Bungalow is shown on the 1969 OS Map, and not on the 1927 map. In appearance the structure would seem to date from the late 1920's to 1930's, but it is possible that it is later in date and incorporates earlier joinery.

The house looks to be of timber frame construction, clad with timber to the base, and rendered to the upper sections of its elevations. Apart from the replacement roof covering, the structure is well preserved and retains some interesting joinery and carved timbers surrounding the main entrance porch.



Fig,20: Detail of the carved timbers to the entrance at The Bungalow, Lime Kiln Quay.

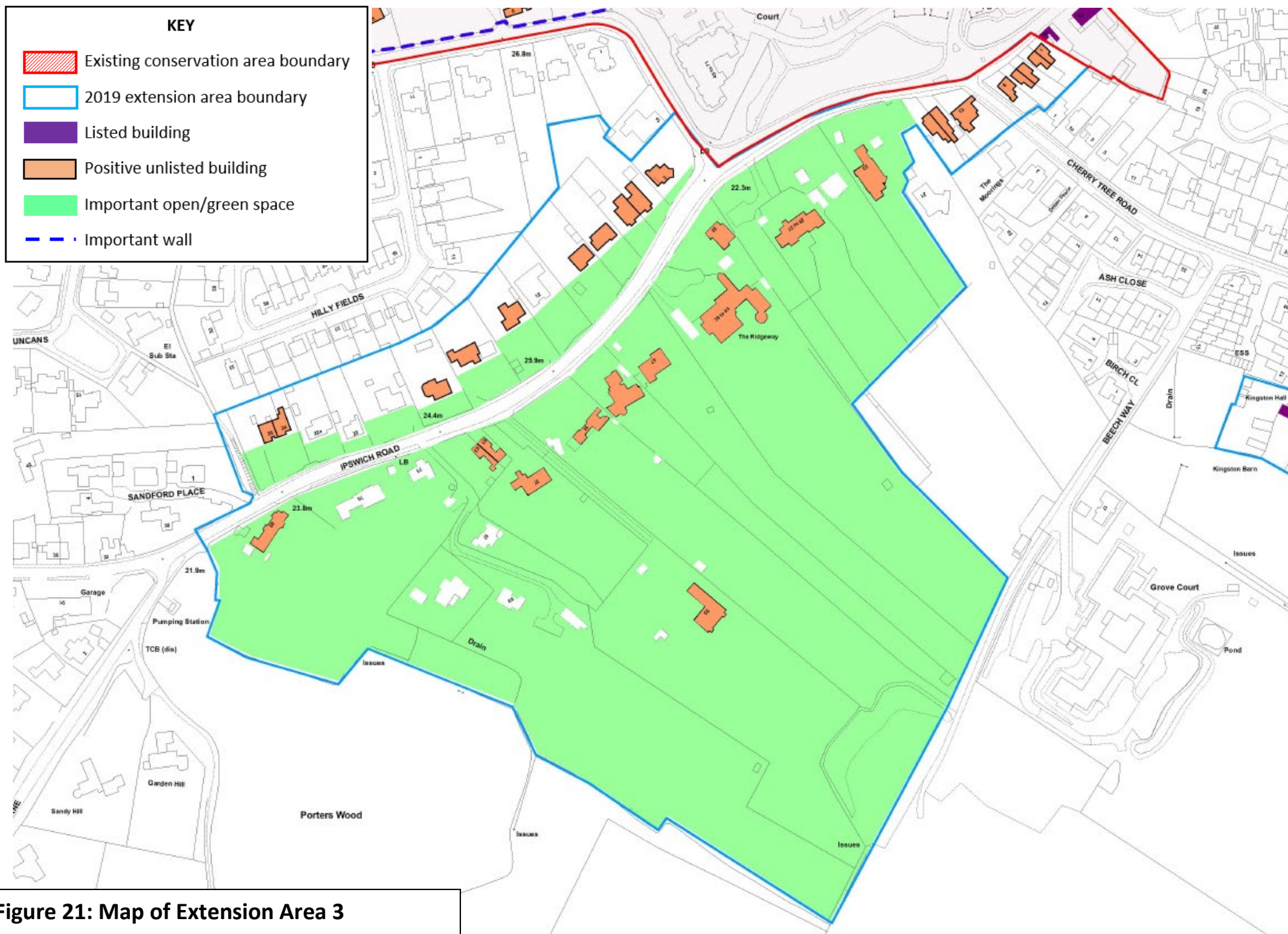


Figure 21: Map of Extension Area 3

Woodbridge Conservation Area Extension – Area 3.

Summary of Boundary, Character and Development.

Area 3 straddles the Ipswich Road, an area that was developed by prosperous professional and mercantile families in the decade preceding the First World War. Ipswich Road is a continuation of Cumberland Street, which is already within the Conservation Area, as are parts of the western side of Ipswich Road at its northern end. Parts of adjoining Warren Hill Road are also within the present Conservation Area.

Extension Area 3 includes Ipswich Road from its northern termination at Cumberland Street to Sandy Lane. Small sections of Cherry Tree Road and Warren Hill Road (formerly Deadman's Lane) are also included where they join Ipswich Road. A few of the larger gardens of the Ipswich Road houses extend as far as Beech Way to the east. Area 3 borders Character Area 10, (Warren Hill) of the existing Woodbridge Conservation Area.

Much of the land was originally part of Kingston Farm, the GII listed farmhouse and farm buildings for which still survive on nearby Kingston Road (see extension Area 1); Beech Way was once a farm track associated with this complex. The large villas on the eastern side of the road at the southern end of the proposed extension area were however, primarily built within the former grounds of what is now Saxon House. The park to this large villa was gradually subdivided into building plots from the late 1890s, and when the first building plots were advertised for sale in 1896, their proximity to the area's yachting facilities was emphasized. The bulk of the development in the area took place in the decade after the publication of the 1904 1:2,500 Ordnance Survey Map, and is characterised by substantial, architect designed, detached and semi-detached red brick villas set in large mature leafy gardens. The view from the rear of the houses on the eastern side is generally open towards the Deben and its mud flats.

Many of these houses on the former Kingston Farm land were designed by the distinguished Ipswich architect and antiquarian, John Shewell Corder (c1856-1922) and are in a free Tudor vernacular style. In addition to the houses itemized below, Corder is known to have designed a number of other houses in the Ipswich Road area, which have not yet been identified. The area's building stock thus has a unity and coherence derived from the type of dwelling contained within it, the period of their construction, and the dominance of a single architect. The villas are primarily of brick with Welsh slate and plain tile roofs, embellished with mock timber framing, bargeboards, oriel windows, and massive chimneystacks. The houses are generally set back some distance from the road, in large mature gardens which greatly enhance their setting, and add to the sense of unity. Hedges are the most common boundary markers on the Ipswich Road frontage although many of these have recently been grubbed up and replaced with highly unsympathetic boarded fences.

Two of the houses No.47 and No.55 are included in the *Buildings of England* volume for Eastern Suffolk. There are no listed buildings within the proposed extension area, however part of the suggested extension forms the setting of the GII listed Cherry Tree Inn and Nos.77-79 (Odd) Cumberland Street.

The view from the junction of Ipswich Road and Warren Hill Road looking towards the existing Conservation Area and over the river estuary is highlighted as a significant view in the existing appraisal.

Despite recent infill development Area 3 remains a coherent example of its kind. The majority of the houses were built in the ten years between 1904 and 1914 in a free vernacular style and are by known architects of local stature. Many of the villas were designed by the Suffolk architect JS Corder between 1904 and 1912 and were built using a consistent palate

of materials. A considerable number of the properties meet East Suffolk Council's published criteria for being identified as Non Designated Heritage Assets. Their substantial leafy gardens also contribute both the setting of the individual houses and the area's visual coherence.

The case for extending the boundary of the Conservation Area along the Ipswich Road is a strong one on the grounds of the quality and coherence of its building stock. Ipswich Road shares characteristics with the adjacent character area 10, (Warren Hill) of the existing Woodbridge Conservation Area, and could be merged with it.

Gazetteer of listed and unlisted structures which make a positive contribution to the character and special interest of the extension area.

In the case of Area 3 the positive buildings gazetteer should not be considered to be an exhaustive one. A number of the larger houses are located down long drives to which access could not be obtained. These houses have been excluded from the gazetteer unless other evidence of their appearance was available.

West Side

The Shrubbery, No.2 Ipswich Road. Is a prominently located, detached residence of c1910 that also fronts onto Warren Hill Road. Brick with some render and mock timber framing to gables, bargeboards, tiled roof with elaborate terracotta ridge tiles. External joinery renewed in a style consistent with the original.



Fig.22: Nos.4-6 (Even) Ipswich Road of c1905.

Nos. 4-6 (Even) Ipswich Road. A semi-detached pair of gabled brick houses designed by JS Corder, and built for the Woodbridge Land and House Company c1905. The builder was E Adams. Two storey bay windows to each house with mullions.

No.8 Ipswich Road. Detached house of c1912. Brick with pebble-dashed upper floor. Set back from the road behind a high evergreen hedge. Late 20th century replacement pan tile roof covering. Probably also designed by Corder.



Fig.23: No.10 Ipswich Road.

No.10 Ipswich Road. Designed by the Ipswich architect Henry J Wright for EJ Eaton and built c1910. Free vernacular revival style and very similar in design to No.14 but with tile hung gables. Shielded from the road by a screen of evergreen bushes.



Fig.24: No.14 Ipswich Road.

No.14 Ipswich Road. Brick detached villa of c1910. Tile roof, bargeboards, mock timber framing to gables. Left hand bay breaks forward and has an oriel window to the first floor. Large stair window with stained glass medallions. Possibly by Henry J Wright and similar in design to No.10.

No.16 Ipswich Road. A detached rendered brick Edwardian villa with casement windows and a steeply pitched roof with replacement tile covering. Mock timber framing to gables. Some of the original external joinery survives including the porch.

No.18 Ipswich Road. A detached brick villa of c1910 with mock half timbering to its gables and full height bay windows. Rendered upper storey. Steeply pitched roof. Good open fronted painted wooden porch with Moorish detailing.



Fig.25: Nos.24-26 Ipswich Road.

Nos.24-26 (even), Ipswich Road Free Tudor vernacular semi-detached houses of brick with rendered first floor. Projecting gabled bays with mock timber framing. Steeply pitched slate roof with projecting eaves. Sash windows with small pane upper lights, perhaps suggesting a design by JS Corder.

East Side



Fig.26: Nos.1-7 Odd, Ipswich Road.

Nos.1-7 (Odd) Ipswich Road Late 19th century villas, which form the immediate setting of the GII listed Cherry Tree pub and Nos. 77-79 Cumberland Street. Two pairs of identical mirrored semi-detached houses. Red brick with white brick dressings.



Fig.27: No.9 Ipswich Road.

No.9 Ipswich Road Detached dwelling with a secondary entrance on the Cherry Tree Road elevation. Occupied by the time of the 1911 census.



Fig.28: No.13 Ipswich Road on the corner of Cherry Tree Road.

No.13 Ipswich Road A compact brick villa built c1909 for a retired brewer. Despite recent alterations to the rear and the replacement of its external

joinery, the house remains a notable and inventively designed example of its kind.



Fig.29: Nos 15-17 (Odd) Ipswich Road.

Nos 15-17 (Odd) Ipswich Road Mirrored pair of brick semi-detached houses of c1908 with plate glass sash windows. Occupied by the time of the 1911 census



Fig.30: No.23 Ipswich Road.

Debenhaugh, No.23, Ipswich Road. A large free-vernacular revival style detached brick house designed by JS Corder for Frederick Smith, built

c1911 by Willmott & Son of Cambridge. Steeply pitched tile roof with overhanging eaves and gabled tile hung dormers. Massive projecting stacks to northern elevation and others to roof. Much of the original external joinery survives. Sash windows with small pane upper lights and plate glass below, a feature common to many of Corder's houses. Late 20th century houses built within grounds to north and south.



Fig.31: Garden to Overdeben in 1926.

'Overdeben' & Deben House Nos.27-29 (odd) Ipswich Road Large villa designed by JS Corder for Major Alfred Capel Cure and his wife Lilian c1907. Free Tudor vernacular. Builder E Adams. Rendered free-Tudor vernacular with gables. Now subdivided into two and gardens partially built over. Windows mostly replaced. The gardener's cottage designed by Corder has been demolished.



*Fig.32:
Ridgeway
Cottage.*

Ridgeway Cottage, No.35 Ipswich Road. A small brick former gardener's cottage designed by Corder, which faces south towards 'Ridgeway'. Steeply pitched tile roof with plain wooden bargeboards and distinctive gabled dormers. Now much extended but retaining considerable character.



*Fig.33:
Ridgeway,
Ipswich Road.*

'Ridgeway' Nos 39-43 (odd) Ipswich Road Large free Tudor vernacular villa of brick with simple painted wooden bargeboards to gables. Steeply pitched tile roof with pedimented dormer. Painted wooden sash windows with small panes to upper sections a typical Corder feature. 'Ridgeway', like 'Overdeben', appears to have been designed by Corder for the Capel Cure family and built c1907. Latterly flats Ridgeway appears to have been recently restored to single domestic use. Recently built gate piers and railings to roadside.

'Broomhill', No.47: Ipswich Road A large detached red brick villa with a tile roof designed by Brown and Burgess for Colonel Young and built c1910. Tile hung gables with simple bargeboards, first floor partially rendered. The builder was E Adams. (Mentioned in the Buildings of England volume for East Suffolk).



*Fig.34:
Riverhill
House,
Ipswich
Road.*

Riverhill House, No.49 Ipswich Road. A large gabled detached villa of 1912 recently extensively altered but retaining many distinctive features. Latterly a care home but now restored as a private house. Windows replaced but decorative wooden bargeboards and porch survive. Possibly the villa designed by JS Corder for Mrs Edwards in 1912.



*Fig.35:
No.51
Ipswich
Road.*

Nos.51 Ipswich Road An inventively designed Tudor vernacular building of c1910. Built of brick with a recently replaced steeply pitched tile roof which overhangs and is supported on distinctive eaves brackets. Rendered first floor and tall rendered chimneystacks. Projecting timber framed section to first floor centre with small pane wooden casement windows. Gabled projecting end bays with plate glass mullioned windows. Flanks the drive to Highfields. No. 51 is possibly the house designed by William Eade and Edwin Thomas Johns of Ipswich, for the Woodbridge House and Land Company in 1909.

'Highfields', No.55 Ipswich Road Set back some way from the road down a drive which once marked the boundary of the estate of what is now Saxon House. Highfields was designed for Rowland Hill Rowland by Edwin Thomas Johns RA RIBA of Ipswich (1862-1947) and built c1914. Inventive free Tudor vernacular design of brick with stone dressings. Massive corbelled chimneystacks, tile roof with projecting eaves. Asymmetrical gabled entrance façade with oriel window. Late c20th single storey addition. Mature landscaped grounds overlooking the Deben. Highfields

is described in the *Buildings of England* volume for Eastern Suffolk. Edwin Johns was also a distinguished painter.



*Fig.36:
No.57
Ipswich
Road.*

No.57 Ipswich Road. A large early 20th century vernacular revival villa with pebble dashed façades and steeply pitched roofs, with replaced casement windows. No.57 is located behind Nos.61-63 and flanks the drive to Highfield. Entrance elevation gables with large projecting chimneystack. Brick garage addition of recent date. This house appears on the 1927 1:2,500 OS Map but not that of 1904.



*Fig.37: Nos 61-63
Ipswich Road.*

Nos.61-63 (Odd). Ipswich Road. A semi-detached pair of brick Edwardian houses with plate glass sashes built shortly after 1904 in what had been part of the grounds of Tempe, now Saxon House. Rendered first floor. Steeply pitched tile roof, brick stacks to gable ends, simple painted wooden bargeboards.



Fig.38: Saxon House, Ipswich Road.

Saxon House No.83 Ipswich Road. A sizeable red brick villa, largely built for the Rev Frederick Doughty, Rector of Martlesham to the designs of Brown and Burgess 1899-1900. It however incorporates an early c19th classical house at its northern end. Saxon House faces east towards the adjoining woodland and the Deben, its grounds now partially built over, but originally containing a walled garden, stables and out houses. The only property on this side of the road extant on the 1881 & 1904 1:2,500 maps.

Occupied by the soldier Sir George Cayley and his wife the prominent local suffragette Lady Mary Cayley c1910-17. Saxon House has changed its name on several occasions, and one of its 19th century names *Tempe* (possibly derived from the valley near Mount Olympus) now belongs a later 20th century dwelling built in its gardens.



Fig.39: North elevation of Saxon House.

Built of brick with a slate roof. Projecting eaves with dentilled wooden eaves cornice. Massive wooden lantern over central staircase hall. Edwardian hooded porch to door on northern elevation. The bulk of the original windows, which include both casements and small pane sashes, appear to survive. Two storey, canted bay to garden (eastern) facade. Ipswich Road frontage gabled.

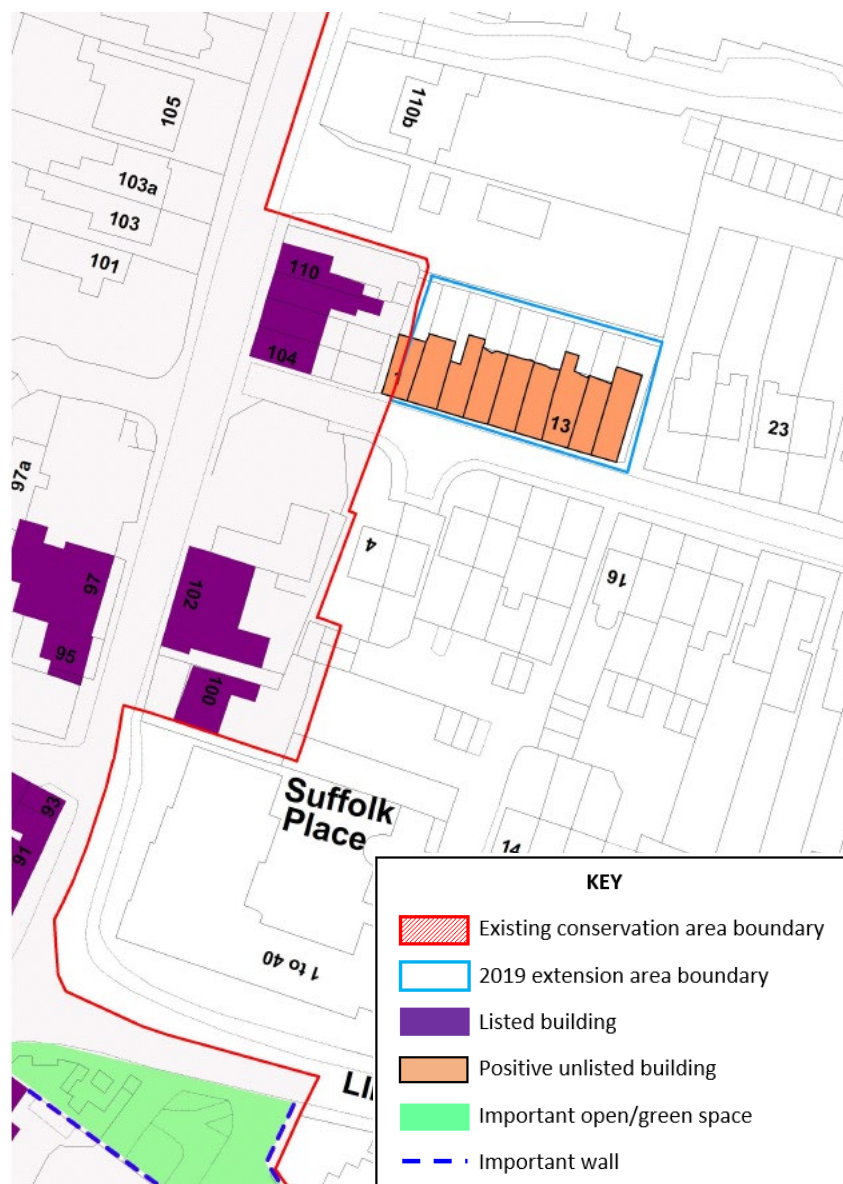


Figure 40: Map of extension Area 4

Woodbridge Conservation Area Extension – Area 4.

Summary of boundary, character and development

Area 4 is a small extension to take in the early 19th century terrace at the top of Deben Road. It is located to the east of the existing Woodbridge Conservation Area, where the land slopes gently down towards the river from Melton Hill, and borders Character Area 6. It is bounded by the Thoroughfare and Melton Hill to the west. Deben Road runs from the Thoroughfare eastwards through the centre of the area, before turning south to join Lime Kiln Quay Road. Nos.1-17 (odd) lie on the northern side of the eastern end of Deben Road.

During the mid 19th century the surrounding area was primarily an industrial one. It contained a maltings, an iron works specialising in the manufacture of agricultural equipment, and a brick works as well as a number of small wharves, but by the early 20th century it was one of suburban housing. Deben Road was laid out prior to the publication of the 1881 1:2,500 Ordnance Survey Map and contains early to mid 19th century terraced houses which may have been constructed for iron foundry employees. It appears to have originally been an access road to a boat builder's yard, and is marked on Isaac Johnson's 1827 map as 'Drift to Sun Wharf'. The Grade II listed kiln at the western end of Deben Road appears to be marked on the 1827 map.

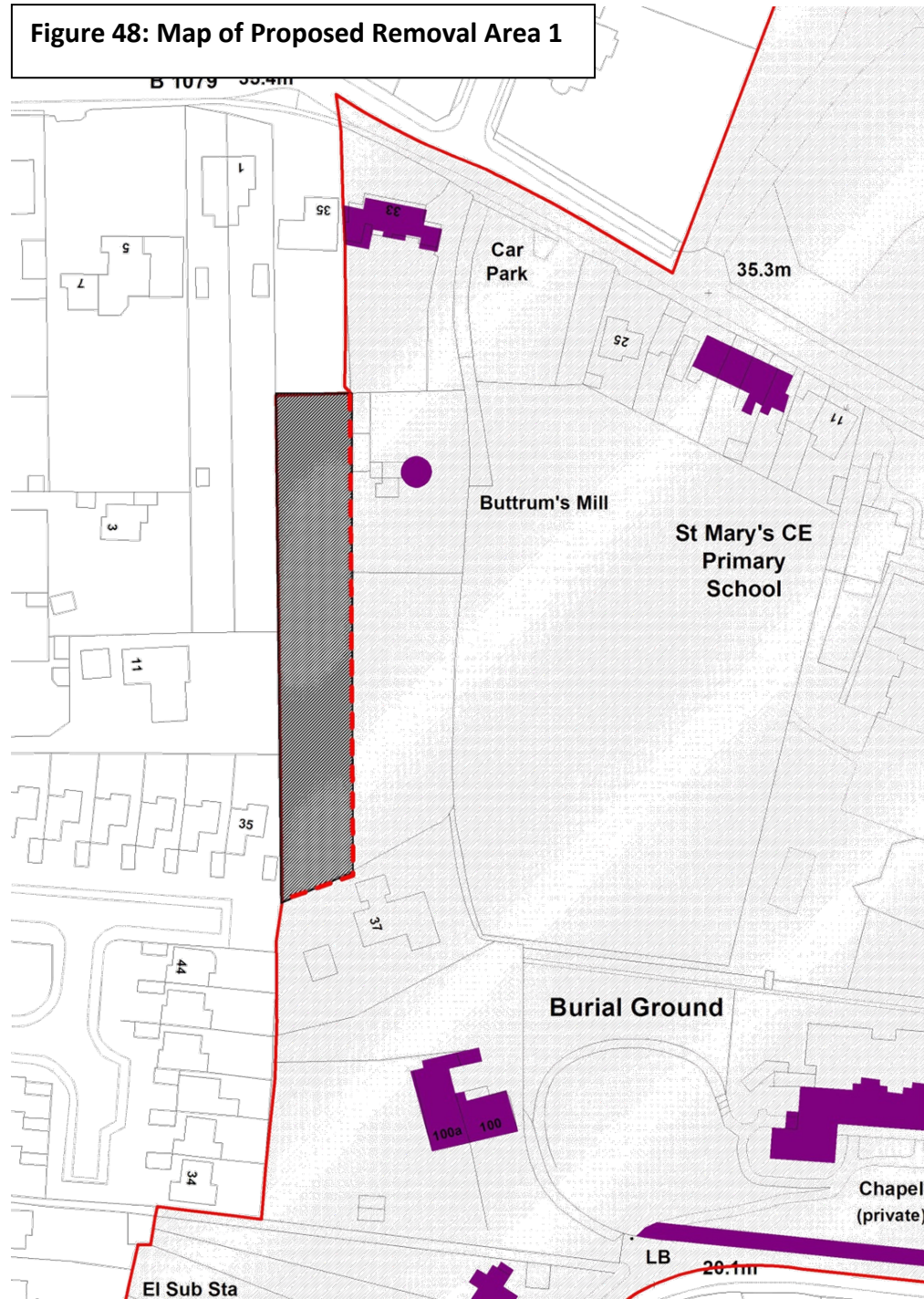
Gazetteer of listed and unlisted structures which make a positive contribution to the character and special interest of the extension area.



Fig.41: Nos. 1-17 (Odd) Deben Road: Early 19th century terraced houses at the Thoroughfare end of Deben Road, built after 1827.

Nos.1-17 (Odd) Deben Road. A c1830-40 brick terrace possibly built as ironworkers' cottages. Their rear elevations are clearly visible from the Thoroughfare. Pan tile roof with overhanging eaves. Nos. 1-5 appear to be slightly higher status cottages and have iron lintels to their doors and windows. Some of the houses have unfortunately been rendered. An iron foundry specialising in farm machinery and implements stood nearby on the Thoroughfare from the early 19th century to c1890.

Figure 48: Map of Proposed Removal Area 1



Woodbridge Conservation Area – Removal Area 1.

We have a duty, when reviewing the conservation area boundary, to consider whether all the areas currently covered by the designation meet current guidelines in terms of good practice. This is to make sure that the concept of conservation is not devalued through the designation of areas that do not have sufficient architectural or historic interest. The garden of 35 Burkitt Road was half inside and half outside of the conservation area. The section of garden that was within the conservation area was separated from the house. This is not good practice and was an error in the original designation. This area has therefore been removed from the conservation area.

Buttrum's Mill is adjacent to this section of garden; it is a Grade II* listed building. The setting of this Grade II* listed heritage asset is protected through its status as a designated heritage asset. This level of protection is much higher than the protection the conservation area provides. Therefore, removing this piece of land from the conservation area does not remove protection from the setting of the Grade II* listed building, this is protected as it contributes to the significance of this very important heritage asset.

