



Waveney District Council
Serving the Community

Somerleyton Conservation Area

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Character Appraisal





Fig 2, Nos. 7-9 The Green



Fig 3, The School



Fig 4. The Green c1904



Fig 5, Detail of Post Office



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Fig 1, location plan

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Introduction

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

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

This conservation area appraisal:

- Describes the character of the area
- Provides a sound basis for development control
- Identifies proposals for improving the area

Planning Policy Framework

Conservation Areas were introduced through the Civic Amenities Act in 1967 and there are sixteen in Waveney District, two of which are now administered by the Broads Authority. Conservation Areas are 'areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance'. The Somerleyton Conservation Area was designated in 1977.

Designation as a Conservation Area is not intended to prevent new development, or

stifle the area's economic life or potential, though it is expected that a high degree of attention will be paid to design, repair and maintenance in such areas and, when exercising planning powers, the Council will pay special attention to the preservation and enhancement of the Conservation Area according to the policies for the built environment set out in the Waveney District Council Core Strategy, adopted 2009, and Development Management Policies Development Plan Document, adopted January 2011, which replaces the adopted Local Plan of November 1996.

In recognition of these policies and in line with the requirements of the 1990 Planning (Listed Buildings & Conservation Areas) Act, Waveney District Council will continue to formulate and publish proposals for the preservation and enhancement of the conservation area and consult the public on these proposals.

Assessing Special Interest

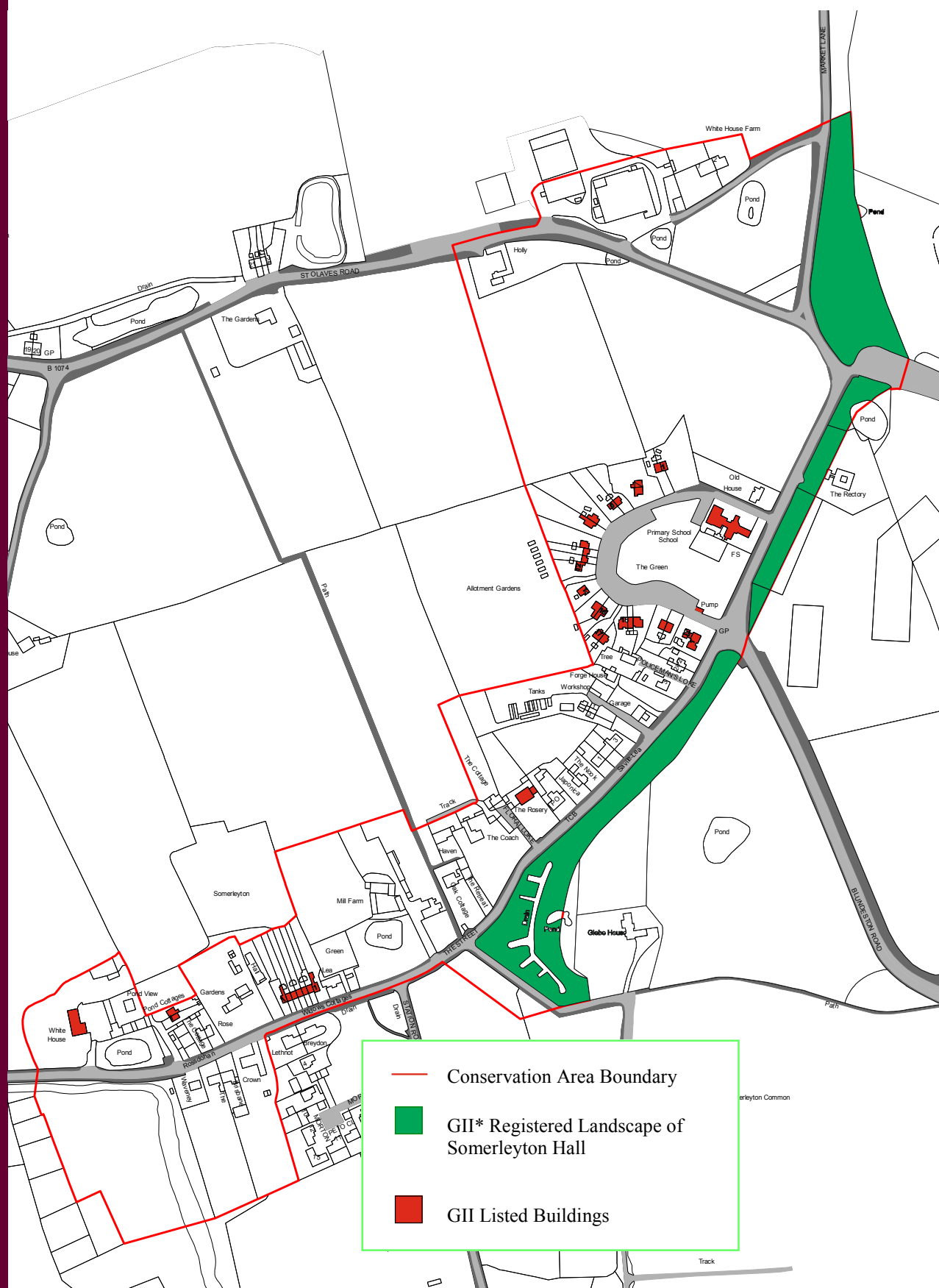
Location and Context

The village of Somerleyton is located close to the banks of the River Waveney, seven miles northwest of Lowestoft. The present conservation area includes parts of the historic parishes of Somerleyton and Herringfleet. (*See fig 1, location map*)

Outlying parts of the historic settlement of Somerleyton were incorporated within the Broads Authority area of outstanding natural beauty as a result of the Norfolk and Suffolk Broads Act of 1988.

The majority of the village lies within the *G5: Somerleyton Settled Farmland* landscape area. Pages 109-113 of the Waveney Landscape Character Assessment 2008 set out the type of landscape this is,

Fig 6, Somerleyton Conservation area – Existing conservation area showing listed structures and that part of the Hall's registered landscape which falls within the conservation area.



and policy recommendations for the protection of its character.

General Character & Plan Form

Although Somerleyton is a small rural village its buildings do not conform to the local vernacular tradition in their general character.

Somerleyton is a dispersed low density settlement now largely consisting of substantial detached and semi-detached dwellings located within generous gardens. The present village centre is of linear form and is primarily of nineteenth century date, the parish church and the village's oldest surviving dwellings now lying some way from its core and thus outside the boundaries of the conservation area. The earliest surviving historic dwellings within the village centre are primarily villas and farmhouses of later eighteenth or early nineteenth century origin.

All of the surviving buildings within the conservation area are of either one or two storeys. Until the mid-twentieth century a number of structures with a pronounced vertical emphasis stood within the village confines. These included the Victorian chimneys of the brickworks, and two mid nineteenth century nonconformist chapels. All have been demolished. Only the towers of the hall and church now rise above the trees, but these are scarcely visible from the village.

The village is approached from the east along the Blundeston Road, the route of which was altered c1846 to allow for the remodelling and expansion of the parkland surrounding Somerleyton Hall. Blundeston Road now merges with 'The Street' near to 'The Green' around which are a crescent of estate cottages built for Sir Samuel Morton Peto, then owner of the Hall. Beyond 'The

Green' the road forks, forming St Olaves Road and Market Lane the latter following the edge of Somerleyton Hall's park.

To the north at the edge of the hall's park are a group of picturesque estate cottages which were built in the mid nineteenth century for Sir Samuel Morton Peto of Somerleyton Hall. The 1861 estate sales particulars refer to a picturesque green, on which in the form of a crescent are 'twenty-eight cottage residences, of a most substantial and a highly ornamental character-showing in the domestic arrangement and in the sleeping apartments, a singular and rare attention to the comfort and morality of peasant families.' This number of houses is difficult to reconcile with the surviving houses today. The figure of thirty five houses which appeared in the *Illustrated London News* (Jan 10th 1857) is similarly difficult to reconcile with the extant properties unless lodge houses are included. Contemporary accounts including *The British Workman*, and the journal of the social reformer and architect Henry Roberts noted Peto's philanthropic development with interest and approval.

Between the conservation area and the river is a small area of slightly higher density development. This is comprised of a group of terraced workers' cottages, which were built for employees of Lucas Brothers' brickworks in the 1860s and a small discreet 1980s housing development on Marsh Lane. Somerleyton Brickworks, a large former industrial site now reclaimed by nature, lies within this area and was once served by a short length of canal which is now used for other purposes. The village's fine Victorian railway station is also nearby. Peto was both a close associate of the brick makers and builders, the Lucas Brothers, and a champion of improving the lot of workers in the construction industries. It is perhaps therefore no



Fig 7, The Street, looking towards The Green c1905

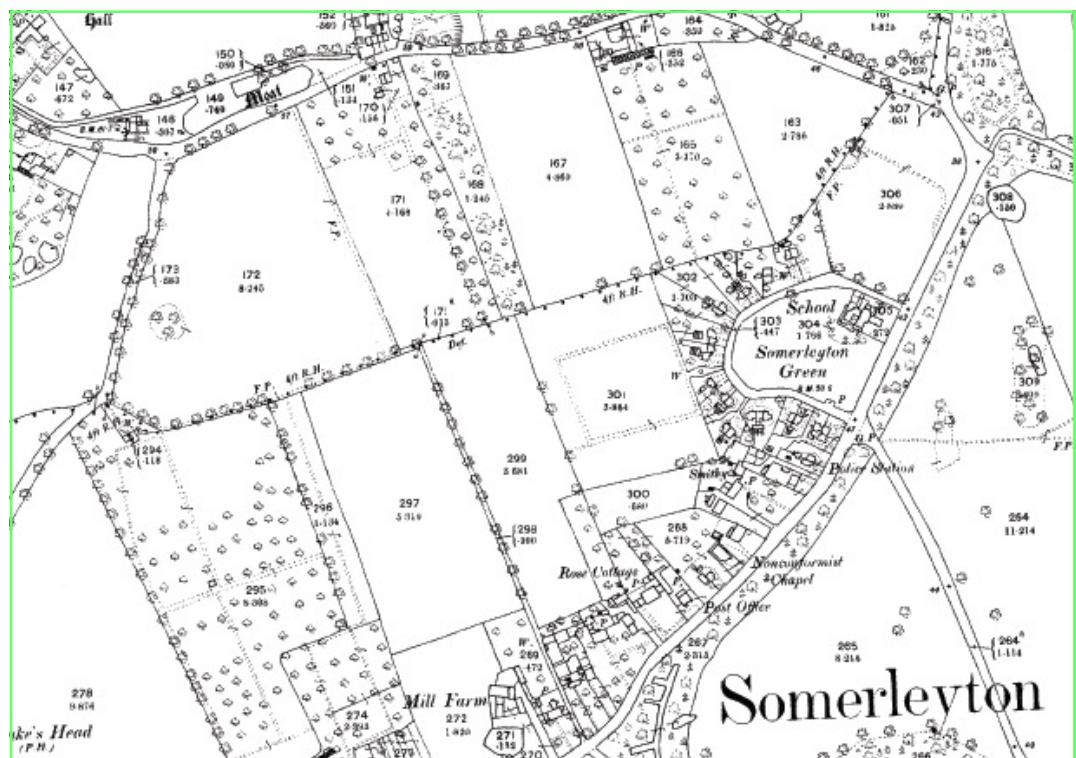


Fig 8, Historic Ordnance Survey Map of Somerleyton in 1884

accident that the terraced houses built by the Lucas Brothers at Somerleyton are also excellent examples of mid nineteenth century model workers dwellings.

Industry in Somerleyton reached its height in the mid nineteenth century before declining rapidly in the early twentieth. The thriving brickworks closed in 1939, and today despite its popularity with tourists the village is a quiet tranquil place.

Landscape Setting

The flat agricultural landscape of the area is defined by planned rectangular post parliamentary enclosure field systems which were largely created in the first decades of the nineteenth century. Despite recent moves to create larger more economic field units, hedgerows interspersed with woodland plantations remain a dominant feature in what is a largely flat landscape. These mature woodland plantations are an important legacy of the Somerleyton Hall estate and continue over a wide area, although a number were lost during the First World War when mature timber was in great demand nationally. Perhaps the most important World War One loss within Somerleyton was the belt of trees surrounding White House Farm.

During the nineteenth century orchards and market gardens were planted on the edges of the village, most notably between 'The Gardens' on Saint Olaves Rd and 'The Green', and in the large field behind Pond Cottages, their produce being transported via the railway to Lowestoft and beyond. These orchards were mostly destroyed in the late 1950s and 1960s to be replaced by arable fields, leaving the immediate surrounding landscape more open than it had been for over a century. The word

'garden' remains as part of the name of most of the properties associated with this branch of agriculture.

The historic parkland of Somerleyton Hall borders the conservation area to the north and east, and is itself included at grade II* on the English Heritage 'Register of Historic Parks and Gardens of Special Historic Interest in England'. Only roughly 27% of parks and gardens registered nationally fall within this important category. Whilst parts of this designed landscape have their origins in the early seventeenth century, it is primarily today of mid-nineteenth century character. The main purpose of the register is to celebrate designed landscapes of note, and encourage appropriate protection. Registration is a 'material consideration' in the planning process, meaning that planning authorities must consider the impact of any proposed development on the landscape's special character. A small area of parkland has been included within the conservation area and the registered landscape; it contains evergreens and beech, lime, and other trees interspersed between planned walks, and was probably planted in the mid-nineteenth century as an extension to the Hall's pleasure grounds.

The Green and the houses which surround it should be regarded as an integral part of the Hall's designed landscape, great attention being paid to both the communal space which surrounds them and to the individual gardens themselves. Old photographs show that a number of the gardens were originally provided with highly ornamental rustic wooden gates and fences of a uniform design. The houses on the Green formed the termination of walks from the hall as highlighted in the 1861 sale catalogue. Whilst their gardens were described approvingly in 1857 by *The*



Fig 9, No.1 The Street



Fig 10, The Old Farmhouse, The Green



Fig 11, Nos.1 & 2 The Green



Fig 12, Post Office

Florist as being crowded with colourful blooms as well as vegetables. Allotments were also provided by the estate behind the houses on 'The Green' from the mid nineteenth century; these still survive today.

Until the mid-nineteenth century a further, small park existed around the late eighteenth century Somerleyton Rectory. White's Directory of 1844 notes that 'in an adjoining park of 40 acres stands the rectory house, a large and handsome mansion of white brick erected in 1773.' This park was largely absorbed into the Hall's grounds between 1846 and 1861, although certain outlying portions of the Rectory's parkland were separated from the Hall grounds by the relocation of the Blundeston Road.

Within Somerleyton are a number of other substantial dwellings with gardens that contribute greatly to the conservation area's character. The ponds associated with Mill Farm, White House Farm, and the 'White House' are also important assets which add considerable charm to the village, and contribute greatly to the immediate setting of adjacent listed and proposed local listed buildings. Just outside the conservation area is the Duke's Head Public House on Slugs Lane whose late nineteenth century former pleasure gardens were illustrated on postcards of the period. The Duke's Head gardens were possibly created to entice day trippers, who visited the Hall's grounds from the later nineteenth century.

To the south east are the remnants of the former common upon which a windmill stood until the mid-nineteenth century, together with the earthworks and pits associated with the former brick, earthenware, and tile clay extraction industries. Also within this area are the remains of the brickworks itself which thrived here from c1790 until 1939. The land surrounding Somerleyton contains deposits of glacial clay suitable for brick making. This is comprised of a layer of blue clay suitable for

making hard white bricks with deposits of red clay for lesser quality red bricks beneath.

The River Waveney was once the village's most important transport link, however it is

today primarily used for leisure traffic. The land bordering its Somerleyton bank forms part of the lands administered by the Broads Authority. The general duties of the Authority are to manage the Broads for the purposes of: Conserving and enhancing the natural beauty, wildlife and cultural heritage of the Broads; promoting opportunities for the understanding and enjoyment of the special qualities of the Broads by the public; and protecting the interests of navigation.

Recent Development

Very little development took place within the village between the outbreak of World War One and the 1980s, the most notable exception being a low rise mid-twentieth century block of houses called 'Savile Lea' which was built partly on the site of a demolished former nonconformist chapel on 'The Street'. A large brick house called 'Pond View' has also been erected within the gardens of the GII listed 'White House'.

The single storey brick late twentieth century Forge Garage building on 'The Street' which was built for Somerleyton Oils, has far greater character than many of its counterparts elsewhere in the country. The general layout and signage of the site is also well designed and maintained.

Beyond the conservation area are small pockets of late twentieth century development on Marsh Lane and Station Road. Between Morton Peto Close and the village main street are a pair of substantial dwellings of considerable character called

'Breydon' and 'Lethnot' which whilst standing just outside the conservation area's boundary are highly visible from within it.

Historic Development and Archaeology

The origins and historic development of the area

Somerleyton probably has Anglo-Saxon origins and is mentioned in the Domesday Book, as is nearby Herringfleet. The name Saint Olaves Road commemorates a small priory dedicated to Saint Olaf King of Norway which was demolished by the Jerningham family of Somerleyton Hall after the Reformation.

Few early buildings remain in the parish, most of the village's vernacular buildings having probably been demolished between 1810 and 1850. Of those that do survive, Park Farmhouse and its barn which are of sixteenth and seventeenth century date are probably the most notable.

The Somerleyton estate was purchased by Sir Thomas Wentworth of Ipswich from the Jerningham family in the early seventeenth century. A surviving estate map of 1652 shows that the estate was already a large one at that time, extending over most of Somerleyton parish and into Ashby, Blundeston and Lound. The Wentworths either built or rebuilt the Hall and laid out elaborate and extensive gardens which have been described as 'arguably the most important example of a Renaissance garden design so far discovered in East Anglia.' Of this little now remains. The Hall gardens and park appeared to have entered a period of decay and neglect during the later eighteenth century.



Fig 13, Former Reading Room, The Street



Fig 14, Forge Garage, The Street



Fig 15, Village School



Fig 16, Nos. 9-12 The Green



Fig 17, Widows Cottages

The parish was enclosed by an act of 1803 and a number of the substantial farmhouses in the area may have been rebuilt shortly afterwards. The Somerleyton Hall estate was at that time in the ownership of the Anguish family; the Rev George Anguish, prebendary of Norwich Cathedral undertook a series of improvements to the then much neglected park which included the removal of buildings and field enclosures, extensive planting of trees, and the diversion of rights of way. These works are believed to have taken place around the year 1810. In 1811 an act was also passed for the enclosure of Herringfleet, within which parish parts of the present conservation area were once located. It is probable that White House Farm which enjoys a prominent position within the conservation area took on its present appearance as a result of this enclosure act.

The Somerleyton enclosure act implies that brick making was already taking place in the parish at that time upon land controlled by John Green of the White House, The Street. Green was also a church warden and Overseer of the Poor. The Greens remained land holders in the village until selling to Samuel Morton Peto in 1849, and were responsible for an early development of workers' cottages near to the brickworks site. Peto leased the brickworks to Charles and Thomas Lucas whose thriving business was responsible for providing bricks for Liverpool Street Station in London and many other important buildings. Their bricks were largely transported by wherry along the Waveney to Lowestoft. The Lucas Brothers employed Daniel Knights to manage their business until the termination of their lease in 1875. After that date Daniel Knights himself became proprietor of the works. Gravel extraction also took place within the parish boundary, Peto purchasing the business in 1845. The railway also came to the village in the late 1840s, the fine railway station being completed in 1847.

In the mid nineteenth century two distinct planned communities grew up at opposite ends of the existing settlement. The first of these was an elegant and picturesque group of estate workers' cottages constructed for Sir Samuel Morton Peto of Somerleyton Hall to replace a large number of decayed dwellings at the edge of the park. The second, an equally interesting and distinctive group of industrial dwellings was built to serve Lucas Brothers Brick Works.

Peto's building programme was associated with a series of land acquisitions, road and footpath closure orders, and landscape improvement projects which led to the creation of the designed landscape at Somerleyton which is still appreciated by both residents and visitors today. His architect was John Thomas although it is slightly less clear upon whose advice the layout and landscaping of 'The Green' itself was based. An engraving of 1857 which appeared in the *Illustrated London News* shows the estate houses and school which surround 'The Green' approximately as built, but dominated by a large church at its centre. The existence of this engraving implies that Peto at least contemplated the relocation of the then much decayed parish church to a new site by the village school. In 1849 Peto funded the building of an Italianate Independent Chapel and in 1853 funded the rebuilding of the parish church itself.

Sir Savile Crossley moved Peto's independent Chapel and re-erected it on 'The Street' in 1883 and in 1886 erected a handsome village reading room nearby. The Crossleys also undertook further planting within the Hall's park.

The twentieth century has brought considerable physical changes to the

community, notably the closure and demolition of the brickworks with its tall chimneys (demolished c1959), and the closure and demolition of the village's Methodist Chapel (demolished c1935), and Union Chapel (demolished c1976).

Archaeology within or near the present conservation area boundary at Somerleyton

Site of windmill SOL 026

Earthworks associated with brick making SOL 025

Circular crop mark and ring ditch SOL 020

Spatial Analysis

The character and inter-relationship of spaces within the area

The principal spaces within the conservation area are largely linear ones save for 'The Green'. Very few properties are located directly on public thoroughfares, the bulk standing in generously sized plots behind mature trees, hedges, or high walls. These gardens are an essential part of the character of the conservation area and of the nationally and locally listed buildings within it.

The present road into the village from Lowestoft, Blundeston Road was created in the mid-nineteenth century by Sir Samuel Morton Peto.

Leading off 'The Street' are a series of unmade private roads or 'Lokes' which in the early and mid-nineteenth century were quite densely populated; these now provide access to a small number of substantial and



Fig 18, The Cottage, Floral Loke



Fig 19, Farmyard, Mill Farm, The Street



Fig 20, White House Farmhouse, Market Lane & St Olaves Road

largely detached properties. Very few terraces can now be found within the conservation area the most notable survival being Widows Cottages; others including a substantial terrace of small workers cottages opposite the former Crown Public House, were demolished before World War One.

The Crescent shaped Green is the primary public open space within the village; it probably gained its present form in the mid nineteenth century when the generous nearby allotments were also created. These allotments are both an important village amenity and an important historical reminder of Sir Samuel Morton Peto's paternal vision for the community. A further substantial communal open space lies behind the Brickfields Cottages and thus outside of the boundary of the present conservation area.

Included within the conservation area are the historic cores of two working farms, White House Farm, and Mill Farm. Despite the introduction of modern buildings their historic farmyards remain clearly discernable. The relationship between these groups of historic farm buildings and their respective farm houses, and ponds is an important one. A further former small holding with an important farmyard group can be found at 'The Gardens' on Saint Olaves Road.

The only public footpath in the conservation area runs west from a location just north of Mill Farmhouse on 'The Street' to Saint Olaves Road. This is partially lined with trees. Other path and track ways which appear on nineteenth century OS maps have since disappeared.

Key views and vistas

The finest distant views of Somerleyton are those found on entering the village from

either the Blundeston or Saint Olaves Road. It should be remembered however, that views of the village from these thoroughfares are now more open than they were in the late nineteenth and early twentieth centuries. The partial demolition of the Victorian estate wall having opened up views of ‘The Green’ from Blundeston Road, whilst the grubbing up of a substantial orchard in the 1950s has similarly opened views of the rear of these fine estate houses when viewed from Saint Olaves Rd. Picturesque groups of early and mid-nineteenth century estate villages were often designed to be appreciated against a backdrop of densely planted trees; further research is needed to establish if this was originally the case at Somerleyton.

The gently curving, leafy, and largely flat main street precludes distant views along its length. Many smaller glimpsed views can however, be had between the walls and high hedges which line the village streets.

The farmhouse, farm buildings and ponds associated with Mill Farm on ‘The Street’ and White House Farm on Saint Olaves Road are highly picturesque groupings when viewed from nearby thoroughfares. The view over the pond at the rear of the White House from ‘The Street’ is particularly picturesque.

The approach to the village from the Somerleyton Hall estate on both Blundeston Road and Market Lane remains both an attractive and a memorable one, lodge houses, estate walling and mature planting reminding those approaching that the estate has been the dominant force in shaping the surrounding landscape and built environment.

The views over the open fields at the rear of Mill Farm gained by walking along the public footpath from ‘The Street’ are also highly attractive ones.

Architectural and historic qualities of the buildings, and their contribution to the area

Somerleyton is unusual amongst Waveney village conservation areas in that a high proportion of its building stock is made up of sophisticated architect designed dwellings dating from the mid and later nineteenth century. These buildings were either constructed by the Peto and Crossley families of Somerleyton Hall or by the Lucas Brothers, owners of the village brickworks. The dwellings built for Sir Samuel Morton Peto in particular are of a highly ornamental and picturesque design which is influenced by the work of Repton, Nash, and Loudon. Meticulous care was taken over their detailing from the ornamentation within their thatched roofs to their sadly now destroyed, original gates and railings. Closer inspection however reveals that Peto’s houses conform to a small number of standard plan-types, their appearance varied by an imaginative and eclectic use of building materials and finishes.

Public buildings are represented by the fine National School (National Society for the Education of the Poor) of 1845 on ‘The Green’, the picturesque mid-nineteenth century Post Office, and the finely detailed Village Reading Room of 1886. The distinguished Italianate Independent Chapel which was a prominent landmark on ‘The Street’ has been demolished, as has the Ebenezer Methodist Chapel which terminated The Street’s southern end. The only other former public or commercial building to survive within the conservation area is the handsome restrained classical former Crown Public House.

Many of the structures erected at the height of brick making in the parish show great technical ability and artistic flare in their use of decorative brickwork. A



Fig 21, Cobble and brick garden wall, The Street c1860



Fig 22, Cobble walled farm building at Mill Farm



Fig 23, Cobble and brick rubble wall, Floral Loke c1820



Fig 24, High quality brickwork 'Holly Gardens'

considerable number use a palette of at least two colours of brick - hard Suffolk white, and the softer local red. The former village reading room, and 'Holly Gardens' on 'The Street' are particularly fine essays in the bricklayers' and brick makers' art.

Interspersed with the estate cottages are however, a series of late eighteenth or early nineteenth century structures which conform to a greater extent with the prevailing local vernacular styles of the period. Brick, cobble, and boarded timber walling can be found on farm buildings. Whilst a number of the houses have black glazed, or red pantiled pitched roofs with overhanging eaves and simple dentiled eaves cornices to the front and catslide roofs to the rear.

Set out in appendix 3 is a detailed description of those unlisted buildings considered to make a positive contribution to the appearance of the conservation area. The full list description of all statutorily listed buildings appears in appendix 1.

Note that descriptions of buildings given in this appraisal are generally limited to architectural character as seen from the public domain.

The Public Realm

The road way around 'The Green' has a gravel surface whilst other side roads are largely unmade. 'The Street' and other public roads have a tarmac surface; where there are pavements these are also tarmacked with concrete curb stones. Grass verges are also a common village feature.

Somerleyton has escaped the introduction of modern street lighting, and views within the village have generally not been compromised by poorly placed signage. At the edge of 'The Green' opposite Blundeston Road however, there is a small but highly visible group of sign

posts and boards which whilst individually inoffensive would benefit from some rationalisation. Within the village are also a number of unattractive litter bins and overhead cables.

Both the village sign board and the cast iron road sign on 'The Green' are items of historic interest, as is the GII listed village pump.

There is little street furniture away from 'The Green' save for the fine wooden war memorial bench on 'The Street'.

The appearance and navigability of the public footpath at its entrance from 'The Street' could be improved. Further signage is however not necessary.

Heritage Assets

The conservation area contains no scheduled ancient monuments. It contains 18 grade II listed buildings (a total of 31 properties) and their curtilage structures. Many of these curtilage structures such as for example, the outbuildings to 'The White House' make an important contribution to the character of the conservation area and to the setting of the listed buildings they serve.

This study identifies a number of unlisted structures that make a contribution to the conservation area, and form the proposed 'Local list'. There are around 29 such structures (some of which are comprised of a number of individual properties), identified within this document, and a further six structures which together comprise a further twenty nine properties in the proposed extensions to it. A small number of historic designed landscapes have also been included.

In general the conservation area is quite well maintained although a number of historic former farm buildings are showing signs of disrepair. Very few of the village's historic buildings have as yet suffered from the installation of unsympathetic UPVC windows although a number of them have poorly designed modern wooden windows. One listed building, the village school, has an unsympathetic and highly visible mid to late twentieth century extension.

Somerleyton also contains one other nationally important heritage asset, the GII* registered park of Somerleyton Hall, an outlying tree belt of which is within the conservation area.

National guidance also encourages local planning authorities to include designed landscapes within their 'local list'. The critical historical and aesthetic importance of the gardens and allotments associated with Sir Samuel Morton Peto's estate housing has also been a recurrent theme within this document. With the exception of the gardens of Nos. 2 & 2a, and 'Japonica and The Nook' The Street, all of the private gardens of the estate houses built by Sir Samuel Morton Peto fall within the curtilage of GII listed buildings. The individual properties highlighted above are however proposed for the 'local list'. Individual local list designation for their gardens has therefore not been deemed appropriate.

On 'The Street' are a number of substantial villas with gardens which also contribute greatly to the conservation area's character. Of particular note are those to 'The Rosery' and 'White House' (both GII listed buildings) and 'Holly Gardens', and Laurel House, (local list). The grounds of Laurel House once extended to include the present gardens of The Coach House, Floral Loke. Again because of the designation afforded to the principal dwelling houses within

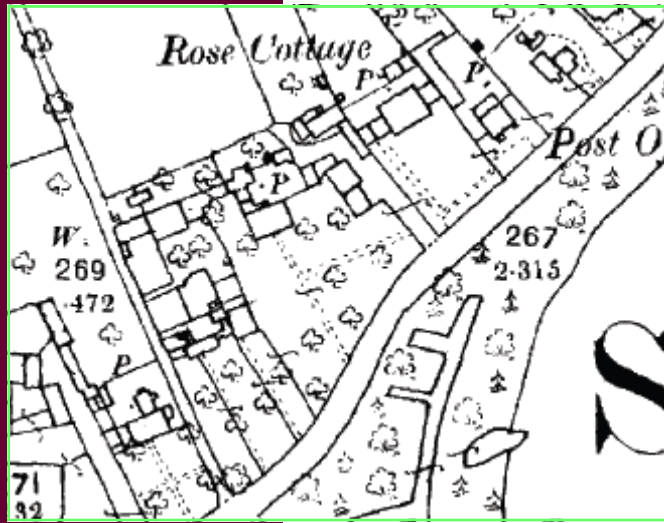


Fig 25, Gardens on The Street in 1884



Fig 26, 'The Rosery', The Street



Fig 27, White House, The Street



Fig 28, Victorian garden gate, 'The Laurels,' The Street

these plots separate designation for their gardens has not been regarded as appropriate.

The contribution made to the character of the conservation area by green spaces; and its biodiversity value

The considerable contribution made by the village's public open spaces and ponds to the aesthetic character of the conservation area has already been emphasized within this appraisal. These open spaces also have a public amenity value, and many are also important wildlife habitats.

In addition to the open spaces mentioned elsewhere within this document are the now overgrown sites associated with clay and gravel extraction. The former clay pits adjacent to 'The Street' have in particular been reclaimed by nature and are now havens for trees and wildlife.

The loss of orchards and also some hedgerows from the area will to a certain extent have had a negative impact on local wildlife.

The extent of intrusion or damage

None immediately apparent.

The existence of neutral areas

The land at the very rear of the Forge Garage site is a neutral area within the conservation area.

The group of modern farm buildings at White House Farm also represent a neutral area within the conservation area.

General condition

Somerleyton conservation area is in good condition. Generally, its owners appear to have

both inclination and means to keep their properties in good repair and their gardens well-tended. The Post office and village shop and the Duke's Head Public House give the village a valuable focus notably missing from many villages today.

Problems, pressures and capacity for change

The degradation and loss of historic features of the unlisted buildings is cause for concern, and the conservation area would benefit from the imposition of an article 4(2) direction, which would also bring it into line with the majority of conservation areas within Waveney district.

Article 4(2) directions make further restrictions on permitted development rights to residential properties in conservation areas. Once imposed on an area, planning permission is required to make any change of design or material to any part of the property facing a public thoroughfare. The planning application is free.

It is noticeable that many of the fine trees which contribute greatly to the character of the conservation area are now well into their maturity, and that comparatively little new planting has taken place in recent years. A coherent replanting programme is needed over the next decades to preserve this important aspect of the village's character.

Pressure for development often leads to the subdivision of larger gardens to provide space for new houses. Given the considerable contribution the well-kept gardens of Somerleyton make to the character of the conservation area and to the setting of individually designated historic assets, any further moves to build within them should be approached with considerable caution.

Prevalent and traditional building materials and details

- Soft red brick with white Suffolk brick embellishments to window and door surrounds and to imitate quoins.
- Rendered or occasionally pebbledashed brick walls.
- Painted timber cladding in the form of half-timbering
- Black glazed, and red clay pantiles combined with gabled parapets, occasionally with tumbled brickwork to those of later eighteenth or early nineteenth century date.
- Thatched roofs with ornamental ridges, eyebrow dormers, and lead flashings
- Decorative painted wooden bargeboards.
- Traditional timber vertical sliding sash windows with 6 or more panes per sash, set back by a half brick from the front face of the brickwork.
- Painted lead lattice comes or latticed iron casements
- Simple classical painted wooden doorcases containing rectangular over lights and painted four panelled doors.
- Painted boarded doors recessed with gothic three centred arched doorways.
- Cobble and red brick garden walls occasionally rising in a sweep and with half round brick copings.

Summary

Positive aspects/strengths

The aspects of the conservation area that give it character and make it a place worth preserving are its:

- historic significance
- architectural qualities
- Aesthetic significance as a multi-phased nationally important designed landscape.
- open green spaces and trees
- views

Somerleyton is no longer the hive of industrial activity it was in the mid nineteenth century although there are still important businesses operating within the area without detriment to its aesthetic character. Local farms have also adapted to changing commercial pressures without the widespread loss of historic farm buildings. Today tourism is of great importance to the wellbeing of the community, the magnificent hall and park and the great beauty of the village and church proving a magnet to visitors. The growth in tourism has been greatly aided by the enterprise of the Duke's Head Pub and Post Office.

The designed open spaces created by the Somerleyton Hall estate contribute greatly to the character of the area as does the historic parkland which frames the northern and eastern approaches to the village.

The village's chief glory is however its nineteenth century model housing.

Negative aspects/weaknesses

The conservation area has very few disappointing aspects however; attention should be drawn to the following.

- The increasing intrusion of poorly designed replacement windows,

some of them of UPVC or other inappropriate materials.

- The loss of original uniform gates and fences which contributed to the coherence of the estate houses.
- Occasional poorly placed signs and overhead cables.

Whilst individually inoffensive the signs on the corner of 'The Green' in particular give a sense of unwelcome clutter to this prominent spot within the conservation area. Attention should be given to rationalising their numbers and strictly limiting any further growth.

The introduction of upvc and poorly designed modern wooden casements into nineteenth and even eighteenth century buildings looks incongruous but is not controlled at present, as it would be in most other conservation areas in Waveney, by an article 4(2) direction requiring planning permission for replacement windows. It is recommended that this be introduced as part of this study.

Community Involvement

The draft document was distributed for stakeholder consultation. External consultees included the Secretary of State, English Heritage, Suffolk County Council, Ashby Herringfleet and Somerleyton Parish Council, etc. (A full list of consultees is available from the Design & Conservation Department on request).

Additionally a public exhibition was held on 28th January 2011, at Somerleyton Village Hall, where residents were asked to give their written views.

Comments were positive, although unfounded concern exists among residents that large scale development will take place in the village. A number of modifications

and additions to proposals were suggested, concerning boundaries, green spaces and local list candidates. Several respondents suggested that 'The Jam', an area of woodland, be included in the conservation area, but this was not thought to be appropriate use of conservation area controls.

All comments received were considered both by consultants and officers and, where appropriate, management proposals modified to incorporate suggestions. These are contained in the Somerleyton Conservation Area Management Plan, which is available as a stand-alone document on the Waveney District Council website.

Full details of comments received during the consultation process, and how these were dealt with, is available from the Waveney District Council Design & Conservation Department.

Local Generic Guidance

Guidance is contained in Waveney District Council's 'A guide for owners and occupiers of properties in conservation areas' and 'A guide for owners and occupiers of listed buildings'. See also the Waveney District Council Core Strategy 2009, and in particular policies CS01, CS02, CS11 and CS17; also Development Management Policies 2011, policies DM30 and DM31.



Fig 30, The Village School on The Green

Appendix 1: Statutory Listing Descriptions

All buildings are listed at GII

The Green

County Primary School, The Green

Primary school. 1845, by John Thomas for Sir Morton Peto; right hand wing altered early C20 and with mid C20 additions. Roughcast render on brick, with applied timbering. Thatched roof except right wing which is plaintiled. Picturesque style. 2-storey octagonal centre block, formerly the schoolmaster's house; attached to the right and left of this are the 2 school rooms; to the front and rear are smaller wings, formerly the entrance porch and schoolmaster's sitting room respectively. Mullion and transom casement windows, many retaining the original lead lattice comes. The right wing has later small-paned casement windows, mainly as half-dormers. Small gabled open timber porch to left wing. The 4 shorter faces of the central block are gabled: each has a 4-light window at ground floor and a 2-light window at first floor. This block has 2 stacks with groups of enriched circular flues, one at the roof apex. There are 3 other stacks, 2 rebuilt in plain form. Part of the planned estate village built around the green for Sir Morton Peto to the designs of Thomas.

Nos. 1 & 2, The Green

Pair of estate cottages. Circa 1850. Yellow brick, the slightly projecting upper floor pebbledash-rendered with applied timbering. Thatched roof. Picturesque style. Asymmetrical form, with a gable to the right set slightly forward. 2 storeys. Mullion and transom casement windows under flat arches; the original lead lattice comes only remain in the upper part of each light. 2 half-dormers (originally gabled). 2 doorways, one to the front and one in the

right side wall: each has a gabled open timber porch; one boarded door and one glazed door. Shaped bargeboards to all gables. 3 stacks with grouped flues, mostly set diamondwise. Part of the model village of estate workers' cottages built around the green for Sir Morton Peto to the designs of John Thomas.

The Old Farmhouse, The Green

Former farmhouse. C18 core, considerably altered c.1850 by John Thomas when it was converted into a pair of estate cottages. Converted back to one dwelling mid C20. Whitewashed brick with a roof of glazed pantiles. Picturesque style. 1½ storeys. 3 windows, 2-light casements with leaded lattice panes; segmental arches. The upper windows are gabled half-dormers. The gable windows facing the green are mid C20 insertions in matching style. Asymmetrical doorway with gabled timber porch and mid C20 door. Wavy bargeboards to main gables. Internal stack with a group of 5 tall square flues.



Fig 31, Old Farmhouse, The Green

The only older house to be incorporated in the model village of estate workers' cottages built around the green for Sir Morton Peto to the designs of Thomas.

Nos. 5 & 6 The Green

Pair of estate cottages. Circa 1850. Red brick with yellow brick dressings and a raised brick course at first floor level. Clay pantiles. Picturesque style. Symmetrical to the green, with a hipped-roof block set forward. 2 storeys. 2 windows, mullion and transom casements under segmental arches; the original lead lattice comes only remain in the upper part of each light. The upper windows are gabled half-dormers. To each recessed part of the facade a shallow-arched doorway with boarded door. Central rectangular stack of yellow brick with grouped flues and a second matching stack to the rear. Part of the model village of estate workers' cottages built around the green for Sir Morton Peto to the designs of John Thomas. Almost identical to Nos. 15 & 16, The Green (q.v.).

Nos. 7 & 8 The Green

Pair of estate cottages. Circa 1850. Red brick, the upper floor pebbledash-rendered with applied timbering (some missing). Thatched roof. Picturesque style. Asymmetrical form, with 2 half-hipped gables facing forward and a similar end gable to the right. 2 storeys. Casement windows under segmental arches; the original lead lattice comes only remain in the upper part of each light. One half-dormer. 2 doorways, each with boarded door and half-hipped thatched porch on timber posts; the doorway to No.7 is set in the side wall. Bargeboards with pierced lobes. 3 red brick stacks with grouped flues, mostly set diamondwise. Part of the model village of estate workers' cottages built

around the green for Sir Morton Peto to the designs of John Thomas.

Nos. 9-12 The Green

Row of 4 estate cottages. Circa 1850. Yellow brick, the upper floor pebbledash-rendered with applied timbering. Slightly projecting upper floor carried on wooden brackets. Thatched roof. Picturesque style. Symmetrical to the green, with 2 half-hipped gables set forward and similar end gables set back. 2 storeys. 4 windows, mullion and transom casements; the original lead lattice comes only remain in the upper part of each light. The front gables have 4-light canted bays to the ground floor with thatched roofs. 2 half-dormers. 4 doorways, all in side walls: thatched lean-to porches on timber posts, boarded entrance doors. Bargeboards with pierced lobes. 4 rectangular stacks with grouped flues. Part of the model village of estate workers' cottages built around the green for Sir Morton Peto to the designs of John Thomas.

No.14 The Green

Estate cottage. Circa 1850. Red brick, with a first floor brick band; roof of mid C20 concrete pantiles. Picturesque style. 2 storeys. 2 windows, mullion and transom casements under segmental arches, with gabled half-dormers to the upper floor. The original lattice comes only remain in the upper part of each light. Central lean-to porch on timber posts; boarded entrance door. Gable stacks, each with 2 square flues set diamondwise. Included for group value as part of the model village of estate workers' cottages built around the green for Sir Morton Peto to the designs of John Thomas.

Nos. 15 & 16 The Green

Pair of estate cottages. Circa 1850. Red brick with white brick dressings and a raised brick course at first floor level. Mid C20 concrete plaintiles. Picturesque style. Symmetrical to the green, with a hipped-roof block set forward. 2 storeys. 2 windows, mullion and transome casements under segmental arches; the original lead lattice comes only remain in the upper part of each light. The upper windows are gabled half-dormers. To each recessed part of the facade a shallow arched doorway with boarded door. Central rectangular stack of yellow brick with grouped flues and a second matching stack to the rear. Included for group value as part of the model village of estate workers' cottages built around the green for Sir Morton Peto to the designs of John Thomas. Almost identical to Nos. 5 & 6, The Green.

Nos. 17 & 17A, The Green

Pair of estate cottages. Circa 1850. Pale yellow brick, the slightly projecting upper floor with mid C20 smooth render and applied timbering. Roof of mid C20 concrete plaintiles. Picturesque style. Asymmetrical form, with a gable to the left set slightly forward. 2 storeys. Mullion and transom casement windows; the original lead lattice comes only remain in the upper part of each light. 2 gabled half-dormers. 2 doorways, one to the front and one in the left return wall: each has a gabled open timber porch and boarded door. 3 stacks, 2 with grouped flues mainly set diamondwise, one at the rear rebuilt in plain form. Included for group value as part of the model village of estate workers' cottages built around the green for Sir Morton Peto to the designs of John Thomas.

Nos. 18-20 (cons). The Green

Row of 3 estate cottages. Circa 1850. Pale yellow brick with a roof of mid C20 concrete plaintiles. Picturesque style.

Symmetrical form to the green, with 2 gables set forward. 2 storeys. 4 windows, mullion and transom casements under cambered arches; the original lead lattice comes only remain in the upper part of each light. The front gables have 4-light canted bays to the ground floor with concrete-plaintiled roofs. 2 gabled half-dormers to centre. 3 boarded entrance doors, 2 placed in the inner returns of the projecting wings. Shaped bargeboards to all gables. 4 stacks with grouped flues, mostly set diamondwise. Included for group value as part of the model village of estate workers' cottages built around the green for Sir Morton Peto to the designs of John Thomas.

Nos. 21 & 22 The Green

Pair of estate cottages. Circa 1850. Red brick with a raised brick course at first floor level. Roof of mid C20 concrete plaintiles. Picturesque style. Asymmetrical form, with a gable to the right set slightly forward. 2 storeys. Mullion and transom casement windows under flat arches; the original lead lattice comes only remain in the upper part of each light. 2 gabled half-dormers. 2 doorways, one to front and one in the right side wall: each has a lean-to open porch and boarded door. 2 stacks with grouped flues, mostly set diamondwise. Included for group value as part of the model village of estate workers' cottages built around the green for Sir Morton Peto to the designs of John Thomas.

Fig 32, Nos. 1 & 2 The Street (below)



Village Pump

Pump. Dated 1859. Cast iron, in the form of an obelisk, on a stone base. The handle has been renewed. On one side is cast the name of the manufacturer, 'RANSOME & SIMS IPSWICH'. Included for group value.

The Street

No.1 The Street

Originally 3 estate cottages, now 2. Circa 1850. Yellow brick, the slightly projecting upper floor with mid C20 smooth render and applied timbering. Thatched roof. Picturesque style. Symmetrical about the corner: a square corner block with chamfered angles and conical roof, to which are attached by short links 2 wings with half-hipped gables. 2 storeys. Mullion and transom casement windows with segmental arches in pale yellow brick; the original lead lattice comes only remain in the upper part of each light. One doorway is placed on the corner, with half-hipped open timber porch. 2 other doorways in the side walls of the wings have been blocked but the porches remain. 2 stacks with grouped flues and a single flue at the apex of the corner block. Part of the model village of estate workers' cottages built around the green for Sir Morton Peto to the designs of John Thomas.

The Rosery, The Street

House. Early C19. Red brick with a triple modillion eaves cornice. Slated roof. 2 storeys. 3 windows, inset sashes with glazing bars under flat brick arches. Central doorway with inset 6-panel door (the upper 2 panels glazed) and rectangular fanlight with intersecting semi-circular glazing bars; panelled reveals. The doorcase has pilasters with banded rustication, entablature with guttae and a triple modillion cornice. Flanking screen walls: semi-circular arched doorway to right and a matching dummy entrance to left.

Nos.1-7 Widows Cottages, The Street

Row of 7 estate cottages. Probably c.1850 (not later than 1861). Yellow brick with white brick dressings. Roof of mid C20 concrete plaintiles. Symmetrical form with gabled end blocks set forward and a slightly projecting gable to the centre. A range of 7 2-light casement windows under segmental arches; 4 gabled half-dormers. The end blocks have 4-light canted bays on the ground floor. The windows only retain their original lead lattice comes in the upper part of each light. 7 doorways, 5 facing forward and 2 in the end walls: each has a boarded door and gabled porch on timber posts. 7 white brick stacks. Included as a largely unaltered example of the local estate architecture built for Sir Morton Peto to the designs of John Thomas.

Nos. 1 and 2 (Pond Cottages), The Street

Pair of cottages. Late C18. Red brick with a pantiled roof. 2 storeys. 2 windows, 3-light mullion and transom casements under segmental arches. 2 matching doorways, each with 4-panel door, eared architrave, frieze and pedimented cornice. Central axial stack. In the centre, just below the eaves, is a Sun Insurance firemark, No.736463.

White House, The Street

House. C18 with early C19 facade. L-shape plan. Brick and stucco, with a hipped pantiled roof. 2 storeys and attic. 3-bay facade, the centre bay set slightly forward; rusticated quoin strips and plinth. Inset sash windows with glazing bars. Doorway with inset 6-panel raised and fielded door and semi-circular fanlight with glazing bars; panelled reveals. Reeded architrave with roundels and key. The doorway is set in an arched recess with broad rusticated surround. One-storey addition to left with one sash window.

Appendix 2: Entry for Somerleyton Park in the English Heritage Register of Parks and Gardens (1985). Wherein the park is registered at GII*

Formal gardens, pleasure grounds c.9ha, mainly 1844-1862 for Sir Samuel Morton Peto; with maze and possibly other work of c.1846 by WA Nesfield; park c.80ha, laid out c.1610 after rebuilding of hall, later planting, partly farmland; walled gardens with plant cases attributed to Joseph Paxton.

House 1844-51 by John Thomas for Peto on site of early c17th hall. Formal gardens on west front, possibly by Nesfield, set on balustrade terrace overlooking park. Clipped Irish yews sundial, garden ornaments. Parterre covered up during World War II, replaced by simplified layout. Iron-framed pergola has climbing roses; backed by herbaceous border. North Lawn of curving outlines backed by shrubs, specimen trees, some predating house; cedars of Lebanon, Atlas Cedars, Wellingtonia, firs, thuja, metasequoia, eucalyptus. Small enclosed private garden. Statuary. Maze, rises to Chinese style pagoda in centre. Remains of elaborate winter garden, demolished 1914, laid out as sunken garden; series of arched yews extend from north colonnade. Aviary terminating in octagonal tower that screens stables. Park has limes on west axis of house, planted c.1730; avenue of limes south of formal gardens; clumps, tree belts on north-east and south-east. Church grove surrounds church of 1854 by Thomas, and rectory. Estate village by Thomas. Kitchen garden, enlarged early c20th. Entrance has portico and iron gates. Central path flanked by herbaceous borders. Remarkable lean-to glasshouses against south face of north wall have ridge and furrow roofs, recently restored. Wisteria. Plant cases on outer side of south wall attributed to Paxton.

Country Life 3 June 1982 p1668. *Gardeners' Magazine* 6 Jan 1912 p7. *The Garden*, 20th April 1872, p482; 27th April 1872 p510, 13th Jan 1912 p30. Girouard M, *The Victorian Country House* 1979. Pevsner N, and Radcliffe E, Suffolk, 1981.

Appendix 3: Descriptions of structures and designed landscapes of interest that make a positive contribution to the conservation area (Local List)

Note that this list may not be exhaustive, and descriptions of buildings are necessarily limited to character as seen from the public domain. Any structure which forms part of the curtilage of a building on the statutory list has been excluded from assessment.

Blacksmith's Loke

Former Forge Building

A single storey painted brick structure set back from the road behind the late twentieth century Forge Garage, identified on early Ordnance Survey maps as a forge but now used as garages and an associated workshop. The structure has a red clay pantile roof with ridge tiles, and gabled side elevations. The building is of four bays with two large boarded wooden garage doors within its central section flanked by twentieth century painted wooden casement windows. Small brick stack to rear right with projecting string course and corbel table, and a late twentieth century chimney pot. In the occupation of the Howe family Blacksmiths at the time of the 1851 census. Gable end elevations largely featureless. The twentieth century rear range is not included. The forge forms part of a group with Forge House which is described under 'The Street.'

Nos. 1-3 Blacksmiths Loke and outbuilding to rear

A terrace of three painted brick cottages dating from the mid nineteenth century which form a group with the former forge building and Forge Cottage. Of two storeys and three wide bays. Red clay pantiled roof with barge boarded eyebrow dormers containing late twentieth century wooden casement windows. Rear elevation retains its original shallow arched window and door openings however the windows themselves have been replaced with wooden casements. Victorian single storey pantile roofed outbuilding to rear remains unaltered. Included primarily for group value

Floral Loke (North Side)

The Cottage

A row of small labourers' cottages, now converted to one dwelling. Probably of early nineteenth century date. The northern section is built of brick and is two storeys, with a black glazed pantile roof. Late twentieth century wooden casement windows within original window openings which have shallow brick arched lintels. Modern gabled wooden porch to left, simple wooden eaves cornice. Southern section is slightly taller in height and is faced in painted render. Overhanging eaves and steeply pitched red clay pantiled roof. Recent wooden casement windows. Gable end to Floral Loke of painted brick with simple painted wooden bargeboards and two late twentieth century wooden casement windows. Substantial brick chimneystacks with projecting string courses and corbel table. Cast iron rainwater goods. In the mid nineteenth century the lanes leading from the western side of 'The Street' were amongst the most densely populated areas of Somerleyton although very few of the original dwellings located upon them now survive. Despite

recent alteration, 'The Cottage' is still readable as a row of labourer's cottages and as such is one of the few surviving reminders of an important aspect of the village's historical development. It also forms an important part of the setting of the GII listed dwelling known as 'The Rosery'



Fig 33, The Cottage, Floral Loke

Floral Loke (South Side)

Garden wall to the Coach House

Please see 'The Street' (West Side). Nb. The Coach House itself is not included on the local list



Fig 34, Nos. 1-3 and former forge Blacksmith's Loke

Fig 35, The Southern Part of Somerleyton Conservation area

Showing GII listed structures and that part of the Hall's registered landscape which falls within the conservation area .

Structures included on the proposed local list are shown with a bold black outline

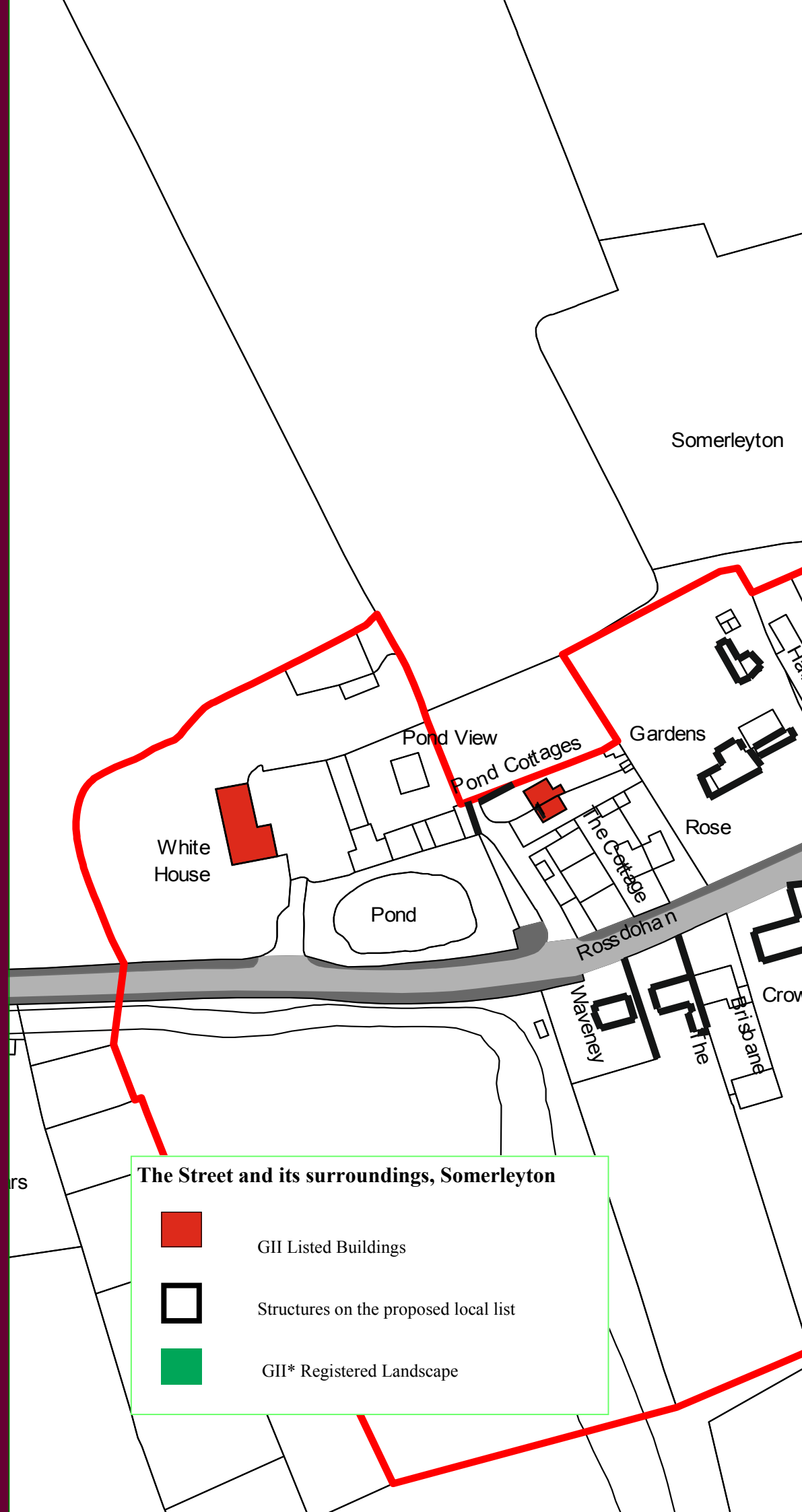






Fig 36, Park wall, Market Lane



Fig 37, White House Farm



Fig 38, White House Farm in 1957

Market Lane (East Side)

Wall to Somerleyton Hall Park

Substantial brick wall marking the boundary of Somerleyton Hall Park which runs from West Lodge to the entrance drive to Park Cottage. Probably constructed as part of Sir Samuel Morton Peto's improvements to the estate c1850. Built of English bond with semi-circular brick coping resting on a projecting canted brick course; substantial plinth. Please note that the present northern boundary of the conservation area bisects the wall and therefore only the southern and central sections are presently protected. Included as a prominent landmark which contributes both to the character of the conservation area and to that of the GII* registered landscape beyond.

Market Lane (western side)

Nos. 1 & 2 White House Farm and attached garden walls

A substantial brick built farmhouse on a prominent site at the junction of Market Lane and Saint Olaves Road. The house is likely to be of late eighteenth century date but may have gained its present form in the years following the Burgh Castle and Herringfleet Enclosure Act of 1811. The farmhouse is of at least two phases, the eastern most bay probably being an early nineteenth century addition. Late nineteenth century maps show a further small structure attached to the farmhouse's eastern gable which has now been removed. Of two storeys and six bays, its painted render in the process of removal at time of survey. Painted wooden casement windows set beneath shallow brick arched lintels.



Fig 39, The Gardens, Saint Olaves Road—The centre of a thriving market garden in the nineteenth century



Fig 40, 1927 Map of 'The Gardens' showing green houses and orchard at the rear of houses on 'The Green'

The ground floor windows were originally divided into thirty six individual lights; however the lower and middle sections have been modified blocks of four small panels being replaced with one larger sheet of plate glass. Upper floor windows formerly of eighteen lights but now similarly modified. Late twentieth century painted wooden porches to principal entrances to both properties. The farmhouse has a pitched roof, the southern face of the roof is of glazed black pantiles and the northern of red clay pantiles. The northern face of the roof extends over the rear outshot to form a catslide.

To the west of the farmhouse are a series of substantial brick walls which divide the farmhouse and its garden from the farmyard. These are roughly one storey in height and have a semi-circular brick coping. The western most section forms an arc around the farm buildings described below.

Courtyard of farm buildings to west of Nos. 1 & 2 White House Farm

A brick built courtyard complex containing cart sheds, loose boxes, and with a large former threshing barn in the centre of the northern range. Probably mostly dating from the early to mid-nineteenth century. The courtyard appears in this approximate form on the 1884 Ordnance Survey Map although the western range was slightly altered between that date and 1914. The central courtyard is now in-filled with late twentieth century free-standing farm-buildings which are not included within the local list. These do not appear on the 1958 OS survey map. The central range is primarily comprised of a tall threshing barn with a full height cart opening to its centre to the west of which is a pair of cart sheds.

Right Hand (Eastern) Range. The Saint Olaves Road frontage is of three bays with hipped pantile roof and overhanging eaves.

A large cart opening to the right hand bay beneath a shallow brick arch, the cart opening in-filled with a late c20th door and window with boarded wood panels beneath. Boarded wooden doors to central and left hand openings beneath shallow brick arched lintels. Rainwater goods are late twentieth century plastic replacements. The return elevation facing the farmhouse is of a considerable length. Wooden casement windows beneath shallow brick arched lintels and brick sills. Later central boarded door beneath concrete lintel. Wooden ventilation turrets within roof.

Saint Olaves Road

For Nos. 1&2 White House Farm, associated garden and boundary walls, farm buildings and other structures see Market Lane.



Figs 41 & 42, Farm buildings at White House Farm



The Gardens and attached outbuildings

A farmhouse of later eighteenth century appearance standing at a right angle to Saint Olaves Road with a farmyard to its immediate west through which the house is approached. The farmhouse is built of painted brick and is of one and a half storeys with a steeply pitched red clay pantile roof and projecting eaves. Painted cast-iron rainwater goods. Two substantial brick ridge stacks with projecting string course and octagonal terracotta pots.

The farmyard elevation has two four-light wooden casement windows set beneath shallow brick arched lintels, with painted stone sills beneath. The central window was formerly a door, and evidence of a further blocked door opening survives to its immediate north. The first floor is set within the pitch of the roof and is lit on the house's western elevation by a single dormer with bargeboards and two four light wooden casement windows. The eastern elevation has two similar gabled dormers and a series of late twentieth century skylights. To the ground floor are a series of painted wooden casement windows set beneath arched lintels.

To the north of the house is an attached brick outbuilding of late eighteenth or early nineteenth century date, with a gabled return elevation to Saint Olaves Road. The gable itself is corbelled out to mask the projecting eaves, with decorative tumbled brickwork and a capping course. Central first floor window now blocked but shallow brick arched lintel remains in situ. Eastern elevation painted with projecting eaves painted iron rainwater goods and a single painted wooden casement window. Red clay pantile roof. Attached to the western end of the barn is a further single-storey wooden range with a pantile roof which forms the northern side of the farmyard. Attached to the south-western corner of the house is a further single-storey painted brick range with a red clay pantile roof

which forms the southern side of the farmyard.

According to The Rev'd Brooks' history of Herringfleet there has been a farmstead on this site since at least the mid-eighteenth century and it was originally called 'Clay Pit Cottage'. Late nineteenth century maps show a very substantial orchard and glass houses to the farm's south which have now been removed, and during this period the house's occupier is described as a market gardener. The orchard last appears on the 1957 OS Map. A good example of a primarily later eighteenth century small farmstead, and ancillary buildings.

The Green

The Village Green

A public open space dating from c1845-1848, which forms the centrepiece of a planned development of estate workers' cottages created for Sir Samuel Morton Peto of Somerleyton Hall. This designed landscape is probably the work of John Thomas who designed the buildings which surround it. An engraving which appeared in the *Illustrated London News* in 1857 shows a view of the green with a substantial church behind the school which is described as not yet completed. The scots pines by the school are possibly a later nineteenth century addition by the Crossley family who purchased the Hall from Peto and maintained and embellished his creation. The Green has been included both for its own intrinsic merits as a designed landscape and for the positive contribution it makes to the setting of adjoining listed buildings and to the character of the conservation area as a whole.

Sign Post, The Green

Cast iron signpost of probable early twentieth century date with a central circular section post with ball and spear finial with 'Somerleyton' emblazoned in capitals upon it. Projecting at angles from its upper portion are three cast iron direction indicator boards one of which has been sensitively replaced. Early photographs of the village show this sign post in the gardens of the estate cottage on the corner of 'The Green' and 'The Street'.

The Street (Eastern Side: North-South)

Park Wall

A substantial boundary wall running along the eastern side of 'The Street' which is probably of mid to late nineteenth century date. Built of red brick in Monk Bond with supporting piers beneath a half-round brick coping which rests on a projecting string course; substantial plinth. The wall is split into two sections, the first running from the drive to The Old Rectory and terminates in a sweep at the entrance to the 'The Rectory'. The section starts at the swept entrance to 'The Rectory' and terminates near to the corner of Blundeston Road. (Wooden gates to 'The Rectory' not included). Old photographs show that the wall originally continued round the corner of Blundeston Road. A substantial section of park wall which helps to frame the GII* registered landscape and has group value with the GII listed houses and school on 'The Green.' Substantial repairs were being undertaken to the wall at the time of survey.

Monument to Christopher Cockerell

A memorial to Christopher Cockerell inventor of the hovercraft designed in the form of a column. The column supports a

bronze copy of Cockerell's original model for his prototype hovercraft cast by Morris Singer Ltd and was designed by James Airy ARIBA, Christopher Cockerell's son-'The Street' in-law. The monument is twenty feet in height and carved from cream-coloured Oolitic limestone from Clipsham in Rutland and embellished with a band of Portland limestone on which the dedication in fine cut gilded Roman lettering is cut. It was erected between 2008 and 2010 at the corner of the B1074 and 'The Street' on land donated by Lord Somerleyton, and dedicated on the one hundredth anniversary of Cockerell's birth. The column stands on a circular limestone pavement. The monument was carved by Wells Cathedral Stonemasons with Richard Swift as Structural Engineer, contractor MS Oakes of Lowestoft. The architect intended the column to stand on paving of brick and cobbles forming concentric rings to imitate the ripples caused by a hovercraft; this was not in place at the time of survey in September 2010.

Boundary Wall

A substantial boundary wall running along the eastern side of 'The Street' which is probably of mid to late nineteenth century date. Built of red brick in monk bond with supporting piers beneath a half-round brick coping which rests on a projecting string course; substantial plinth. The wall now begins adjacent to the lawn surrounding the monument to Christopher Cockerell at the corner of Blundeston Road and follows the western side of 'The Street' until its junction with the track way leading to Glebe House and other properties, here it curves before continuing down the track to Glebe House. (Gate piers to Glebe House not included). This boundary wall like that on the eastern side of Market Lane is an important landmark within the conservation area.

War Memorial Bench

The war memorial is located at the junction of 'The Street' and a track leading to Glebe House and other properties; it is recorded in this location within the National inventory of War Memorials and is firmly anchored to the ground. A well-made decorative wooden bench inscribed with the legend '1914 THE GREAT WAR 1919, SONS OF THIS PLACE LET THIS OF YOU, BE SAID, THAT YOU WHO LIVE ARE WORTHY, OF YOUR DEAD, THEY GAVE THEIR LIVES THAT YOU WHO, LIVE MAY REAP, A RICHER HARVEST ARE YOU FALL, ASLEEP'. The bench is the only outdoor First World War memorial within the village of Somerleyton and commemorates the seventeen men from the village who lost their lives in WWI.

'Crown House' and former outbuilding, The Street

A detached two-storey, three-bay classical brick dwelling house which has the date 1832 inscribed on a circular brick plaque within its southern return elevation. Crown House was possibly built as a public house, and was certainly in use as a beer house known as 'The Crown' by 1884. Shortly after the publication of the Tithe Redemption Map of 1889 its grounds were subdivided to allow for the construction of Brisbane House to its immediate south. Around the year 1959 'The Crown' closed and was converted into a dwelling.

Its principal façade is symmetrical with a central doorcase, plinth, and brick corner pilasters. Above is a twentieth century pantiled roof with ridge stacks and projecting wooden eaves cornice supported by scrolled brackets. The chimney stacks are embellished with projecting string courses and a dentiled gauged brick cornice. Good quality bracketed wooden doorcase to central bay with rectangular fanlight and painted six panelled door.

Hornless twelve-light painted soft wood sash windows with projecting stone sills and ashlar flat arched lintels with projecting fluted keystones. The house's southern return elevation is gabled with a gauged brick dentiled band around the eaves similar to that on the chimney stacks. Modern red clay pantiled roof.

Later twentieth century boundary wall to the street with concrete coping stones and low brick gate piers to front garden and gates and gate piers north of the outbuilding not included.

'Holly House' and garden wall to frontage, The Street

Holly House was originally built as a detached two-story three-bay villa in the early decades of the nineteenth century, however around the year 1900 a large dwelling known as Brisbane House was constructed against its gabled northern elevation.

Holly House is a restrained classical villa with a symmetrical principal façade, built in Flemish bond brickwork with projecting corner pilasters but no plinth and a simple painted wooden eaves cornice. It has a late twentieth century pantiled roof.



Fig 43, Crown House, The Street

Fig 44. The Northern Part of Somerleyton Conservation area

Showing GII listed structures and that part of the Hall's registered landscape which falls within the conservation area .

Structures included on the proposed local list are shown with a bold black out-line .
Also shown highlighted is the village green which would also be locally listed

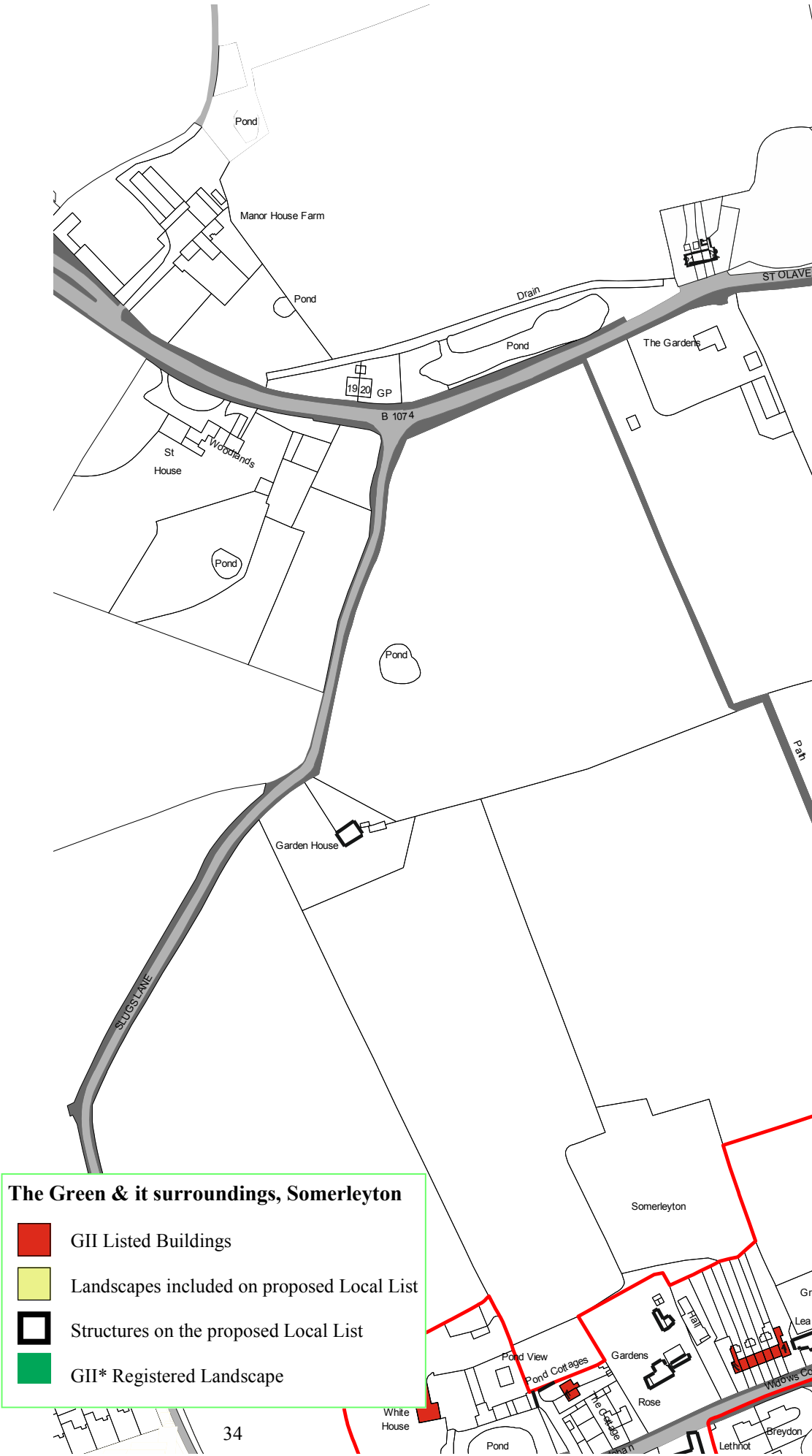






Fig 45, Waveney House, The Street

Symmetrical end stacks embellished with projecting string courses which are capped with three substantial chimney pots each resting on a simple corbel table. Four-panelled painted-wooden front door with plain rectangular fanlight above, set within a panelled and bracketed wooden doorcase. The windows are hornless twelve-light painted wooden sashes with painted stone wedge-shaped lintels embellished with a projecting keystone, and projecting painted stone sills. Attached to the north-western corner of the house is a boundary or garden wall which runs the full depth of the house's front garden, and which terminates in a square capped pier. The eastern end of the wall sweeps upwards in a distinctive arc as does that to neighbouring Waveney House. The wall has a saddleback coping and is supported by squat brick piers.

Waveney House, garden wall to side and iron gate, The Street

Waveney House is a restrained classical villa probably dating from the 1830s or 1840; it is of two storeys, with a three bay symmetrical principal façade. Although of a similar design and size to neighbouring Holly House, evidence from historic maps suggests that it was constructed in a substantially smaller plot than its neighbour to the north, and at a slightly later date.

The house is built of rendered brick with corner pilasters. Its windows are hornless twelve-light painted wooden sashes with projecting sills; those to the ground floor windows have prominent keystones, suggesting that the house was not originally rendered. Below the first floor windows is a projecting string course which terminates at the corner pilasters. Central bracketed wooden doorcase with four panelled painted wooden door, above which is a rectangular fanlight which has later twentieth century replacement diamond pattern glazing. The house has a



Fig 46, Holly House, The Street



Fig 47, Cockerell Monument

pitched Welsh-slate roof with ridge tiles and substantial red brick chimneystacks. The garden wall which runs the full length of the house's boundary with Holly House terminates in a square capped pier. The central section of the wall sweeps upwards in a distinctive arc like that to neighbouring Holly House. The wall has a saddleback coping and is supported by squat brick piers. Good quality iron gate with late nineteenth century octagonal iron piers at entrance to the front garden from 'The Street'.

The Street (western side north-south)

Nos. 2-2a The Street

A pair of estate workers cottages probably built c1850 in a picturesque asymmetrical Tudor vernacular style for Sir Samuel Morton Peto to the designs of the architect John Thomas. Nos. 2 & 2a are a simplified variant of Nos. 7-8 The Green which were also designed by Thomas, and also of a semi-detached pair of houses known as 'Japonica' and 'The Nook' on The Street. Nos. 2 & 2a form part of an important group with the GII listed No.23, The Green, and No.1 the Street.

A building of two-storeys, with a three-bay street frontage and a central breakfront. Nos. 2 & 2a are faced in red brick with Suffolk white brick embellishments which are used both to frame the ground floor windows and also to emulate quoins. Pebbledash facing to the upper floor above projecting brick string course. Both the breakfront and the southern bay are gabled and embellished with simple painted wooden bargeboards to the overhanging eaves. The right hand bay has a central half-dormer window with overhanging gabled roof and bargeboards to its upper floor. The front door of each house is set within a simple wooden lean-to porch with

a tile roof which is supported on square-section painted wooden pillars with chamfered and stopped corners. The windows are mullioned and transomed wooden casements under segmental arches which retained original lead lattice comes in their upper lights. Steeply pitched red clay tile roof with a pair of substantial ornamental brick ridge stacks with grouped flues to the main roof and a similar stack to the rear outshot. A good and relatively unaltered example of an estate cottage built for Sir Samuel Morton Peto within a garden which is also an asset to the conservation area.

Forge House

A two storey three-bay brick built cottage of c1800 standing in mature landscaped grounds adjacent to the former forge. Painted twentieth century casement windows set beneath brick flat-arched lintels. The central first floor blind recess in form of a blocked window. A late twentieth century painted wooden front door in central ground floor bay. The house has a red clay pantile roof with overhanging eaves. Chimneystacks to gable ends have projecting string courses and corbel table. Painted cast-iron rainwater goods, and simple wooden bargeboards to gabled return elevations. Early OS maps show that Forge House and the adjoining smithy once occupied the same plot. Despite alterations to its first floor window openings Forge Cottage remains an attractive and relatively unaltered cottage which is of interest in its own right and for its associations with the adjoining forge building.

The Forge

See Blacksmith's Loke



Fig 48, Forge House



Fig 49, 'Japonica' and 'The Nook'



Fig 50, Post Office, The Street



Fig 51, War Memorial Seat, The Street

'Japonica' and 'The Nook', and outbuildings

'Japonica' and 'The Nook' are an asymmetrical semi-detached pair of thatched-roofed estate workers' cottages, which were probably designed by the architect John Thomas for Sir Samuel Morton Peto of Somerleyton Hall and built during the 1850s. They are a variant of the GII listed Nos. 7-8 The Green, and also of Nos. 2-2a The Street, which were also probably designed by the same architect. Like Thomas' other cottages in Somerleyton they are built in a picturesque Tudor vernacular style

The cottages are faced in yellow brick and are of two-storeys, with a three-bay street frontage and a central breakfront. The upper floor is pebble-dashed, and embellished with applied painted timbers to imitate timber-framing. Above are overhanging eaves with decorative painted wooden bargeboards. The central and left-hand bays are gabled, whilst the right-hand bay has a central half-dormer window with an 'eyebrowed' thatched roof. The front door of 'The Nook' is set within a simple wooden lean-to porch with a tile roof which is supported on square-section painted wooden pillars with chamfered and stopped corners. That to 'Japonica' whilst also supported on painted square-section timber piers has an elaborate thatched canopy and decorative bargeboards. The windows are mullioned and transomed wooden casements under segmental arches which retained original lead lattice comes in their upper lights. The ground floor of the central breakfront has a canted painted wooden bay window with a pitched red clay tile roof. Substantial ornamental brick ridge stacks with grouped flues, projecting corbel tables and string courses. Wide lead drip ledges around stacks to throw water away from the junction of the thatch and masonry.

Contemporary single storey heated outbuilding of Suffolk white brick with a red clay pantile roof, wooden casement window, and boarded door to rear of 'The Nook'

'Japonica' and 'The Nook' form part of an important group with the adjoining Somerleyton Post Office and the GII listed dwelling known as 'The Rosery'. One of the most architecturally memorable of Peto's estate buildings and set within its original unspoilt gardens.

The Post Office and store and associated outbuildings

Mid nineteenth century estate building probably constructed for Sir Samuel Morton Peto to the designs of John Thomas c1848-57. The building is described as a post office and store in the *Illustrated London News* 1857 account of the village. Its rear outbuildings were a butcher's shop and slaughter house in the late c19th.

The Post Office has a two-storey main block, with single-storey connected ranges to the south and rear. It is faced in red brick with yellow brick embellishments which are used both to frame the ground floor windows and also to emulate quoins. Its principal façade is of three bays, with a central porch flanked by canted painted-wooden bay-windows with tiled roofs. The two outer bays are gabled with decorative painted wooden bargeboards and finials. The Post Office is the only estate building within the conservation area to retain its original lead lattice frames intact within all the lights in its first floor casement windows. To the left of the front door, set within the front wall of the building, is a painted cast-iron post box with the initials GR for George V. The nineteenth century painted wooden front door is of four panels.

The upper panels have been adapted to house plate glass windows, the lower panels are however, more decorative and retain their chamfered and stopped edges. Above the door is a decorative painted wooden canopy supported on brackets, with bargeboards and a tile roof. Red clay tile roof, Suffolk white brick chimneystacks to gable ends with corbel table and projecting string course, two further similar stacks to rear. To the south is a single-storey twentieth century range with a large later twentieth century painted wooden casement window and a tiled roof.

Somerleyton Post office forms part of a notable group with 'Japonica', 'The Nook' and the GII listed dwelling known as 'The Rosery'. c1900 photographs show the Post Office with a front garden separated from the road by iron spearhead railings standing on a low brick plinth. Good group of single storey pantile roofed outbuildings to the rear.

Telephone Box in front of Somerleyton Post Office

Red painted cast-iron telephone box of the K6 variety first commissioned to celebrate the silver jubilee of George V in 1935; when a scheme was introduced to provide a public phone box for every village with a post office regardless of cost. The box is in the form of a square-sectioned glazed and domed kiosk, and was designed by Sir Giles Gilbert Scott. Production of the K6 began in 1936 and was halted in 1968, however this example would appear to date from prior to 1952 when the Tudor Crown logo was replaced with the Saint Edward's Crown.

Garden Wall to 'The Coach House' fronting onto 'The Street' and 'Floral Loke'

A prominent wall of cobble panels resting on a red brick plinth with a half round brick coping resting on a projecting string course. At the corner of Floral Loke is a square section pyramidal capped brick pier. Return wall to Floral Loke of brick with a half round brick coping resting on a projecting string course. Formerly the garden wall to Laurel House. The Coach house itself is not included on the local list.

Laurel House, The Street

A two storey three-bay detached dwelling set in mature landscaped grounds which were once more extensive and included those of 'The Coach House' Floral Loke. Early nineteenth century principal façade possibly to slightly earlier building. Elegant principal Façade has central entrance beneath a wooden porch which is supported on circular columns resting on high square section plinths; sixteen-light hornless sash windows to ground and first floors. Glazed black pantile roof with catslide to rear, overhanging eaves with corbelled supports to gables and dentiled eaves cornice. Chimneystacks to gable ends. Substantial recent addition (completed 2010) attached to rear elevation replacing service buildings. Principal elevation of painted brick, gabled return elevations rendered. To the rear south is a further newly completed (2010) conservatory extension.

The house's garden gate on 'The Street' appears to be one of the few remaining original examples of the gates installed by Sir Morton Peto throughout the village in the mid nineteenth century.

Although recently altered Laurel House remains one of the most distinguished late Georgian houses in the village. Its outbuildings have largely been converted and are not included in the local list.

The Retreat, No. 16 The Street

A two storey dwelling with a two-bay brick early nineteenth century principal façade. Twelve light horned sash windows in substantial moulded wooden surrounds to first floor. Ground floor has sixteen light hornless wooden sash set beneath an elegant gaged brick lintel. Fluted wooden doorcase with circular medallions and panelled soffits. Twentieth century half-glazed door. Black glazed pantile roof and plastic rainwater goods. The northern gable has a substantial brick chimneystack with projecting string courses.

Oak Cottage, The Street

A two storey and three bay brick built dwelling with an early to mid-nineteenth century principal façade. Double pile plan, the rear section probably being of later nineteenth century date. Windows in principal façade are now late twentieth century casements which loosely imitate horned sashes. Gaged brick lintels to ground floor windows. Central door retains pilastered surround but now set within late twentieth century lean-to wooden porch. Within each gable end of the rear range is a fine late nineteenth century terracotta plaque depicting a horse. Forms part of a distinguished group of late Georgian houses on 'The Street'.

Mill Farmhouse, The Street

A later eighteenth century brick built farmhouse of two storeys and three bays with a pitched pantile roof, projecting eaves and gable end chimneystacks. Dentiled brick eaves cornice. The ground floor has central painted wooden door with windows to the left and right beneath brick flat arched lintels. In the centre bay at first floor level is a blocked window which retains a flat brick arched lintel, the other upper floor windows are however late twentieth

century wooden casements, beneath wooden lintels. The chimneystacks have projecting string course and a corbel table; that to the south appears to have been rebuilt to match the design of its northern counterpart. Gable ends to public footpath and to farmyard have tumbled brickwork.

A later two storey slate-roofed lean-to wing projects from the southern return elevation which appears to have been built for storage purposes, but was later converted to domestic use. Its southern elevation has a painted boarded door and overhanging eaves. A single storey lean-to with a red clay pantile roof also projects from the northern return elevation. Farmyard elevation with first floor boarded door approached by open cast iron stair, a former door opening beneath is now blocked. Suffolk white brick single-storey range to rear of later nineteenth or early twentieth century date now much altered but retains red clay pantile roof.

Farm building at eastern end of linear range of farm buildings to WNW of Mill Farmhouse

A long linear range of farm buildings running parallel to the public footpath, and standing to the rear of Mill farmhouse. The building at its eastern end appears to be of early nineteenth century date and may have been designed as an open-sided cart shed. Its return elevation to the farmhouse is of cobble with brick quoins and also a brick course below the overhanging eaves. Southern elevation consists of a series of large openings which are divided by roughly cut square section wooden pillars with wooden plates above supporting a beam. Rear elevation to public footpath appears to have originally been open sided with the roof supported on wooden pillars like the southern elevation; however the openings have long been in-filled. The building probably originally extended further to the west but was partly

demolished for the building of the larger wooden barn beyond. Its party wall now consists of vertically laid wooden boards. Overhanging red clay pantile roof. Boarded wooden farm building and twentieth century open-sided shed to north-west not included. A group of farm buildings appears on this site on the 1844 tithe map.

Cobble walled cart shed range at Mill Farm

A single-storey cobble-walled cart shed with brick quoins and a hipped red clay pantile roof. Probably of early to mid-nineteenth century date. Overhanging eaves resting on simple brick eaves cornice which also forms the lintel to three small iron casement windows in the building's rear elevation. Western elevation has boarded door set in brick quoined surround. Courtyard elevation with four large cart shed openings supported on circular section cast iron columns. Plastic rainwater goods. This cart shed forms part of a prominent and attractive group of nineteenth century farm buildings which overlook Mill Farm Pond.

Barn and cart shed range to north of Mill Farm Pond

L-shaped brick range forming two sides of a small open farmyard with the cobble walled cart shed described separately above. A brick built group consisting of a barn and loose box facing west, with single storey cart shed range to the east, all beneath a red clay pantile roof. Barn slightly altered in twentieth century. To the north of the barn is a single-storey lean to range the western elevation of which has been rebuilt. To the south is a further range of cart sheds with a red clay pantile roof supported on cast iron columns.



Fig 52, Mill Farmyard



Fig 53, 'Rose Lea' The Street



Fig 54, 'The Retreat'



Fig 55, Oak Cottage and 'The Retreat', The Street

'Rose Lea', The Street

Former Village Reading Room built in 1886 by Sir Savile Crossley MP of Somerleyton Hall; converted to a dwelling c1968.

A single-storey brick structure embellished with decorative pressed brick panels, with a three bay principal façade and a pronounced central pedimented breakfront. At the pediment's centre is a gauged brick cartouche with the date 1886 emblazed within it. Projecting pitched red clay tile roof, above dentiled eaves cornice. The rainwater goods are of good quality cast iron, the down pipes being of a square section. At each gable end of the roof are prominent Neo-Tudor chimney stacks which retain two clay pots each resting on a decorative corbel table, the stacks project from the end gables and bisect their decorative painted wooden bargeboards. Attached to the left-hand gable is a lower brick wing with overhanging eaves. The central projecting breakfront is divided into three vertical sections by brick pilasters which have high plinths and faience capitals; these pilasters are also repeated on the breakfront's return elevations. Within the central section of the breakfront is the front door which is set within a chamfered segmental arch opening with a pronounced faience key stone. Flanking the doorway within the outer sections of the central bay are a pair of tall thin semi-circular headed window openings. At either side of the breakfront is a single large segmental arched window opening with a sloping tile sill. The central door is a late twentieth century replacement but the two window tall thin arched window frames which flank it within the breakfront may be original. The frames to the two large openings at either side are of late twentieth century date.

'Holly Gardens' and outbuildings, The Street

A substantial two-storey L-shaped villa which stands set back from 'The Street' amidst mature landscaped grounds; probably dating from the third quarter of the nineteenth century. The house is faced in white Suffolk bricks with a projecting red brick sill band below the first floor windows and other red brick embellishments which emulate quoins, frame the windows, and provide a highly decorative band of corbels below the projecting eaves. Three bay principal elevation with eight-light hornless sashes and central wooden doorcase with four panelled painted wooden door and rectangular over-light. Chimneystacks of white Suffolk brick with red brick embellishments. To the south is a c2008 single-storey addition with a single bay frontage to 'The Street'. Its principal façade is set back from that of the main block and emulates the style of the original house in its detailing (although the redbrick decoration is in a slightly darker brick). Set within the wing's slate roof is a large skylight. To the rear of the house is a large two-storey extension and attached to the northern side of this is a long single-storey red brick range which has a pantile roof. This has a largely featureless street frontage upon which rests a substantial lean-to wooden glasshouse set upon a high brick plinth.

Good outbuildings to rear including a substantial brick built cart shed with a pantile roof. Its gable end faces 'The Street' and has a large off-centre cart opening with boarded doors set beneath a shallow brick arched lintel.

A handsome house with fine decorative brickwork features, good outbuildings and grounds. Holly Gardens forms part of an

important group with the GII listed Widows Cottages and former reading room.

Garden Wall and gate piers to 'Pond View,' The Street

Nineteenth century garden wall and gate piers now serving the modern detached dwelling known as 'Pond View' but formerly leading to an orchard to the rear of the White House. Cobble wall with brick piers, capping course, and embellishments in the form of quoins. A further ivy clad section stands opposite Pond Cottages. This wall forms part of a notable group with the GII listed Pond Cottages and White House, whilst it is possible that it forms part of the curtilage of White House and is therefore actually statutorily listed, it has been included here due to its now separate ownership. Pond View itself is not included on the local list.



Fig 56, Houses on The Green



Fig 57, 'Pond Cottages



Fig 58, Widows Cottages, The Street



Fig 59, Nos. 18-20 The Green

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www.ancientmonumentsociety.org.uk

Council for British Archaeology
www.britarch.ac.uk

Garden History Society
www.gardenhistorysociety.org

Georgian Group
www.georgiangroup.org.uk

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

Society for the Protection of Ancient
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Appendix 6: Glossary

Bargeboards: A corruption of
'vergeboards'. Boards which are often
carved or fretted which are fixed beneath
the eaves of a gable to protect the rafters.

Bracket: A projection from a wall designed as a light-duty support; eg. for a hood over a door.

Cames: Lead strips joining pieces of window glass.

Canted Bay – A bay window which has three sides rather than forming a continuous curve, the outer two sides being at a roughly forty five degree angle. A common mid to late nineteenth century feature on dwelling houses.

Casement: Hinged light window, hung at the side unless specified as top hung, traditionally made of wrought iron in this part of Suffolk.

Catslide roof: One which has a pitch very much longer than the other, usually coming close to the ground.

Coping: A course of stone, brick or cast iron laid on top of a wall.

Cornice: The uppermost of the three main divisions of the Classical entablature. Often used in isolation above an opening.

Dentil: A small square block tightly packed in series, in the cornice of the Ionic and Corinthian orders just above the frieze. May refer to header bricks employed in this way in a band or cornice.

Dog's tooth corbelling: A corbel is a projection from a wall or reveal designed to support a weight. Dog's tooth corbelling refers to a course of brickwork which projects outwards in a series of forty-five degree angles, resembling dog's teeth.

Dressings: Precise work often in a different material, surrounding the openings and protecting the vulnerable parts of an exterior.

Eaves: Overhanging edge of roof: hence eaves cornice in this location.

English bond: A brick bond created from alternate courses of headers and stretchers.

Entablature: Collective name for the three horizontal members – the frieze, cornice and architrave in classical architecture.

Flemish bond: A brick bond where alternate headers and stretchers are used in each course.

Gable: The triangular section of wall supporting a pitched roof. Often exhibiting tumbled brickwork.

Gauged brick: Soft brick sawn roughly; then rubbed to a precise (gauged) surface. Mostly used for door and window openings. See also rubbed brick.

Guttae: Stylized drops below the triglyphs of the frieze in the Doric order of classical architecture.

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

Hipped roof: One without gables, in which the pitches are joined along a line which bisects the angle between them.

Keystone: Central stone in an arch or vault often projecting for decorative effect.

Lintel: Horizontal beam, wedge of vertical bricks, or stone bridging an opening.

Mullion: The upright dividing the lights of a window.

Monk bond: A brick bond which is a variation of Flemish bond, with two stretchers in place of one between each pair of headers.

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

Quoins: Dressed or otherwise emphasized stones at the angles of buildings, or their imitation in brick or other materials.

Rendering: The effect or surface produced by covering a wall with a uniform surface.

Rubbed brick arch: An arch, usually flat both top and bottom, made from soft bricks which have been sawn and then rubbed to the required shape.

Segmental arch: A curved arch the shape of a segment, formed by its centre far below the springing line of the arch.

Soldier course: A course of headers, laid on their sides.

Triglyph; Term in classical architecture denoting stylized beam ends in a Doric frieze.

Tumbled brickwork: Courses of brickwork laid at ninety degrees to the slope of a buttress, chimney, gable or other feature and tapering into the horizontal courses; used instead of a coping.

Vernacular: Unpretentious, simple, indigenous, traditional structures made of local materials and following well-tried forms.

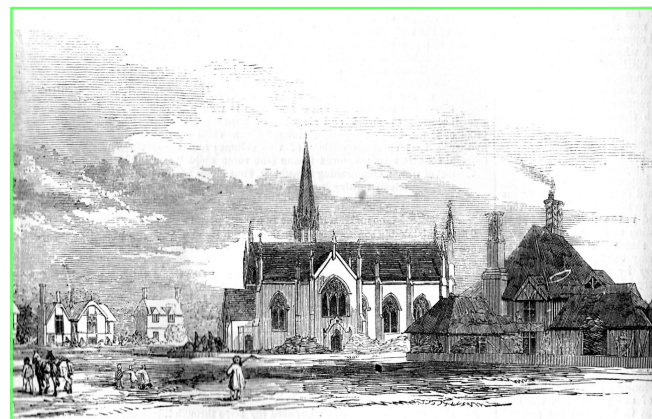


Fig 60, Detail of engraving of The Green showing the village school and proposed church from *Illustrated London News* January 10th 1857



Fig 61, Nos. 5 & 6 The Green



Fig 62, The Green in 1927, with the demolished Union Chapel on The Street.



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