

This statement is supplementary to the Ipswich Local Plan (1997) and will be treated as a material consideration in all planning and development decisions. This statement describes briefly the purpose in declaring the area as a conservation area and sets out in detail the special character of the area. The Management Plan describes the particular supplementary policies that apply within the area to protect its special status; and specific measures for its protection and enhancement as required under Section 72 of the Planning (Listed Buildings & Conservation Areas) Act 1990 and as advised by the Department of Culture, Media and Sport Planning Policy Guidance Note [PPG]15: Planning and the Historic Environment.

The statement cannot cover every eventuality, but further advice on specific matters can be obtained from the Development Control and Conservation Service of the Council. Like all the Council's planning guidance this document has been adopted in 1994.

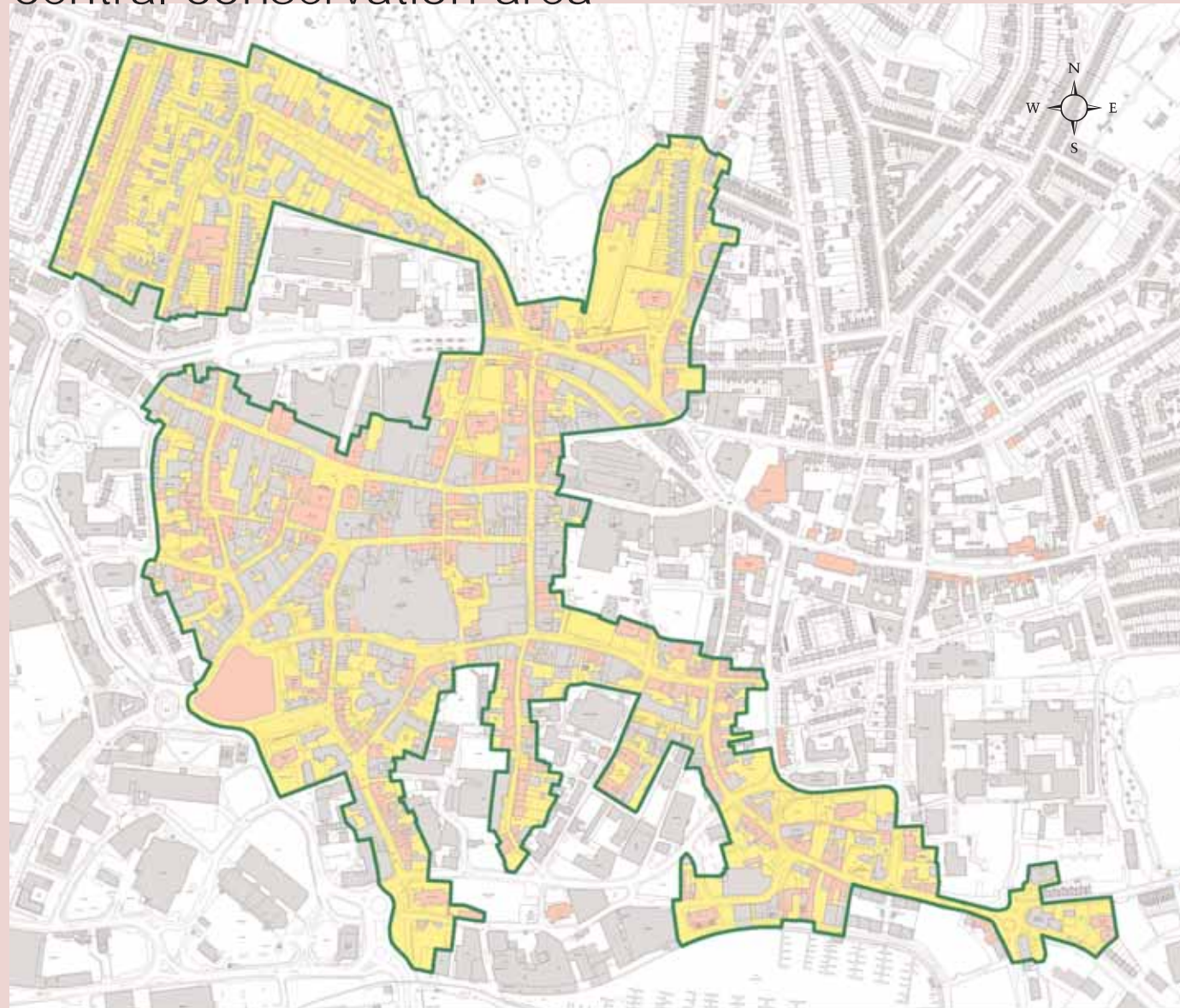


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CENTRAL CONSERVATION AREA APPRAISAL AND MANAGEMENT PLAN

IPSWICH BOROUGH COUNCIL

central conservation area



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1 introduction

Ipswich is fortunate to have a long and important history reflected in many fine buildings and areas, which are distinguished by their architecture and landscape setting.

This creates an attractive environment that is the product of many different eras. These areas are unique examples of our social, cultural and aesthetic past and must be safeguarded from indiscriminate or ill-considered change.

The Planning (Listed Building & Conservation Areas) Act 1990 states that:

"Every local planning authority shall, from time to time, determine which parts of their area are areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance and shall designate such areas as Conservation Areas".

Planning Policy Guidance Note [PPG]15: Planning and the Historic Environment also makes clear that:

"It is fundamental to the Government's policies for environmental stewardship that there be effective protection for all aspects of the historic environment. The physical survivals of our past are to be valued and protected for their own sake, as a central part of our cultural heritage and our sense of national identity. They are an irreplaceable record, which contributes, through formal education and in many other ways, to our understanding of both the present and the past. Their presence adds to the quality of our

lives, by enhancing the familiar and cherished local scene and sustaining the sense of local distinctiveness, which is so important an aspect of the character and appearance of our town's villages and countryside. The historic environment is also of immense importance for leisure and recreation."

This designation is not intended to prevent all change or development, but to ensure the special character of the area is protected and enhanced, that proposed changes are subject to particular scrutiny and to try to ensure that it is appropriate to an areas' special character.

Although conservation areas often contain "Listed Buildings" it is not always enough just to protect these buildings in isolation. Their surroundings and general environment are often of equal importance and Conservation Areas are intended to protect that environment. This is done through a number of additional planning controls, which mean that certain alterations, the demolition of buildings or parts of them (with particular exceptions), and works to trees require the prior approval of the Council.

This additional control is necessary because it is the appearance of the area as a whole that is important and this could be spoiled by unsympathetic work, which diminishes its special character. Conservation area designation and control is intended to foster a more enlightened attitude to change and improvement.

This document has three main aims.

These are to:

- Provide detailed guidance on the Council's expectations for all kinds of development and related proposals affecting conservation areas by way of its approved policies for the area;
- promote schemes of preservation and enhancement where appropriate;
- provide an understanding of what is special about the character of the area.

Northgate Street

This statement is supplementary to the Ipswich Local Plan (1997) and will be treated as a material consideration in all planning and development decisions. This statement describes briefly the purpose in declaring the area as a conservation area and sets out in detail the special character of the area. The Management Plan describes the particular supplementary policies that apply within the area to protect its special status; and specific measures for its protection and enhancement as required under Section 72 of the Planning (Listed Buildings & Conservation Areas) Act 1990 and as advised by the Department of Culture, Media and Sport Planning Policy Guidance Note [PPG]15: Planning and the Historic Environment.

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2 extent of the conservation area

Because of the size of the area designated as the Central Conservation Area it is difficult to describe the extent of the area in terms of boundaries.

To help describe the characteristics of the area it has been divided into a series of separate but in some cases overlapping Identity Areas. In order

to assess what is in each identity area a list of streets is available in Appendix 3.

3 reason for designation

The area contains many ancient streets, numerous Listed buildings and buildings of special local interest. These are referred to in Appendices 1 and 2.

Although buildings of local interest are not regarded as being of national importance they have sufficient quality to make them noteworthy as far as Ipswich is concerned (see Appendix 3).

Designation of the Central Conservation Area in 1974 was undertaken partly in recognition of the considerable archaeological and architectural interest of the area but also in the light of perceptions about the pressures for change in

the form of alterations, extensions and demolitions of buildings which if carried out in an unsympathetic manner might lead to an erosion of the variety of the sense of place and attractive architectural appearance and character of the area as a whole. If such changes were to take place, the townscape of the area could be eroded and its special character and appearance would not be protected and enhanced.

4 statement of significance of the area

The conservation area retains its strong pre-mediaeval street pattern together with Georgian and Victorian changes and extensions to the important Anglo-Saxon settlement.

Buildings within the conservation area that have been identified as contributing to its special character and appearance are set out in Appendix 1.



The Ancient House

The Ancient House, also known as Sparrowes House is one of the finest buildings in England. Grade 1 listed it dates from the 15th Century with remarkable pargetting dating from the late 17th Century.



Arcade Street Arch

5

historic development of the area

Ipswich was founded in the late 6th or early 7th century on the north bank of the river Orwell, some twelve miles from the open sea on what had been open heathland.

The earliest inhabitants appear to have restricted themselves to a few hectares immediately adjacent to the river, but during the Middle Saxon period, AD650-850, occupation spread over most of the area of the present town centre and south of the river into Stoke.

The most important industry was the production of pottery. "Ipswich Ware" supplied the whole of the East Anglian kingdom and other areas as far away as Kent and Yorkshire. The street system of the Anglo-Saxon town has largely survived to the present day and although little is known of the early churches St Peter's is likely to be of Middle Saxon origin and St Mary Stoke is another potentially early church.

Danes occupied the town from about AD879, and distinctively "Viking" objects have been found in excavations within the town. Excavation has shown that the Danes probably constructed the town's first defences, an earthen rampart and ditch, in the early 10th century. There is considerable evidence that the original North South route way in the town was Brook Street with a ford across the river connecting with Whip Street and Wherstead Road. Sometime a little before 970AD Stoke Bridge was built as far upstream as possible so as not to interfere with river traffic and new roads built either side of it; Bell Lane, St Peter's Street and St Nicholas Street leading to the Cornhill.

The Domesday Book, compiled in 1086, recorded a further eleven churches in Ipswich. The churches of St George and Holy Trinity lay outside of the town's defences, and probably indicate that suburbs already existed around them.

In the 13th century, the growth of three new parishes led to the foundation of the churches of St Matthew, St Helen and St Clement. A fourth, around St John's at Cauldwell, lay one mile east of the town. St Margaret's church replaced Holy Trinity Priory, and two new churches had been built in the town centre, St Nicholas and St Mary Quay.

The town's defences were reconstructed in 1203. Three gates are recorded, of which the West and North gates are easily located on earlier maps.

The East Gate may have been in Carr Street or more likely where Orwell Place crosses the medieval defences. Appendix 1.

Medieval Ipswich was very prosperous with two main centres of trade, one the great corn market on the Corn Hill, the other at the river with a busy overseas trade handled through the Common Quay and other small wharves. The fourteenth century saw the growth of the cloth industry and in 1464 Ipswich was appointed one of the few places for exporting wool to the continent. By the sixteenth and early seventeenth century Ipswich was starting to change in character as rural lanes became streets. Many wealthy Ipswich merchants began to build large mansions in the town such as Curzon House on the corner of Silent Street and Rose Lane, Wingfield House in Tacket Street and Christchurch Mansion. Appendix 2.

During the 18th century, the Orwell was rapidly silting up. By 1744 no vessels of any size could reach the Ipswich quays. The town fell into a depression and the great Tudor houses were let out into tenements and fell into decay. Of these great Tudor mansions only Christchurch Mansion survives.

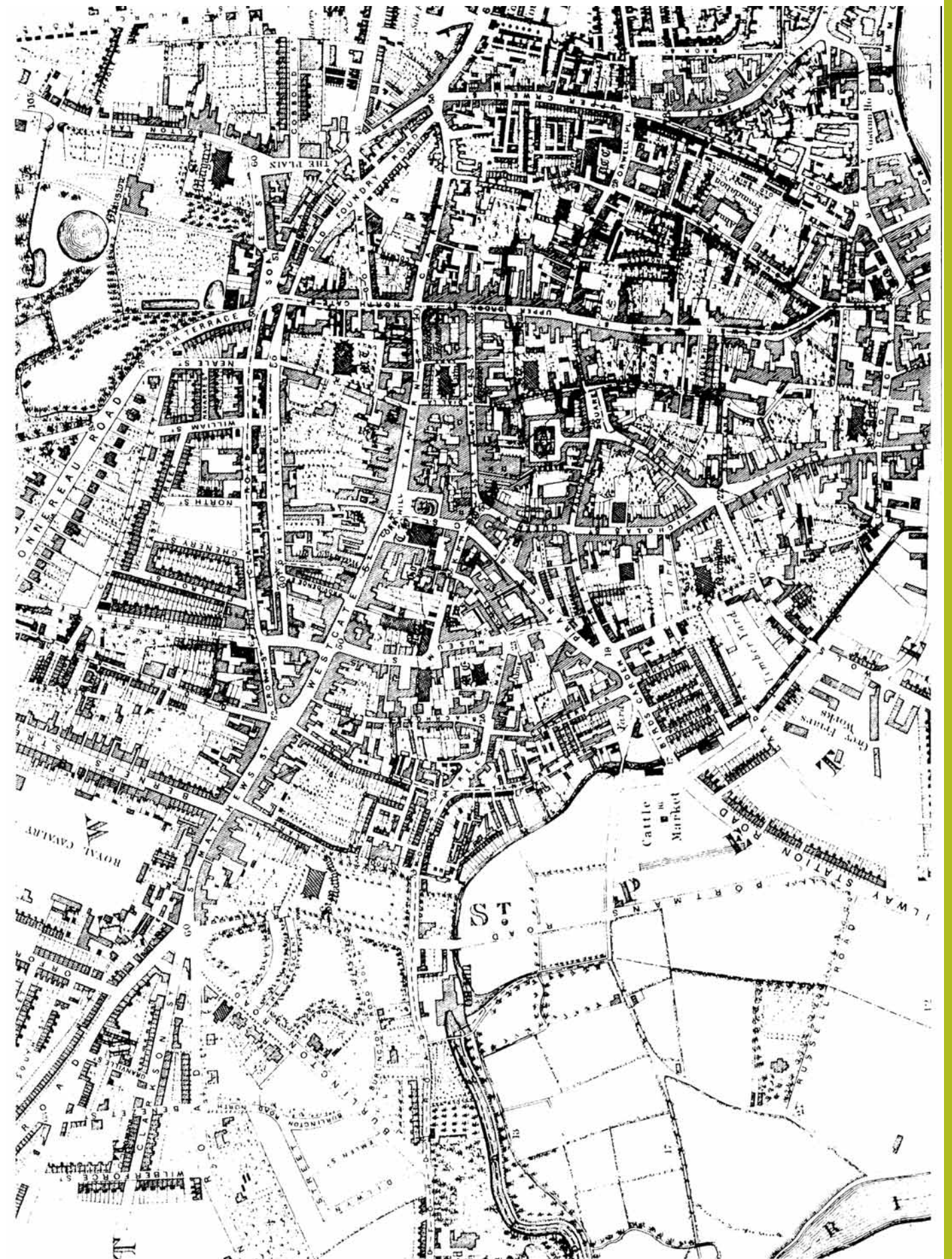
Ipswich's fortunes improved during the nineteenth century with the opening of the new Wet Dock in 1842 and the coming of the railway in 1846. These developments led to the increase in industry with the expansion of Ransome's Ironworks and a population increase of 30% in the 1840s. Appendix 3. This population rise led to a Victorian building programme which forms a significant amount of the housing stock of the suburbs of the town and the fine public buildings in the centre such as the Town Hall, former Post Office and the Corn Exchange.

The town centre has changed significantly during the twentieth century and continues to develop. Many fine historic buildings were lost in the 1960s to make way for new developments. The designation of the centre as a conservation area recognizes the quality of what remains and helps to ensure that new developments do not erode that historic significance.

6 archaeological significance of the area

The Central Conservation Area is archaeologically important. Information on the development of the town and the associated archaeology can be found in "Origins of Ipswich" by Keith Wade available from the Suffolk County Council's

Archaeology Unit. For more detailed information on archaeological finds and excavations contact the Sites and Monuments Record Officer or the County Archaeology Officer at Suffolk County Council.

E White's map of 1867
need map



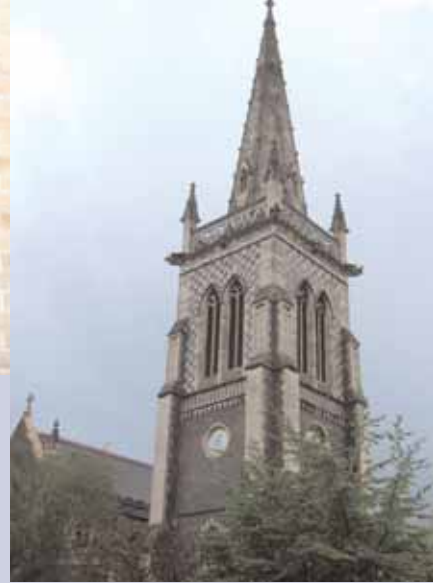
The Great White Horse



Ipswich Institute Reading Rooms



St Lawrence



St Mary-Le-Tower

7 architectural and historic characteristics

Because of the size of the area designated as the Central Conservation Area, it was divided into a series of separate but in some cases overlapping Identity Areas.

The overall designated area is wider than the Identity Areas alone and some parts of the conservation area outside a recognizable Identity Area have been described in detail as part of that area for ease of reference.

The inclusion of buildings in this section is not intended to be comprehensive and is intended to illustrate the range of building types, styles and materials in the conservation area. If a building is not included this should not be taken to indicate that it is of no interest.

Conservation boundaries and descriptions are subject to periodic review (as required by legislation). The Council reviews conservation areas on an approximately 5 year cycle. This description is based on the appearance of the area in 1994 but with minor revisions and resurvey in 2003 and 2004.

Identity Areas: General Note -

The cohesiveness of the individual identity areas is quite marked. They should not be considered in isolation but as a practical way to attempt to describe a large, complex and, overall, diverse conservation area. Some views from within an identity area assume greater importance when

centred on buildings in another, but only two identity-areas overlap - those of Princes Street/Lloyds Avenue and Tavern Street/Westgate Street.

7.1 Tavern Street, Westgate Street and Buttermarket Identity Area

This Identity Area, comprising Tavern Street, Westgate Street, Buttermarket and the lanes, which connect them, is almost exclusively in shopping use containing a large proportion of the Central Area's primary shops. All three are busy thoroughfares full of pedestrian activity.

Tavern Street gently curves and falls west to east. Its scale is predominantly three-storey. At its eastern end the two frontages present markedly different characters. On the north, the frontage (punctuated by Hatton Court) from the 'Great White Horse Hotel' (Grade II*) to the H&M building is two three storey terraces of Suffolk White brick. Some of the facades are painted. The regular parapets of these buildings are parallel with the line of the street and contrast with the succession of gables on the south side presented by a number of timber-framed and plastered buildings.

Most of the latter facades are late 1920s reproductions by the Ipswich architect J A Sherman but Nos. 30-36 comprise a group of two-storey 17th Century timber-framed and plastered buildings the form and colour of which create a pleasant incident mid-way along the street. Opposite, however, the tiled facade and massing of the H&M building of c.1937 set back from the general building line form an unsympathetic element in the street scene. It would benefit the townscape of this part of the street if the original building line to the corner were properly restored. At the western end of the street as the ground level falls slightly, the scale of the buildings increases to three and four storeys culminating in the Cornhill. The ornate arched doorway of the former Mechanic's Institute by R M Phipson c.1862 is of particular interest, incorporated into the modern redevelopment above. Again, parapets to the frontages are parallel with the street giving a clear definition of space and the impression of an enclosed 'corridor'. A succession of shopfronts contain cornice lines which define clearly the division from the upper floors. In some cases where these are missing there would be a visual benefit in reinstating them when the opportunities arise.

From within the street the view eastwards terminates on Carr Street. This is overshadowed by the unsympathetic massing and materials of the Eastgate shopping precinct. Westwards lies the open space of the Cornhill. Passing along the street a number of outward views are presented by the connecting routes. On the north side Hatton Court creates a narrow break in the facade affording a glimpse of St. Mary-le-Tower Church spire and the churchyard trees. At Tower Street there is a fine view of Georgian buildings, the Church and trees, and a peaceful atmosphere contrasts with the activity of Tavern Street. On the south side St. Lawrence Street provides a view of a rendered timber-framed C16 Listed building on Buttermarket and the east end of St. Lawrence's Church.

Further west the view down Dial Lane is of considerable townscape value. It is flanked on either side by timber-framed Listed buildings, encompasses the fine tower of St. Lawrence's Church and two timber-framed buildings on Buttermarket. This view terminates on the corner of the Ancient House with its heavily decorated pargetting and carved woodwork. Further along Tavern Street, the mock-Tudor precinct 'The Walk' (described in more detail elsewhere) provides a point of interest and creates an atmosphere of anticipation as this early example of a pedestrian-only shopping arcade curves out of site.

The Cornhill is the only part of this Identity Area in which the use is not primarily shopping; commercial and entertainment uses are also present. It is the major paved space in the Central Area and has a strong urban character. Within it there is a complete sense of enclosure emphasised by the scale of some of its buildings. The ground level falls some 2 metres from north to south and the buildings on the eastern and western sides step down with this change. The paving scheme in front of the former Head Post Office and Town Hall, however, provides an improved setting for those buildings and gives this space over to the almost exclusive use of the pedestrian.

The Town Hall by Bellamy & Hardy of Lincoln (1868 Grade II) is the dominant building in the Cornhill, and together with the former Head Post Office by John Johnson of London (1881 Grade II) comprises the southern 'wall'; the entrance porticos to both being gained by wide flights of steps. The Town Hall is a two-storeyed building of Bath and Mansfield stones. It has grand proportions with a rusticated and vermiculated Portland stone ground storey, arcaded windows, a central pediment and a slate roof surmounted by a square dome and cupola. The former Head Post Office is smaller in scale and in the Italian Palazzo style with a portico supported by paired columns. Above this are four figures representing Industry, Commerce, Steam and Electricity sculpted by F W Woodington.



Cornhill 1890

Crown and Anchor

View down Museum Street



clockwise from right
The Town Hall
The Ancient House 1880
The Walk



Opposite, on the northern side, stands Lloyds Bank Chambers by T W Cotman (1884 & 1890 Grade II) in red brick in exuberant neo-Jacobean style. The classic archway leading to Lloyds Avenue was cut in 1929. These three buildings epitomise the Victorian era's feeling towards public architecture and give Cornhill a strong late 19th Century character.

The eastern facade of the space is formed by the brick and stone detailing to a high standard of a four-storey bank by F.C.R.Palmer (1929 Grade II). The classicism is expressed by brick pilasters supporting stone entablatures and a Roman tiled roof. On the western side the relatively modest scale of two adjacent Inns, the 'Golden Lion' and 'Mannings', both Listed Grade II follow the fall in ground level, thereby emphasising the scale of the Town Hall which they adjoin. This frontage is completed on the Westgate Street corner by a red-brick Victorian shop built in two phases.

Although straight for most of its length, Westgate Street curves to the north for a short stretch at its western end; at the eastern end there is also a shallow curve which, coupled with a slight narrowing of the street, creates a point of constriction before joining the Cornhill. Between the junction with Providence Street and Cornhill, the buildings on the south side are small in scale with pitched roofs or parapets; the northern side, however mainly a full storey higher. Midway along the street the elaborate Normandy Gothic stone facade of the 'Crown and Anchor' Hotel by T W Cotman (1896 Grade II) provides a lively and colourful frontage leading towards Cornhill. The vigorous detailing of this handsome building with

its balustrades, oriel bays and pinnacled dormers gives a strong vertical emphasis to this frontage. To the west of Providence Street, however, Westgate Street has suffered from unsympathetic piecemeal redevelopment which with recessed fronts on the south side has tended to erode any overall form and feeling of unity in the street scene.

From within the street the view eastwards encompasses the activity of the Cornhill with the highly decorated tower of St. Lawrence's Church rising in the background. Westwards the curve of the street closes the view but beyond the curve it opens out to St. Matthew's Street, a wide section of intrusive dual carriageway flanked by early 1960s comprehensive redevelopment where all sense of townscape and human scale is lost.

Although the view up Providence Street is contained for part of its length by continuous frontages the only point of townscape value is the plain stucco side facade of the 'Crown and Anchor' Hotel with its series of late 19th Century Doric Columns and a surviving Georgian townhouse with an attractive doorway and leaded fanlight.

At the High Street/Museum Street junction the view northwards picks up the early 19th Century stucco and grey brick terraces of High Street beyond the heavily-trafficked Crown Street, whereas to the south the view is enclosed by the curving building line of Museum Street with a number of two storey Victorian listed buildings (described under the Museum Street, Arcade Street and Elm Street Identity Area).



Nos 9-11 Buttermarket

Buttermarket rises slightly in level from either end to a point midway along its length. Around this point stand a group of mediaeval buildings including the most imposing building in the street, the Ancient House a Grade I Listed building and Scheduled Ancient Monument. From the west the Ancient House breaks forward from the foreground frontages emphasising its importance. Its siting and value in townscape terms dominates views within the street. The Ancient House is one of the finest buildings in England. Although of 15th Century origin and with a surviving hammer-beam roof, an upper storey was added in 1567 followed in 1670 by the heavily-detailed pargetting to the upper plastered facade and the five oriel bay windows and wood carving to the ground floor. The building was restored by R M Phipson in 1855 and renovated by Ipswich Borough Council in 1983-5 and 2005/6.

The mediaeval buildings opposite (all Grade II) are more modest in scale and without decoration but link with the Ancient House to give the group a strong sense of unity. To the east of this central group the north side of the Buttermarket consists of a uniform four-storey red brick terrace designed by the Ipswich architect Frederick Barnes (1864) whilst the south side exhibits a variety of styles and materials. Nos 42 and 44 were built in 1994 after a disastrous fire destroyed two Listed buildings. The replacements create an appropriate townscape in scale and materials.

In the western part of the Buttermarket the character changes with the introduction of three and four-storey buildings of commercial character

with parapets parallel with the street and some stone facing and elaborate detailing. These redevelopments stemmed from a street widening improvement carried out in the late 19th Century. The building are of high quality. This is particularly evident in the 19th Century red brick facade of No. 16 by H J Wright (1895 Grade II), the former 'Beehive Inn' and the superb plasterwork details to the upper floor bays of Nos 9-11 in Flemish revival style by E Fernley Bisshopp (18 Grade II). Also of note are the two subtly different but complimentary sandstone facades on Nos by J S Corder and T W Cotman and the mock Tudor facades on Nos 3-7 by Cautley and Barefoot (1935). All these buildings are of special local interest. Interrupting this general scale are the lower buildings of the two-storeyed 'Thoroughfare' which is glimpsed as an inviting pedestrian arcade.

The view eastwards within the street is disappointing as it terminates on an uninteresting piece of 'infilling' on Upper Brook Street, above which can be seen the mass of the Woolworth's store. Westwards, however, the view is attractively closed by the Neo-Gothic stone facade and copper clad cupola of a former bank on Princes Street by T W Cotman (1901 Grade II). The view up Dial Lane encompasses a number of timber-framed Listed buildings and St. Lawrence's Church Tower. Looking down St. Stephen's Lane, which winds alongside the Ancient House towards the Bus Station in the Old Cattle Market, the skyline is dominated by the entrance to the Buttermarket Shopping Centre's glazed entrance rotunda which contrasts with the foreground scale of two and three storey Listed buildings on the west side of the Lane.

Dial Lane and St. Lawrence Street linking Tavern Street and the Buttermarket retain their mediaeval building lines. Dial Lane has the greater townscape quality comprising a number of 17th and 18th Century shops and St. Lawrence's Church. This church (Grade II*) was begun in 1431 but the tall tower with its elaborate flushwork, which is the dominant element in the Lane and the surrounding area generally, was extensively rebuilt by Frederick Barnes in 1882. It was comprehensively repaired in 1994-5. Dial Lane and St. Stephen's Lane together form an pleasant well used pedestrian route linking the main shopping streets to the bus station at the Old Cattle Market. The street has been attractively paved in small scale concrete setts which help to accentuate the human scale.

St. Lawrence Street is faced by the east end of St. Lawrence's Church and the paved churchyard within which it stands. This street affords a fine view northward of St. Mary-le-Tower Church spire rising above the Tavern Street frontage. The 'Thoroughfare' and the 'Walk' are pedestrian-only routes which link the Buttermarket with Tavern Street and Cornhill. Whilst the former is of



above: The Walk
left: view up St Lawrence Street
below: 2-4 Dial Lane



mediaeval origin, both are lined with reproduction half-timbered narrow-fronted shops with buildings bridging them at two points. They were designed by Ipswich architects Cautley & Barefoot in 1932-3. The curving alignment resulting in enclosed views, the change in ground levels, and its purely pedestrian usage give this area an attractive urban character enhanced by fine carved details to shopfronts and timber pilasters and the random coursed Yorkstone paving.

7.2. Museum Street, Arcade Street and Elm Street Identity Area

In addition to the above mentioned streets, this Identity Area also contains King Street and Lion Street. The area forms part of the business sector of the Central Area and professional, legal and insurance offices predominate. The quieter atmosphere reflects the nature of its use and contrasts with the greater activity of the nearby shopping streets. The character of the area is strongly reinforced by the prevailing scale throughout of three-storeys, only occasionally dropping to two-storeys to the south of the identity area. This creates an important contrast to the scale of the Cornhill part of the Tavern St/Westgate St Identity Area.

For most of the day vehicular movement in the area is relatively light; this increases during the evening peak period, however, and a large traffic queue often forms at the Museum Street junction with Westgate Street. On-street car parking in Museum Street detracts from its otherwise high environmental quality and causes inconvenience and danger to people wishing to cross from one side to the other. Generally, the noise level throughout the area is low although the continuous frontages lining narrow carriageways funnel and therefore accentuate the disturbance caused by passing vehicles.

Museum Street was developed in the mid 1850s. The buildings are predominantly three-storey, and, with only a few exceptions, are constructed of Suffolk White brick with slate roofs. Many of the buildings north of the Elm Street junction were originally town houses and are listed as being of architectural or historic interest. The similarity in height, colour and type of materials, proportions of window and door openings and fenestration patterns and the

intrinsic quality of most of the buildings gives the whole street a strong sense of unity and a character which is particularly fine. The form of the street is that of two opposite curves joined by a straight section. The alignment of the building facades thus formed creates a continuous sense of enclosure and with the gradual southerly fall of about 7 metres between Westgate Street and Princes Street provides a continuous sequence of interesting views and focal points as one moves through the street.

The space created by the junction with Arcade Street is emphasised on the south side by the stepping forward of No. 22, a well-proportioned house with an imposing Stucco doorway, which is an important feature in views within the street. Further interest is given to this space by the presence of two buildings which differ in style from the remainder of those in the street. One is the Methodist Church by Frederick Barnes (1860 Grade II) with its Kentish ragstone Gothic facade and flanking arcaded external stairs. This once has a set of elegant iron railings across the frontage defining the line of the footpath. The other building is No 13, the Old Museum Rooms (1847 Grade II) by the Irish architect Christopher Fleury in a rather rustic version of the (then) scarcely fashionable Grecian style. The stucco classical front with a massive Tuscan order has heavily moulded detailing and columns reaching the full height of the building. The ground floor originally had a portico and blind niches to the ground storey currently occupied by undistinguished late 19th Century shopfronts added after the museum relocated in 1881. Reinstatement of the original facade detailing would greatly enhance the character of the building and the townscape of the street.



above: No 13 Museum Street, the old museum rooms and Museum Street junction with Arcade Street

below right: Museum Street Methodist Church

below left: Museum Street

The central section of Museum Street appears as a narrow 'corridor' emphasised by the straight regular mid 19th Century facades which line most of it. The buildings on both sides are listed, while the 1970 building on the eastern side is an example of infilling relating well to its surrounds for its date (although the scale and detailing of the most northerly infill (No.5A) on the eastern side is of poorer quality and of little interest. The brick chosen is unsympathetic and the fenestration fails to establish any relationship with the traditional proportions used throughout the rest of the Identity Area.

On the western side other infill schemes are more successful and have helped unite the townscape of the street. No.16 (Grade II) has largely glazed but well proportioned side extension comprising oriel bays which echo the rhythm of the Listed building to which it is attached. A contemporaneous pedestrian alleyway leads invitingly to Black Horse Lane. No.8 is a well detailed building in a sympathetic modern brick and with a distinctive oriel drum bay which is a distinctive feature in views within the street. By contrast No.4 uses a reasonable approximation to the predominant traditional Suffolk white brick, but the design has a restless heavy-handedness with an uncharacteristic roof form.

At the junction with Elm Street, there is an informal space, created and defined by varying street widths and building lines. Although the space is dominated by an attractive three-storey Edwardian building of 1906 by Raymond Wrench constructed in red brick and stone; located on the south-eastern corner are two other buildings which in visual terms are of greater value. No. 21 Museum Street is a small C17 black and white timber-framed building (Grade II) with a steeply

pitched roof; although much restored it provides a contrast in scale, colours and materials with its surroundings and is an important link to the earlier history of the area. The other building of interest is No. 25 Elm Street (Grade II). This has a fine Regency painted facade with stone dressing and a central pediment surmounting an elaborate window and Doric-style porch.

The view eastwards from this space encompasses the timber-framed structure of No. 21 Museum Street and the elaborate roofscape of the Corn Exchange with the Town Hall cupola rising beyond. Westward lies St. Mary-at-the-Elms Church with its fine C16 brick tower (Grade II*) and the simple detailing of the two-storey red brick Smith's Almshouses opposite. This bears the date 1760 and an inscription. The warm hues of the red bricks found in this view contrast strongly with the grey tones prevalent in Museum Street.



St Mary-at-the-Elms Church

Museum Street junction with Elm Street

No 21 Museum Street





Elm Street within the conservation area east of Black Horse Lane, contains a number of listed buildings including Smith's Almshouses, the adjoining 18th Century two-storey properties and St. Mary-at-the-Elms Church. This group, dominated by the Church tower, has a sense of unity attained through the similarity of scale, style and the colour and type of materials. The unity has been restricted by the 1970s offices which now form part of this group.

The cohesiveness and scale of this area is not retained west of Black Horse Lane, however, for the area contains some modern development along Civic Drive. Although these are outside the conservation area, they have a significant impact on it and the setting of the Listed buildings because of their dominant scale and massing.

That part of Elm Street lying between Museum Street and King Street does not contain many buildings of particular note, although the former clinic building on the west side is a distinguished design in the Edwardian Wren-classical style and is a building of special local interest. The value of the conservation area designation lies primarily recognising the strong sense of enclosure provided by its curving alignment and the view to the Corn Exchange roof rising above the other buildings.

Arcade Street has, with some three-storey facades constructed in Suffolk White brick with slate roofs, an overall harmony and affinity with Museum Street. Although the buildings do not have the same intrinsic value, there is a feeling of unity which is broken only by two gaps on the northern side for service accesses. At its eastern end Arcade Street narrows to pass through an

arch which forms a major townscape feature in the street; its stucco facade and those of the abutting small scale buildings contrast with the grey bricks used elsewhere in the street and its form encloses the view in that direction linking the two sides of the street. Above the arch the grey tones and turreted roof of the Corn Exchange can be seen while westwards the buildings on Museum Street terminate the view with the Methodist Church providing the main point of interest.

King Street is dominated by the Corn Exchange by Brightwen Binyon 1881 (Grade II) which occupies the whole of its northern side. This major Victorian complex was converted in 1972 into an entertainment centre. The grand stone facade is evocative, in style, of French civic building. The pavillion roofs were originally softened by delicate ironwork still extant on the adjacent Town Hall. The building would benefit from this feature being reinstated.

The buildings opposite provide a complete contrast in scale and style, comprising the rendered timber-framed 'Swan Inn' (Grade II) and the two-storeyed buildings which adjoin it. The Swan was rebuilt at least twice before its present incarnation and bears the date 1707 and the letters ISM (Iesu Salvator Mundi) in the first floor plasterwork. The arch spanning Arcade Street, through which there is a view of buildings on Museum Street, forms an important townscape feature within the street scene both as a point of interest in itself and as an element enclosing the view westwards.

Lion Street is a narrow pedestrianised alley connecting Elm Street with Cornhill. It is overshadowed by the grey mass of the largely blank rear facades of the Corn Exchange and Town Hall alongside which it runs, but interest is provided by its twisting route and the colour and human scale of the two-storeyed part of the



Clockwise from above
Arcade Street Arch,
Arcade Street, detail from the
Swan, The Swan Public House

'Golden Lion' Hotel with its pitched roof and rendered facade. Walking northward, the confinement and shade of this narrow street contrasts sharply with the sudden sense of space, activity and the large-scale buildings of the Cornhill, once the dog-leg is turned and the large open square comes into view.

The northern part of Princes Street from the Cornhill to Civic Drive falls about 3M in level from north to south. It has a pronounced urban feeling with its relatively wide road and general building height of 3-4 storeys. The view southwards is closed and dominated by the black glass curtain wall of the 13 storeys of St. Clare House, part of the Greyfriars complex. However, the curving profile of the Grade I Listed Willis building (Foster Associates 1973-5) becomes increasingly dominant towards the southern end of the street. Its bold outline reflects the curve of Princes Street and defines the shape of the space at the junction with Friars Street, where the view back to the Unitarian Meeting House provides a strong and pleasing contrast of materials, periods and styles.

The simple lines and unified materials of this development also contrast with the individualism and detailed style of much of the rest of the street, and its scale forms a successful transition between the old town centre and the tall new buildings lining Civic Drive. Particularly pleasing is the effect of the buildings opposite the Willis building reflected in its faceted glass facade.

A number of these buildings are of special local interest including 26 Princes Street, a fine red brick Edwardian Classical office building; 28 Princes Street 'Britannic House' by G W Leighton (1901- plaque on the building); 32-36 Princes Street (pre-dating 1867) and 38 Princes Street with its pedimented gable bearing the legend 'The Central Livery & Bait Stables - Fred Smith & Co' designed by George H Burgess (1898) and now offices.

Northward on the corner with Friars Street is the Sun Alliance Building by E T Johns 1913 (Grade II) and other buildings of local interest including the former Frasers showrooms (now offices) also

by Johns 1912 rebuilt after a serious fire; 25-27 an attractive stone building with stone cupola turning a very awkward corner into Coytes Gardens; and 12a a former Temperance Hotel by J R Cattermole 1866 which proudly bore the name in a stone panel (now blank) above the first floor windows. Its upper floor fenestration and detailing remain intact although the ground floor has an unsympathetic modern stone shopfront.

The view northwards is closed by Barclays Bank - a restrained essay in Edwardian classicism by A C Blomfield (1901) - situated at the junction with Queen Street. Its curved facade functions as a focal point in the street, emphasised by the gentle rise in ground levels. In some views, a skyline feature is provided beyond the Bank by the spire of St. Mary-le-Tower Church, which becomes visible at a point near Museum Street.

The five-way junction where Princes Street meets Queen Street and Butter Market is, well-defined by the surrounding wall of buildings of similar heights and is potentially an important space in the Central Area. Its value as an urban square is, unfortunately, diminished by being a traffic junction despite the reclamation of some space for pedestrians in the late 1980s. The space would benefit from eventually becoming a properly laid out largely traffic free civic square.

From within this space there are a number of views which, together encompass much that is of value in Ipswich in townscape terms. Eastwards is the Buttermarket with the 'Ancient House' projecting into the street and providing a focal point. Westwards the view centres upon the stucco archway at Arcade Street with the flanking but contrasting King Street facades of the Corn Exchange and the rendered facade of the Swann Inn. Northwards the movement and interest of the Cornhill can be seen at the end of a corridor composed of the grey and cream facades of the Corn Exchange, Town Hall and former Head Post Office, these contrasting strongly with the warm red brick of Lloyds Bank Chambers which enclose the view.



above:
View towards Lloyds

below left:
View southwards of Princes
Street

below right:
Princes Street





left:
The Cock and Pye Pub

below:
Northgate Street

Clockwise from above
view down Upper Brook Street,
Caré Nero, Upper Brook Street,

7.3. Upper Brook Street Identity Area.

This Identity Area is primarily in shopping use, and the northern end of Upper Brook Street adjoins the main shopping spine whereas the southern part verges upon one of the secondary shopping areas of the Central Area. Dogs Head Street and part of Tacket Street, both containing a number of shops, form part of this Identity Area. Upper Brook Street, together with Northgate Street and Lower Brook Street, is part of a continuous route running from Christchurch Mansion through the historic core to the industrial area alongside the dock where many mediaeval merchants' houses once stood. This route is easily traced on early maps of the town. As the name of Brook street suggests, Speed's map of 1610 indicates a brook or stream flowing down this gently sloping street from north to south.

During peak periods, traffic flows are high causing considerable discomfort to the pedestrian, particularly in the narrow section at the southern end of Upper Brook Street. The junctions at both ends of Upper Brook Street are signal-controlled and, although this helps to reduce the danger for pedestrians, vehicles waiting at the lights create unpleasant fumes and noise. Dogs Head Street leads to the Bus Station in the Old Cattle Market and consequently there is heavy use of the surrounding narrow roads by buses.

The scale of Upper Brook Street varies from mainly three-storeys where it adjoins the main shopping spine to predominantly two-storeys at its southern end, a decrease in scale emphasised by a fall in ground levels of almost 3M from north to south. Its diversified character is derived from a mixture of typical 19th and 20th Century buildings and facades; there is no major focal point or incident along its length although a slight change in the building line towards the southern end gives increased importance to some facades. Upper Brook Street as a whole, however, has a

good unified form with continuous generally narrow frontages on both sides. The relatively longer frontages redeveloped in 1970 for Sainsbury's and former C & A Modes (now Wilkinsons) do not detract from the overall scale and well-contained character.

Particular buildings of note occur on the west side of the street from the early C18 shops Nos. 20-20A (Grade II) northward. Flanking the corners with Butter Market are two buildings of special local interest in contrasting styles but by the same Ipswich architects Eade and Johns. On the southern corner No.18 dates from 1900 and turns the corner with an attractive oriel bay window with elaborate brick detailing and surmounted by a copper cupola, while No.16 (which is slightly later) is a well mannered early Edwardian design. Further north are a series of good two and three storey red brick and terra-cotta shops by three Ipswich architects: Frank Crossley, J S Sherman and Harvey Winkworth built as a consequence of a street widening scheme in the period 1903-10. For designs from three separate hands, they display a remarkable consistency of architectural treatment. While much of the fine detailing has survived, the street would be considerably enhanced if the missing elements (particularly the finials to the parapets and authentic shopfronts) were reinstated.



Points of interest in the east side are also provided by the pseudo-mediaeval 'Cock and Pye' PH by J S Corder 1903 and the ex 'Coach and Horses' Inn (Grade II). The former has a half-timbered facade and both have an interesting inter-play of pitched roofs and pronounced eaves. The modern shops opposite latter derive their impact in the street scene from the simplicity of their design and a slight change in building line.

Apart from the view along Butter Market, in which the 'Ancient House' can be glimpsed, the important views lie along the line of the street. Northward the vista is one of the finest in the Central Area encompassing the many buildings of architectural interest on Northgate Street. This view is enhanced by subtle changes in the building line terminating on the partially concealed portico of the Bethesda Chapel with the trees of Christchurch Park forming the background. Looking southwards, the fall in level is more noticeable and the view is successfully closed by the small 2 storey stucco fronted building once known as Price's shoe shop (2 Tacket Street) - with its balustraded parapet containing the name. In the distance the tall buildings on the Waterfront can be glimpsed.

At its southern junction Upper Brook Street meets Tacket Street and Dogs Head Street. This corner is punctuated by the turret of the late Victorian building society offices which is an important feature in views from Tacket Street and, in particular the many 2 storey Listed buildings in Lower Brook Street. In Tacket Street demolitions in recent years and road widening in 1997 on the

north side has seriously undermined the sense of enclosure and townscape value. The visual interest is only maintained by the presence of shopping uses on the south side. On the north side an indifferent 1930s shopping development gives way to a car park access giving unpleasant views of back yards and parked cars, but on the south side the buildings are of varying ages, scale, colour and detailing but combine well to produce an overall harmony of facade.

In the centre of the street Nos. 18-26 are mainly timber-framed and plastered C17 shops (Grade II). The contrast sharply with Nos. 28-36, tall Victorian 4 storey white brick commercial premises by Cattermole & Eade 1875 and adjacent to an austere but attractive Victorian shop No.38 of the same scale and materials erected in 1850.



Clockwise from below:
Tacket Street Reformed Church 1930, The Plough Pub, The former Blue Coat Boy and The Congregational Church

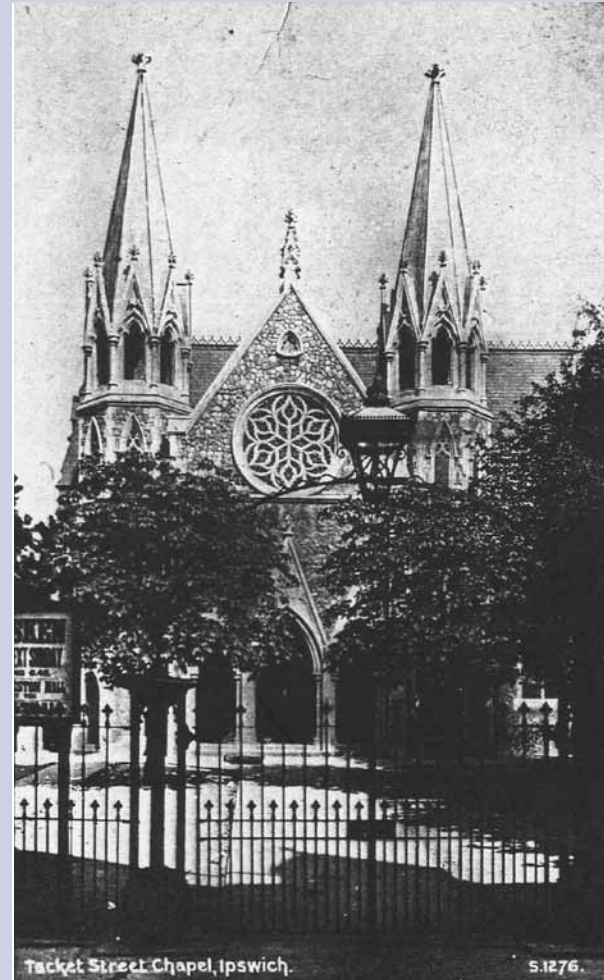
Generally the width of the road predominates. The Congregational Church (Architect Frederick Barnes, 1857 - Grade II) set back behind a small landscaped churchyard provides a pleasant incident in the street, but the removal many years ago of the twin spires to the south porch front

diminishes the overall visual impact. Eastward the view widens further along Orwell Place to the 'Spread Eagle' Inn.

Dogs Head Street, unlike Tacket Street, narrows immediately it leaves Upper Brook Street. Little is of architectural interest apart from the side elevation of Sainsbury's store

which incorporates, beneath an overhanging first-floor canopy, a heavily-textured mural contrasting well with the simple brickwork of the remainder of this elevation.

This street leads to the spacious Old Cattle Market containing a number of historic buildings on the south east and west side. There is a strong sense of enclosure because of the Butter Market shopping development. Although the space is as large in area as the Cornhill, it has little to commend it as one of the Central Area's major urban spaces, as it is dominated by traffic circulation and street furniture. If it were not for the bus station with its attractive decorative entrance screen, there would be little to encourage people to visit the area. The buildings of particular interest surrounding the space are the Plough PH (Grade II); the former Blue Coat Boy PH (Grade II) and No.37 Silent Street (Grade II). Also of particular local interest is the part of No.37 unlisted but forming the corner to Falcon Street. The building by T W Cotman 1901 with stone aprons below the windows featuring Chinese dragon motifs adds distinction to the street scene.



Tacket Street Chapel, Ipswich. S.1276.



7.4. St. Mary-le-Tower Identity Area

This identity area encompasses Northgate Street, Tower Street and the connecting pedestrian lanes. The uses include the Main Library (Cautley & Barefoot, 1924 - Grade II), the former Arts Theatre (Grade II), the Ipswich and Suffolk Club (Grade II) and a number of professional offices and small specialist shops also Listed. In the centre of the area is St. Mary-le-Tower Church (Grade II*) founded in mediaeval times but almost completely rebuilt between 1850 and 1870 by Richard Makilwaine Phipson. Its elegant spire rises to 176 feet, forming an important feature in many views in the town. This Identity Area contains a high concentration of listed buildings and has a coherent character and quality in recent times compromised by increased commercial pressures. The quiet atmosphere generated by the professional and business uses, in complete harmony with the buildings has been eroded by the introduction of public house premises converted from retail and other uses. The high levels of vehicular traffic in Northgate Street contrast with the quieter atmosphere of Tower Street where there is less bustle of people and the high quality of both the individual buildings and the overall townscape can be appreciated more fully by the passing pedestrian.

Northgate Street is a one-way street. Along this street disturbance caused by noise and fumes is particularly noticeable where it narrows close to the library, and at the signal-controlled junction with Tavern Street.

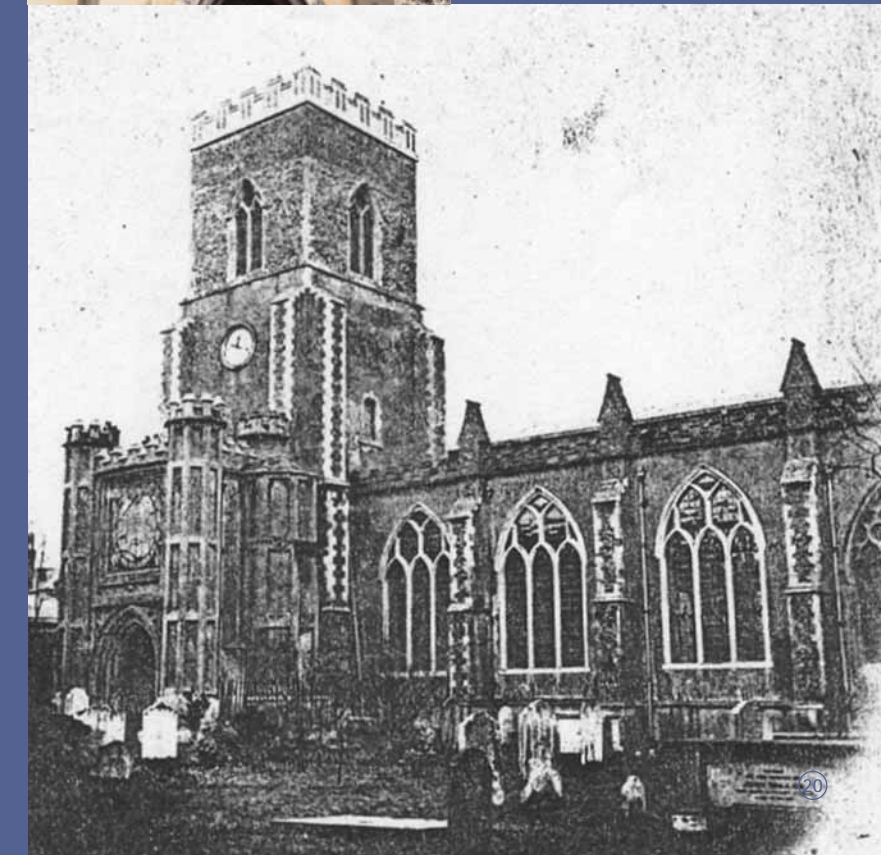
Northgate Street is almost straight throughout its length with a gradual fall in level of about 2M feet from north to south. Apart from the intrinsic quality of almost all of the buildings lining the street, much of its interest is derived from a number of slight changes in the building lines which, from different viewpoints, emphasise the facades of some buildings and obscure others. The street has a strong urban character, the buildings which line the back of the footpath are mainly two and three-storeys and there is a predominance of pitched roofs. All the buildings are Listed apart from No.5.



This page from top to bottom

The Main Library
St Mary-Le-Tower spire

St Mary-Le-Tower 1850





This page
clockwise from top right:
The Assembly Rooms,
Northgate Street/Oak Lane,
Pykenhams Gatehouse detail,
The Halberd Public House
1880, Pykenhams Gatehouse,
The Ipswich and Suffolk Club

Opposite page
View up Oak Lane, unlisted
building of 1873 and view of
13 Tower Street

At its southern end a sense of unity is created by a similarity of scale, detailing and colour. The two three-storeyed grey brick terraces running from Carr Street to Great Colman Street have typical 19th Century facades with a regular alignment of windows and eaves, and link visually with the grey brick and simple architectural detailing of the Great White Horse Hotel opposite. Adjoining the hotel this character is, to some extent, continued by a three-storey building of Suffolk white brick with a fine decorative fascia and tall pilasters. This was constructed in the Palladian manner in 1821 as the New Assembly Rooms to two storeys. It was used subsequently as a school, motor garage, dry cleaners and stationers. It is now a bar and night club with a modern classical barfront. Its facade acts as a major focal point in views from Great Colman Street.

North of its junction the scene changes and there is considerable variety in the building form. On the western side, alongside Oak Lane, stands a fine timber-framed building, listed Grade I. Although considerably restored by T W Cotman for his own use in 1901, it has many original features and its overhanging upper storey, lattice-leaded lights and carved corner post and bressumer beams contrast with the simple early 18th Century red-brick facade of the adjoining three-storey house No.9 - Grade II*. This side of the street continues with a high red-brick wall culminating with Pykenham's Gateway (Grade I),

a roofed structure erected in the late 15th Century. Behind the wall and gateway lies a range of buildings (Grade II), dating in part from the 16th Century, which are now occupied by the Ipswich and Suffolk Club. The eastern side of this part of Northgate Street also exhibits a variety of scale and colour and is full of interest. Visually prominent is No. 14, a 17th Century timber-framed and plastered house with an overhanging upper storey on a carved bressumer surmounted by a tiled pitched roof with dormers, although the pargetted first floor decoration dates from 1926. Alongside stands a good 18th Century red and purple brick two-storey house, with a fine wooden doorcase with fluted pilasters and a pediment. This side of the road continues with the imposing Main Public Library in a collegiate style which forms a contrast in scale and materials with the other older buildings particularly the 16th Century timber-framed and plastered building on the corner of Old Foundry Road.

At the northern end of Northgate Street stood the North Gate and the site is still marked by a constriction between the Halberd Inn, with its clay tiled twin gables on one side and a timber-framed shop opposite. This constriction is of great importance in the view up Northgate Street partially enclosing the vista and framing the view of the Bethesda beyond.

Within Northgate Street interest is provided by the many buildings of architectural merit. The view northwards along the street culminates on the neo-classical facade of the Bethesda Chapel (Frederick Fauch of Chelmsford 1912 - Grade II) on St. Margaret's Plain and the tall trees of Christchurch Park beyond. The return view incorporates the full length of Upper Brook Street and is only distantly closed. The opening at Oak Lane provides a good framed view of the spire and east window of St. Mary-le-Tower Church which is based on a 14th Century design from the church at Yaxley, Huntingdonshire.

Upon entering Tower Street the introduction of trees into the townscape contrasts with the hard urban character of most of the surrounding streets. A short length at the southern end of the street, where it adjoins the main shopping spine, retains an urban feeling with frontages lining the back of the footpath. Beyond this the character changes. Buildings are set back from the road and many trees can be seen in the Churchyard, in the grounds of Tower House, the Ipswich and Suffolk Club and in a small landscaped area at the northern end of the street.

The buildings which line Tower Street at its southern end provide a contrast in quality. The eastern frontage is formed by the blank return wall of a large 1930's store but facing it are a line of buildings of considerable individual and group value, providing a frontage which, although differing in colour and materials is united by scale

and style. On the western corner, with its main frontage on Tavern Street, stands a white brick unlisted building of 1873 with a simple facade and a tiled mansard roof of special local interest by the London architect James S Edmeston.

The adjoining building was formerly occupied by a theatre (now a public house) and is of great importance in the street scene. Its painted stucco facade incorporates corniced windows, some with pediments, pilaster doorways, a wide archway giving access to the shopping centre to the rear, and is surmounted at eaves level by a pediment. The street frontage continues with two fine 18th Century, Nos 13 and 15 Listed Grade II which have particularly fine red brickwork.

The remainder of the eastern side of the street comprises St. Mary-le-Tower Church and the Ipswich and Suffolk Club. The Church, of knapped flint with ornate stone dressings, stands amongst the trees and is bounded by a low flint wall surmounted by railings installed in 1996 in the spirit of the Victorian originals. The Church with its tall slender stone spire dominates most views within the street. The Club next door is well set back from the road but its timber-framed and plastered facade, ornate barge boards and fine sweep of tiled roofing with inter-related hipped and gabled wings, can be seen over a low wall. Alongside the wall a small landscaped area is well used by people travelling from the shopping streets to the bus stops and car parks located close by.



clockwise from top left
No 19 Tower Street, Tower Churchyard, Tavern Street

The remainder of the western side of the street contains Tower House, a later 18th Century red brick building (Grade II) with a fine symmetrical facade standing behind a small space, now unfortunately given over entirely to car parking., and the adjoining property No. 19 (Grade II*), which fronts directly onto the footpath. This latter building has a central doorway with an Ionic-style doorcase, plain columns and pediment which provides an interesting incident in this part of the street.

The street as a whole contains much that is of value. The view southwards centres on a mock Tudor three-storey shop by Johns & Slater (1920) which denotes the activity of a small stretch of the main shopping spine and as the street is traversed magnificent tower of St. Lawrence's Church comes into view. By contrast the view northwards is to the heavily-used cross-town traffic route and entrance to the bus terminus which disrupts the calm of Tower Street.

Tower Churchyard, Oak Lane and Hatton Court, which together link Northgate Street, Tower Street and Tavern Street, are pedestrian lanes skirting the Churchyard. The scale of these lanes is well suited to the pedestrian and their character is enhanced by the churchyard itself and the few buildings which front them; the most noticeable of these are Church House on Oak Lane (Grade II) a timber-framed and stuccoed building probably of 16th or 17th Century origin; and The White House (Grade II) in Tower Churchyard. From these lanes glimpses are afforded of the adjoining streets but in many views the Church and especially its tower and



spire are the main feature. The rear of the commercial buildings in Tavern Street present an unappealing blank rear frontage to Tower Churchyard with the exception of a small lightwell to the Great White Horse Hotel - which with its lantern, sash windows and pantiled roof - presents a suitably Dickensian appearance to the corner.



St Nicholas Street

The eastern side displays a variety of materials and surfaces but the scale is again primarily three-storey; the

7.5. St. Nicholas Street and St. Peter's Street Identity Area

Although the locality of the wealthy in mediaeval times, this area, incorporating Queen Street, St. Peter's Street and St. Nicholas Street, now contains a variety of building uses. Visually, however, it has a unified and identifiable character derived from the scale, charm and age of its buildings. The roads are long and sinuous and form an historic link between the Central Area core and the dock and riverside.

The roads, still comprising an important route to a major river crossing, cross at the lowest bridging point on the River Orwell, although much local traffic has now been diverted onto adjacent streets. The junction of St. Nicholas Street with Falcon Street and Friars Street is an obstacle for pedestrians. In the northern part of St. Nicholas Street the narrow width of both footpath and carriageway results in pedestrian almost 'rubbing shoulders' with passing traffic. The southern part of St. Nicholas Street widens out, facing Cromwell Square. Moving south along St. Peter's Street noise and fume levels reach a peak at the junction with Star Lane.

Queen Street is quite narrow and curving at its northern end but short and wide at the southern end where redevelopment in the 1930s created a recessed building line creating a formless space at the junction with Falcon Street seriously cluttered by uncoordinated, intrusive street furniture. At the northern end, however, is a short curving terrace of three-storey brick buildings (Grade II) located on the original narrow street line is memorable for creating a visual constriction forward of developments both north and south. The 18th Century red brick buildings (one now painted) have a roofline in part defined by a balustraded parapet containing large later dormers. Together with the Listed early 19th Century gault brick shop the curved alignment accentuates the line of the road and forms a good, if somewhat isolated, feature.

buildings generally are unimposing and include a plain modern red brick infill block which does little to enhance its surroundings. Whilst, for the most part, Queen Street lacks much townscape quality, it provides a valuable visual link between the distinguished environments of Buttermarket and St. Nicholas Street.

At the cross-junction of the four streets there are views east to the imposing scale of the Buttermarket Shopping centre, the curving alignment of which leads the eye on to Old Cattle Market and the listed Plough PH beyond. The interplay of roof planes and archways adds liveliness to the street scene and the curvature of the frontage is subtly reflected by the old paper bag factory, a large plain red brick warehouse building (Grade II).

In the opposite direction the view is terminated by the black glazed Willis office building (Grade I), a building with a world-wide architectural reputation. On the south side the view is partly framed by the trees to the Unitarian Meeting House courtyard. On the north side the road was widened in the 1980s and a red brick office building was erected to the corner with Coytes Gardens which has a relentlessly horizontal emphasis and scale out of keeping with the surrounding townscape.

Falcon Street



A short progress down the street reveals the Unitarian Meeting House (Grade I), the best timber-framed meeting house of its kind in Britain, on the south side and opposite the attractive granite sett paved Coytes Gardens. The traditional surfacing of the carriageway is a rare survival in the town centre. The open site on the north side used for car parking erodes the townscape at this point to the detriment of the appearance of the area.

St. Nicholas Street contains two groups of 16th and 17th Century buildings, both standing alongside more recent buildings. The junction with Falcon Street is marked by a 1988 red brick three storey office building which turns the corner well on an awkward site.

On the eastern side the upper part of the street has a good range of four shops in free-Flemish style by T W Cotman (1899) of special local interest.

The western side of St. Nicholas Street is full of interest and variety. All the buildings apart from Nos.6-8 are Listed Grade II and are predominantly two-storey with mediaeval domestic proportions, and are predominantly rendered and without ornamentation. The group of 16th and 17th Century buildings immediately to the north of Cromwell Square squeeze together to form a cluster of ridges and gables with oversailing first floors and varying fascia heights and are of outstanding townscape quality. Midway along this group is a narrow alley leading to a small courtyard through which can be glimpsed the eastern facade of the outstanding Unitarian Meeting House.

below left:
Unitarian Meeting House
below right:
No 1 Silent Street

In the southern section of the street the centre of interest switches to the curving eastern side of the street which (apart from No.17 are all Listed Grade II. Nos.23-31 compose a continuous row of 2 storey properties under one long peg-tiled roof. The strong sense of unity expressed by this group is particularly important as it is located immediately opposite the poorly defined entrance to Cromwell Square. The land left over from the construction of the former dual-carriageway necessitated the demolition of a number of properties on the western side of St. Nicholas Street; consequently the sense of continuity along the historic route upon which this Identity Area is based depends largely upon the exposed eastern side of the street at this point. In the long term there would be considerable townscape benefit in closing or narrowing this gap with new infill development.

Because of St. Nicholas Street's curving alignment, views generally are contained by various frontages within the street. From the northern part of the street, however, the view southwards is now dominated by the utilitarian 1963 9-storey office block - St. Peter's House. At the Cromwell Square junction a wide panorama is opened up. This encompasses the rough flint and stonework of the 15th Century St. Nicholas Church (Grade II*), contrasting with the mass and height of the 1960s Greyfriars complex. At the southern end of St. Nicholas Street the fine group of Grade II* timber-framed and plastered buildings on the Silent Street corner and the brick frontage of the Edwardian office building on the opposite corner frame an attractive view of the long frontage comprising on the east side the listed buildings in St. Peter's Street and on the west side buildings of local distinction culminating in the tower of St. Peter's Church and the dockside buildings beyond.



St. Peter's Street, like St. Nicholas Street, is slightly curving in form and quite wide in relation to the height of its buildings by comparison with adjacent mediaeval streets. Virtually the whole of the eastern frontage is composed of 16th and 17th Century Listed buildings of high intrinsic value and together they form a group with a strong feeling of unity despite their differing heights. The scale, though generally domestic and 2-storey; is punctuated at the southern end of the street by the taller, unlisted three-storey No.23 (of 1864). This unlisted building has been rendered but might benefit from careful removal of the remainder to reinstate the brick façade based on archival evidence. Redevelopment would probably only be acceptable in townscape terms at a two-storey scale.

The succession of roof shapes with an interplay of ridges, gables, eaves and parapets, give interest and variety to the street facade and individual properties are defined by variations in traditional window and door patterns, fascias and variations of colour. At the upper end of the frontage an alley reveals a small courtyard, hardly wider than the alley itself, bounded by mediaeval timber-framed buildings. Individually, some of the buildings facing the street are in only a fair state of repair but as a group, forming a continuous street frontage, they are exceptional. At its southern end the group is successfully terminated by the 16th Century former Oxborrows' Inn with the tall crenellated tower of St. Peter's Church.

The western side of St. Peter's Street mainly comprises heavy and sombre, but unobtrusive early 20th Century buildings. At the northern end stands a large 2-storey late 17th Century building known as the 'Sailors Rest' (Listed Grade I) constructed in red and purple bricks with stone quoins. This facade is one of the best examples of its style of architecture remaining in the town. In townscape terms, it is of great value in the street scene forming an important element in a number of views even though it is dominated by the much taller and unsympathetic St Vincent House to the rear. Also noteworthy and of special local interest on the west side are the white brick

Nos.8-10 (H J Wright 1903) with a good Edwardian shopfront; Nos 30-34 (Henry Winkworth 1903) with elaborate carved lintels and ball finials and the red brick late 19th Century St Peter's Church Hall, now offices.

Opposite the 'Sailors Rest' a small irregularly shaped space created by the junction of St. Peter's Street with Silent Street has been paved over and tree planted. The buildings forming the frontages of this space are isolated by both the roads and by some poor-quality intervening development so that their group value cannot be easily appreciated. The northern side of the space is bounded by a series of 15th and 16th Century (Grade II*) buildings which, with their fine examples of carving in the bressumer beams and corner post, pitched roofs and small windows are of exceptional intrinsic quality and important in terminating views from St. Peter's Street.

On the east side of the space is a 3-storey grey brick C19 former townhouse (Grade II) with heavily pilastered windows.

As with St. Nicholas Street, views within St. Peter's Street are contained by the curving alignment of the buildings. Southwards the tower of St. Peter's Church, seen against the nearby dockside buildings terminates the view, while northwards the timber-framed buildings on the Silent Street corner successfully enclose the street. The view towards Cornhill from the northern end of St. Peter' Street is one of the major views within the Central Area. The increase in the scale of buildings in the distance is emphasised by an overall gradual rise in ground levels to Cornhill of over 5m. The turreted slate roof of the Corn Exchange and the bright red brick of Lloyds Bank Chambers provide a terminating skyline feature of importance with the dome and cupola of the Town Hall dominate the centre of the view.

This page
clockwise from top left:
9-13a St Peter's Street
courtyard,
9-13a St Peter's Street,
Sailors Rest





Nos 19-21 Lower Brook Street



View down Lower Brook Street and Knapton House

7.6. Lower Brook Street Identity Area

This area has a quiet atmosphere and the buildings are primarily in office use. Many of the buildings lining this street were originally townhouses. Almost all are Listed Grade II as being of architectural or historic interest. In earlier times, the neighbouring areas, located to the rear of the buildings, were gardens and orchards but these are occupied now by infill developments with a mixture of uses including car parks and small service industries.

The street forms part of an historic north-south route through the Central Area but as it does not connect directly with a river crossing, has not become attractive as a major vehicular route. The area, therefore, is generally safe from traffic intrusion but, having an extremely low noise climate, the passage of the occasional car is more than normally audible. Because of the narrow confinement of the street by the facades of high townscape quality of Listed buildings on both sides, the damaging impact of on-street parking is amplified.

The alignment of Lower Brook Street is serpentine in nature with a tight curve at the southern end and over its length there is a gradual fall of 4M from north to south. At the northern end of the street there is a major group

of buildings which, both individually and collectively, have high townscape quality. These buildings are generally small in scale and two-

storeys in height, reflecting the narrowness of this part of the street. Some are faced in warm red brick while others have been rendered and painted but their graceful Georgian proportions are reflected in the traditional window fenestration with multi-paned windows and classical doorcases. A good example is No. 12, a two-storey red brick building, known as Knapton House, with a pilastered doorway surmounted by a fanlight and pediment. Within the group, on the eastern side of the



street, No.11 is a red brick office block dating from 1969. This is three-storeys in height on its Lower Brook Street frontage and sympathetic in proportion and detailing to the adjacent buildings but a 7-storey block at the rear. This intrudes in some of the views within the street. Its corner splay reflects the original intention for a roundabout on the long-abandoned cross-town dual carriageway. The slight set-back from the original building line of the Lower Brook Street and the splay are unfortunate in that they weaken an otherwise strong continuity of facades in this part of the street.

Rose Lane forms an attractive landscaped pedestrian link as part of the cross-town system of pedestrian walkways and alleys. Midway along the eastern side is the 18th Century former County Club building, refurbished for offices in 1977 and an infill office building of similar scale which filled an unsightly gap in the street scene. Within this part of the street stand two attractive 17th Century timber-framed buildings but, being set back behind small front gardens, they intensify the breakdown of the form of the street as elsewhere buildings line the footpath giving the townscape a strong definition.



left: Paragon Buildings
below: View down Lower Brook Street

Towards its southern end the street regains its previous form of almost continuous frontages but undergoes a change in scale, apparent width and colour of materials. The eastern facade contains a fine three-storey terrace (William Brown, 1825-6 - Grade II) built as houses for Lames de Carle and known as 'Paragon Buildings'. They are set back slightly from the footpath with cast iron railings protecting basement lightwell windows. The terrace has simple detailing, is constructed of Suffolk white brick with a slate roof and the steps, arrow-headed railings and timber porticos are important in defining this length of Lower Brook Street. Opposite there is a contrast in scale in the East Anglian Daily Times Head Office. This occupies a 19th Century single-storey grey brick building and c.1963 two-storey office block. The facade of the new building reflects the verticality of the terrace opposite but the brick in which it is built is unfortunately of a colour not found elsewhere in the street. This building lies back from the pavement and exposes the gable end of the adjoining building leaving a small landscaped providing a point of interest in the street.

Continuing southwards the buildings located along the tightly-curving section of the street revert to small-scale 18th Century properties, the rendered facades of which form vital closing features in a number of views within the street. At the southernmost end, the sense of enclosure ends abruptly in a striking contrast; the southern cross town traffic route has a large open space with wide views of St. Mary Quay Church dwarfed by the quayside development beyond and St. Peter's Church isolated by the surrounding cleared sites. The view back across this open space shows clearly the narrow and secluded street winding back towards the Town Centre.

Although within Lower Brook Street, there is a variety of scale and colour and for some of its length the frontages are not continuous, the street still provides high quality townscape due to the intrinsic quality of many of its buildings and the strong overall sense of unity and form.

Within the street, views jump from one facade to another because of the building line. The curve of the street gives prominence to various parts with the occasional exposed gable-end of a building forming a major incident in the total scene. At the junction with Rosemary Lane a multi-storey car park is exposed whereas opposite a sense of form and scale is contained within the red brick or rendered walls lining Turret Lane and terminated by an attractive office building completed in 1982. At the northern end of the street the view encompasses a small part of Upper Brook Street but the dominant features are the corner turret of the Ipswich Building Society, the busy junction and the presence of traffic.





Clockwise from right:
St Clements Church, Eagle
Street, Orwell Place and St
Pancras

7.7. Fore Street, Salthouse Street and Key Street Identity Area

This is an area of mixed uses on the fringe of the Central Area core. It consists of the long curving Fore Street, with a spur at Orwell Place, the short curve of Salthouse Street as it goes past the rear wings of 80-80A Fore Street and a small section of Key Street which includes the Custom House. Adjacent to the southern end of Fore Street lies St. Clement's Church. The Parish was formed in the 13th Century but reached its hey-day with the 16th-17th Century merchants associated with the nearby port facilities. 16th Century remains are to be found mainly at the rear of the properties in lower Fore Street as several buildings were refaced or rebuilt in the 18th and 19th Centuries. To the south lies the Wet Dock but the immediate neighbourhood is mainly decaying backland containing some light industry and a pre-war Council housing estate on the eastern side.

Fore Street together with Upper Orwell Street form a well used local traffic route, carrying buses and having poor facilities for the pedestrian. The signal-controlled junctions, particularly at Eagle Street, Star Lane and Salthouse Street give rise to concentrations of fumes and some of the highest noise levels



encountered in the Central Area. The heavy traffic in lower Fore Street, especially is probably the principal factor in the deterioration of the environment of these streets and an impediment to the adequate restoration and full use of their historic buildings.

At the junction of Fore Street with Orwell Place and Upper Orwell Street the area possess great character. Of the four corner blocks facing the cross-roads, three are timber-framed and date from the 17th Century and all are Listed Grade II. To the west is Orwell Place, a wider street and the view encompasses St. Pancras Church (George Goldie of London, 1860 - Grade II), a massive red brick structure and a series of other buildings with C17 painted facades. This mixture of scale and styles, however, is spoilt by the width of the road at this point and its large area of tarmac predominates. To the east of the Fore Street junction lies Eagle Street. By contrast with Orwell Place it is a very much narrower street and appears crammed with buildings although these are barely taller. The buildings on the north side are basically 17th Century including Nos.1-3 refronted in the 19th Century. The view east is closed by the projecting elevation of the red brick Seventh Day Adventist Church (1896).

Fore Street curves away tightly to the left continuing a very gentle downward slope. Along its length there are a number of buildings of high intrinsic value, many of which are Listed. In some cases, particularly south of Star Lane, the full potential of these is not realised because of poor maintenance, unsuitable adjoining land uses, and above all, the presence of cross-town traffic.

On the western side the containment of the street is lost with the opening at Lower Orwell Street giving a view of 1980s small scale housing but the breakdown of the townscape at this point is prevented, however, by the interesting form of the two 3-storey 19th Century buildings of special local interest. Nos 2-8 'Commemoration Buildings' (T W Cotman 1897) and Nos 14-20 (Henry Winkworth 1903-4 (now a restaurant, on its highly distinctive narrow triangular-shaped plot.

Opposite, between two series of small-scale timber-framed buildings is a pleasant two-storey Georgian red brick house set back from the street behind a brick wall; two mature trees in its forecourt provide a vital incident in this part of the street although the potential for providing an attractive courtyard setting for the Listed building, free of car parking has yet to be realised.

Continuing southwards the street appears to narrow under the overhanging buildings. This stretch includes a series of plastered gables and a number of fine buildings. Amongst these is a large 16th Century timber-framed building (Grade II*), three storeys in height and similar in style to the Ancient House with 17th Century plaster pargetted panels and leaded oriel windows. Adjoining is an 18th Century painted brick building with a double span roof which has been disfigured by an unsympathetic C20 shopfront. The remainder of Fore Street, as far as Salthouse

Street, comprises a number of small-scale shops, some of which have been converted to residential use. Midway along on the north side is a large building containing the framework of a mediaeval warehouse re-erected from a site on the line of Star Lane. Adjacent is the Fore Street Baths (T W Cotman 1892) on a site was presented to the Council by Felix Cobbold. The Baths is building of special local interest.

The stretch of Fore Street between Salthouse Street and Grimwade Street also contains buildings of great architectural quality. Amongst them is a series of 16th and 17th Century merchants' houses. No. 80-80A and the 'Old Neptune Inn' No. 86-88 are both Grade II*. The latter is now in residential use. At the rear of 80 Fore Street are a series of warehouses dating from the 15th Century (Grade II*) and the 19th Century (Grade II). These form an outstanding group of inter-related buildings and a sequence of courtyards leading to the dockside. As a group they present a series of unified timber-framed and plastered or timber-framed and brick facades with angled gables, carved timber and leaded windows. Salthouse Street curves past the rear wing of these buildings and leads into Key Street. On the south side of Key Street are an attractive group of dockside warehouses which have been converted into shops and restaurants. Alongside these is the Custom House. This Grade II* building was erected in 1844 for the Corporation of Ipswich close to the site of the earlier custom house and was designed by an Ipswich architect J M Clark. It is an imposing building red brick building with grey gault brick dressings and a pantiled roof. The main frontage faces south towards the docks and comprises of a tall single storey above a high arcaded basement. The central entrance is reached by a staircase with a double flight of stone balustraded steps on each side. At the east end there is a tall square tower with 3 storeys of open arches.



left:
Fore Street
Customs House

below left: Fore Street
below right:
Fore Street Baths





On the opposite side of Key Street is the former Bull Inn listed Grade II and now in residential and retail use. This is a mainly C16 and C17 timber-framed building which was refronted in the C19 in red brick. The original building had

an L shaped plan with a wide range on the front and a wing extending to the rear. At the east end there are the remains of medieval framing. The Bull Inn and the Custom House mark the end of the Central conservation area and the beginning of the Wet Dock conservation area.

mature trees provides a valuable element in the townscape. The landscaped churchyard provides a secluded and restful environment linked with St. Clement's Church Lane which is a pleasant quiet pedestrian route between Fore Street and Grimwade Street. This walk is enhanced by its subtle curve; the cast-iron railings on the south side; the 19th Century bollards (Grade II) and the view towards the fine group of

17th Century buildings on Grimwade Street. A simple iron arched overthrow and lantern helps frame the view.



Opposite, on the north side of the street, stands a small group of 16-18th Century buildings including the timber-framed 'Lord Nelson' public house (Grade II) and a long vacant gap site resulting from a serious fire in 1981. This site is in need of a sensitive and carefully scaled and detailed infill development. Towards the Grimwade Street junction, however, the quality of the environment deteriorates with the introduction of the vacant sites of former dockside industries used now for car parking on the south side and the wide expanse of a former petrol filling station opposite. The modern tall Salvation Army Hostel (Salvation Army Architect Department, 1988) makes an important contribution to the street scene and its gabled dormers reflect those elsewhere in the vicinity.

Within Fore Street, particularly at the northern end, interest and variety is given by the numbers of buildings of high intrinsic quality and the curve of the street which ensures a continuously changing focal point. Generally views out of the street, however, reveal dockside industries and unsightly cleared backland; but at the southern end of the Identity Area, the grey flint 15th Century St. Clement's Church (Grade II*) with its austere tower standing within a fine group of



From the junction with Grimwade Street, Fore Street continues to a large roundabout and carries on the left as Fore Hamlet. On the corner of the junction with Fore Hamlet and Bishops Hill is the Grimwade Memorial Chapel. Built in 1869 by Cattermole and Eade it is of red brick with heavy gothic stone dressings. The buildings has been converted to residential properties.

To the rear of the chapel on high ground is the church of Holy Trinity. This is a Grade II white brick church built in 1835-36 to the designs of Frederick Hall. The church has a square west tower with a crenellated parapet. The nave and chapel have rusticated quoins and semi-circular arched windows. Holy Trinity Church Hall situated to the south of the church is also Grade II. It was added in 1891 and built in a similar style. It has a three window range of double hung sashes with glazing bars and a slate roof. On the other side of the road from the church is St Clement's Congregational Chapel. This is an attractive red brick building with some stone finials and a slate roof built in 1887 by William Eade. The chapel and the church mark the end of the conservation area on the eastern side.

To the west of the junction with Fore Street is Orwell Place. This forms one of the principal east-west routes across the town centre and continues as Tacket Street. Cleared sites on the northern side of the street open up unsightly long distance views to backland areas. Any sense of enclosure is eroded where St Pancras Church and the Congregational Church have forecourt parking and are set back on each side of a wide vehicular entrance.

Near its junction with Upper Orwell Street, Orwell Place is wide and lined on both sides by attractive old buildings in shopping use. On the southern corner with Fore Street, part of a 17th Century timber-framed house and two attractive 19th Century brick buildings (both Grade II) have been combined into a row of shops. The latter's three-storeys dominate this end of the street in contrast to the smaller mediaeval scale opposite. Immediately to the west is a two-storey 18th Century Suffolk white brick house, set well back, which is all but obscured by a large single-storey front shop extension. This attractive Georgian building once sat in a forecourt enclosed with railings and its good central doorcase survives within the shop. These premises would considerably enhance the conservation area if eventually reinstated to the 18th Century appearance. Completing the frontage as far as

the Foundation Street junction is the early 19th Century Suffolk white brick former Unicorn Hotel (Grade II). This three-storey building with its semi-circular arched windows and quadrant corner adds interest to this part of the street. To the rear, on Foundation Street, is the former Unicorn Brewery (William Bradford of London, 1885) - actually a mineral water manufactory. The detailing on this imposing five storey building, now converted to offices, adds to its interests as a piece of 19th Century industrial archaeology.

From the middle of the street, views northward of Cox Lane are dominated by a large area of surface car parking and the unsightly backs of shops on Carr Street only mitigated by a distant view of church towers; while to the south Foundation Street is redeemed partially by the former brewer building, Tooley's Almshouses, and the distant waterfront buildings. Both side-streets give access to car parks, and traffic movements have a serious impact on the area.

below:
Fore Street and Tooley's Almshouses, Foundation Street





This page:
clockwise from top right:
Christchurch Mansion,
St Margaret's Church,

Opposite page:

7.8 St Margaret's Identity Area

This Identity Area includes at its eastern end St. Margaret's Green and Bolton Lane, at the western end a partial space created by a widening of the road at St. Margaret's Plain. The Green and the Plain are linked by Soane Street and the southern portion of Christchurch Park. The southern setting of Christchurch Mansion was included in the conservation area designation although the whole of the park is within a conservation area - the remainder having been designated under the Park Conservation Area in 1985. The identity area contains a mixture of peripheral Central Area uses including shops, offices, places of assembly and showrooms.

St. Margaret's Plain and St. Margaret's Green form part of heavily-used cross-town traffic routes - their environments suffering as a consequence. For most of the day Soane Street carries little traffic but vehicular intrusion is caused by kerbside parking.

Although much of this Identity Area is spoilt by the presence of vehicles, traffic signs and general clutter, the intrinsic quality of most of its buildings, and St Margaret's Green as an open space presents a strong sense of form still present in much of the area. Nearly all the buildings are Listed as being of architectural or historic interest, and the proximity of the parkland provide a townscape of high potential.

There is considerable variety in the scale, styles and materials of the buildings located around St. Margaret's Green; the most important being St. Margaret's Church (Grade I) which, with its flint and stone work and double hammer beam roof, is considered to be the finest mediaeval church in the town. The location on rising ground amidst the mature trees in its churchyard and the park beyond results in its southern elevation dominating the Green.

The gently curving eastern frontage includes at its northern end a number of small scale 18th Century red brick 2-storey houses (Grade II) of pleasing proportions, now used as offices. The two buildings immediately adjoining them are used as antiques showrooms and are respectively single-storey and 3-storey the latter having a simple facade treatment with a timber boarded false parapet which emphasises its increased scale. To the south of Cobbold Street, the eastern frontage regains a domestic character and contains a former Manor House now used as offices. Many of the window glazing bar details and railings were reinstated in 1995. This 16th Century half-timbered building with 17th and 18th Century alterations has a fine plain tiled roof presenting an interesting form with an assortment of gables and chimneys.



The western side of the Green also contains a variety of styles and scales. The northernmost building, formerly the 'Saracen's Head' Inn, (Grade II) now used as offices has a pleasant rendered facade altered in 1985 surmounted by a twin-gabled plain tiled roof and forms an important corner feature. The adjoining building, No. 21, is a fine 3-storey town-house of painted brick with a shallow-angled slate roof; the wrought ironwork and doorcase pilasters and fanlight which adorn it further emphasise the importance given to it by its height. Completing the western frontage is a single-storey reinforced concrete garage of 1928 which is, with its asbestos roof and large display windows, totally out of keeping with the scale, proportion massing and traditional materials of the this cohesive identity area.

The Green's sense of enclosure is primarily eroded by road space but at the southern end partial enclosure is provided by a half-timbered building in poor condition which has 16th Century origins but also contains some 17th and 18th Century carving, but the general scale is overpowered by a recent office building of unsympathetic scale and crude detailing which makes an awkward transition from the Listed building No.39 St Margaret's Street to the large former clothing factory, now flats, to the west. The choice of brick for the office block is not one found locally and contrast awkwardly, and is a poor match for, traditional Suffolk whites.

Bolton Lane starts at the northern end of St Margaret's Green and runs uphill towards the Woolpack Inn where the road forks into Westerfield Road on the left and Tuddenham Road on the right. The western side of Bolton Lane, No's 1 - 51 are covered by an Article 4 Direction which makes the alteration of the front elevations subject to planning permission (see management plan section 3). The houses covered by the Article 4 Direction are pairs of terraces in three distinct styles. No's 1-11 are 3 storey red brick houses with clay tiled roofs and decorative ridge tiles. There are full height bays with 12 light top sashes and plain bottom sash on the first and second floors and a small casement window on the third floor. The houses are arranged in pairs with a shared flat porch roof linking the bay windows above paired entrance

doors under a single wide brick arch. Each pair has a terracotta date panel dated 1895. No 1 has a large brick Flemish style end gable which faces onto St Margaret's churchyard. All 11 houses have sloping front gardens with red brick boundary walls.

No's 13-39 are paired 3 storey, red brick houses with slate roofs and decorative brick banding at first and second floor levels. The third and second floor have two sash windows with stone headers and on the ground floor a bay window with a clay tiled pitched roof. The entrance door is recessed behind a brick arch. All the front gardens are bounded by low red brick walls.

No's 41-51 are the final set of houses covered by the Article 4 Direction. These are quite different in style, 2 storey red brick semi detached pairs of houses with a hipped slate roof and projecting stone quoins at each end. Each house has tripartite sash windows on first and second floors with decorative stone mullions and headers. A single sash window sits above the entrance door which is recessed under a stone arch. The houses front gardens are bounded by tall red brick walls with recessed panels and gate piers.

Alongside these houses is the Bolton Lane entrance to Christchurch Park and the Bolton Gate Lodge designed by J S Corder in 1896. This is a detached red brick building with a clay tiled roof and pierced ridge tiles. The house is 2 storeys with a projecting gable facing the road containing a triple sash window on the ground floor and a casement window above. Along the front elevation runs a 6 column timber colonnade with Ionic capitals. A dry stone wall surrounds the garden curving to join the park gates.

The eastern side of Bolton Lane is a mixture of styles and ages and is a direct contrast to the homogenous nature of the opposite side of the road. No's 2-6 is a Grade II building now divided into three. It has an C18 red brick front, 2 storeys and attics and a slate roof. On the first floor there is a 4 window range with double hung sashes and one C20 3 light casement. The ground floor has had C20 shop fronts inserted. There are 4 doorways with pedimented wood doorcases. At the rear, a timber framed and plastered wing extends to the east.



Nos 40-42 Bolton Lane,
No 68a Bolton Lane



Next to No's 2-6 is St Margaret's Primary school a mostly single storey C20 building set back from the road behind a mature planted garden and railings. Adjoining the school is St Margaret's Church House. A Grade II C17 timber framed and plastered house with 3 gabled jetties above the first storey. A carved bressumer bears the date 1682. The front has been altered in the C18 and later with the addition of 12 light sashes and a brick ground floor, now painted. The roof is clay tiled with a very decorative C19 chimney stack. The front of the building is protected by C19 railings.

Next to Church House is a small open site on which stands a small wooden hut, the home of the Bolton Lane Social Club. The hut is in a poor state of repair and does not enhance the setting of the adjacent listed building. Alongside the open site is Devereaux Court, formerly the music school, now developed into houses and apartments with further residential development on the land behind. The main building is a large late C19 red brick building with 4 gables and brick string courses. On the first floor are large single arched sash windows and triple arched sashes on the ground floor. The forecourt is landscaped and black painted railings border the site.

Nos 40-42 changes the scale of this side of the road again. This is a small, Grade II C17 timber framed cottage split into two. The upper storey has the remains of panel pargetting which has the date 1667 in the center. The ground floor has been built out in brick and painted. No 44 completes this group of small scale 2 storey cottages. This is another Grade II building with a late C18 or early C19 red brick front. It has two 8 light sash windows on the first floor and one 16 light sash and a triple sash either side of a modern wooden entrance door.

From here C19 residential properties continue up Bolton Lane and onwards to the north. No's 46-48 are a terrace of Suffolk white brick houses

with 4 pane sashes and decorative stone window heads designed in 1875 by Edward White. The houses have C19 railings to the front. Between No 48 and No 50 there is a large carriage entrance which opens out onto Chapel Mews. No's 50-54 are a white brick C19 terrace of slightly different design.

No's 56-56A are a pair of C19 white brick houses under a slate hipped roof. Both houses have the original 4 light sash windows on the first floor, bay windows on the ground floor with entrance doors to the side. The houses are fronted by a low white brick garden wall. Adjacent to this is No 58 a white brick 2 storey semi detached corner house. The main part of the house has a three window range with 12 light sashes. A C20 addition to the left of the main house has a ground floor square bay added in 1913. The front door has a C20 timber a brick porch. The house is bordered by black painted railings.

This house is on the junction with Withypoll Street. On the opposite corner is large C19 house of painted brick the ground floor of which is a corner shop. Adjacent to this are No's 62-66 a red brick C19 terrace in varying styles. All have slate roofs but none of the original window joinery remains. This terrace and the conservation area ends with No 68, a large 2 storey early C19 red brick house with a slate low pitched hipped roof. Unfortunately all the sash windows have been replaced with UPVC which undermines the architectural and historic character of this house.

Soane Street is a street of contrasts; the southern frontage is strongly defined with buildings, generally small in scale, lining the back of the footpath, whilst the northern side is formed by an unbroken wall bounding St Margaret's Church, with its many trees and the large 16th Century Christchurch Mansion standing within its landscaped parkland. All of the buildings in this street are listed as being of architectural or historic interest.



Christchurch Mansion is a rare example of a Tudor country house that remains largely intact still within its parkland setting. The Mansion's architectural and historic importance is recognized by its Grade I listed status. Christchurch Mansion was built between 1548 and 1550 by Edmund Withypoll on the site of the Augustinian Priory of the Holy Trinity, founded in the 12th century, and suppressed in 1536 when Henry VIII seized its lands.

The Mansion is built as an 'E' plan where a two-storey Great Hall joined the east and west wings. Although many alterations have taken place since it was first built, the original internal planning is still largely intact. At this time brick was a high status building material and the use of the diaper pattern became very popular and the Mansion displays this decorative feature on the south courtyard elevations.

In the 17th century the Mansion underwent some improvements under the ownership of Leicester Devereux. The 'Dutch' or shaped gables were added and the taller windows of the first floor and attic. It was about this time that the classical columns and balustrade were added to the south porch.

In 1894 the Mansion was gifted to the town by Felix Thornley Cobbold and in 1896 opened to the public as a picture gallery and archaeological museum.

On the south side of Soane Street, at its western end, stands a 16th Century timber-framed building (Grade II*) which is smaller in scale than the adjoining townhouses which have an overall sense of unity through their Georgian proportions. This building was altered in the 1920s when it was repositioned to allow the widening of St Margaret's Street. An extra gable was added to the south facing part of the building and it was turned through 90 degrees from its original position.

All the buildings in this group are well related to the main entrance to Christchurch Park opposite. The street frontage is completed by the Freemason's Hall (G H B Gould of Clacton-on-Sea, 1911), larger in scale and institutional in appearance, and the former 'Saracen's Head' Inn, again forming a good corner feature.

Within the street the Church and the trees on the north side, bounded by a red brick wall are the most important elements but at the Park gates

(Grade II) a fine long view is afforded of Christchurch Mansion. The gates sweep back in a wide arc and have purple brick diapering. The gate piers are surmounted by large stone pineapple finials.

St. Margaret's Plain is not well contained as a space and is basically a traffic corridor but most of the buildings which line it are of good intrinsic value. On the north side the buildings include the early 20th Century ashlar-faced Bethesda Chapel (1912) [the columned facade of which is such an important feature within the Northgate Street Identity Area]; two town-houses, one of three storeys in white brick and one in red brick of two storeys with attics. Both have simple Georgian proportions. Adjacent to the east is the two-storey half-timbered former 'Running Buck' Inn which is of local interest. Alongside the Inn the trees in Christchurch Park can be seen together with the Flemish revival park lodge (J S Corder, 1898 Grade II).

The southern side of St. Margaret's Plain comprises a group of three storey, well mannered, rendered buildings (J A Sherman, 1936) of special local interest designed in a carefully crafted mock-Tudor style. These form an attractive and important frontage complementing the authentic buildings opposite. From within the Plain the view down Northgate Street is the most attractive and encompasses a number of fine buildings, their interest emphasised by a varying building line. To the east and west the movement and organisation of cross-town traffic are the dominant elements although along Fonnereau Road an early, listed 19th Century stuccoed town-houses, with their simple elevational treatment, and the trees in the Park are of value.



top left
St Margaret's Plain
below
Bethesda Chapel
Freemasons Hall



7.9. Berners Street Identity Area

Berners Street runs north/south leading directly from the western fringe of the Town Centre to, the former Anglesea Road Hospital and rises quite steeply about 16M from south to north. The street contains a number of medical, dental and veterinary practices but overall has a quiet residential character and appearance which become stronger at the upper end of the street. This conflicts with unpleasant levels of noise emitted by vehicles climbing the gradient and turning into Anglesea Road at the top. As this is also a route connecting the Central Area with residential areas to the north, high traffic flows are therefore experienced, particularly during peak periods.

With the exception of the southern extremity, the building lines in Berners Street are set back a consistent depth from the road and virtually all the facades of high townscape quality. All are Listed (except Nos 74-84 which are of special local interest). The early 19th Century houses which line this street are mainly terraced 3-storey at the southern end and 2-storey at the northern section. They give the street a strong unity through their similar proportions and detailing. In general, these buildings are grander than those on High Street with the larger lower-end facades containing pilasters, columns and entablatures.

At frequent points within the street it is noticeable that the original character of the area has been steadily eroded by the continual introduction of more car parking facilities in what were once front gardens. Pavement crossings now predominate over pavements and front gardens have become the exception rather than the rule. This has been especially unfortunate at the lower west side of the street where parking is unrelieved by either proper enclosure or planting. The retention of side boundary walls, gate piers and landscaping of the remaining forecourt spaces at the upper end of the street has helped to ameliorate to some degree for the

intrusiveness of parked vehicles. The appearances of the terraces has also been softened by creeping and climbing plants over the facades. At the lower end of Berners Street, a terrace differs from the remainder of the street by being sited immediately at the back of the footpath. Its common style, height, materials and proportions, however, gives the terrace continuity with the remainder of Berners Street, although some of its period architectural features are missing. An open forecourt on the eastern side introduces a disruptive element. Screen planting to the back of footpath would greatly improve the appearance of the area and create a greater sense of enclosure.

Views within Berners Street are contained by the building facades. The major townscape feature of the street is a long view northwards of the classical columns and entablature of the main entrance to the former hospital. This entrance block was erected in 1836 and although lying just outside this Identity Area, forms a dominant and attractive terminal feature in the street scene. This is especially so at night when the facade is floodlit. Southwards there is a fine view across the Central Area from Anglesea Road junction encompassing the tall office blocks located along Civic Drive, the football stadium and the wooded slopes beyond and south of the river.

Anglesea Road Hospital

Bedford Street and St. George's Street fall within the conservation area and although physically linking Berners Street with the High Street/Fonnereau Road Identity Area, the townscape value of these streets has been eroded by roof-top car parks and ramped accesses and modern redevelopment so that any collective identity has greatly diminished their significance. Bedford Street was laid out by the Freehold Land Society in 1881-2 and several terraced houses bear these dates. An attractive mid-19th Century Suffolk white brick house No. 16 Bedford Street closes the view of Bedford Street from Berners Street.

In St George's Street there are scattered buildings of interest. No.24 the former Globe PH (Grade II) stands isolated by 1980s office and housing redevelopments. Further to the north, there are pleasant small terraced houses which give way to a gable ended house No.23 of local interest. This may be mediaeval in origin. An early 19th Century terrace of six Suffolk white brick houses (Listed Grade II) punctuates the view in the mid point of the street. They are in flats and generally in poor condition. The upper three were designed with first floor cantilevered stone balconies, an unusual feature for Ipswich but the historic balcony ironwork has been replaced. The architectural interest of the terrace would be greatly enhanced if these balconies were restored.

Opposite, the old Salem Chapel (1812) now a studio theatre makes an interesting and massive contrast in scale with the rearward galleries of Ipswich Museum added in 1901. Further north the west side opens out to provide a wide landscaped margin to 1930s Council flats, while the east side has unsightly open sites used for car parking, relieved only by the significant group of self-sown sycamore trees in the Suffolk Institute of Technology car park which significantly soften the views in each direction within the street. The St. George's Street/ Upper High Street corner was redeveloped in 1997 for sheltered housing of unassuming design.

There is a considerable concentration of overhead telephone wires in the lower part of the street running from a pole adjacent to No.44 and the appearance of the conservation area would

be considerably enhanced if these were removed at a future date and the lines undergrounded.

The street contains gulleys formed from large flat granite slabs. These survive along the length of the street on the east side and from St Matthews Street to Upper High Street on the west side. These add to the special character of the conservation area and should be retained in any future scheme of resurfacing. The footways and kerbs are of no special value but the limestone sett pavement crossing to No.21 should be retained.

view or St Georges Street?



7.10. High Street and Fonnereau Road Identity Area

These two streets form one Identity Area by their close proximity to one another and their primarily residential use. High Street, however, also contains several public buildings in the form of the Museum, Art Gallery and former Art School which form a group. While Fonnereau Road has a strongly residential character and houses of a grand scale, it also contains institutional uses such as nursing homes and medical consultancies which have established themselves in recent decades.

Both streets lead from the Central Area to residential districts to the north. High Street experiences high traffic flows particularly during peak periods while the wider Fonnereau Road provides for daytime short term parking on the north side throughout most of its length.

High Street climbs steadily some 12M from Crown Street to the 'Greyhound' PH in Henley Road on the northern edge of this Identity Area. The main character of High Street is derived from contrasting terraces on each side of the street. On the west side are early 19th Century brick or stucco terrace houses. At the lower end, Nos. 21-25 (Grade II) form a fine classical composition in Suffolk white brick and a central pediment adds distinction. All but one of the remaining dwellings on the west side at this point are also Listed and are tall two storey stucco-fronted dwellings with good embellished doorcases - most with their original early 19th Century two-panel doors; traditional timber sashes with glazing bars and with pedimented attic dormers.

clockwise from below:
Museum building, view of High Street, High Street, view up High Street.

This scale is interrupted in the middle of the street by the tall Ipswich Museum and adjacent Art Gallery (both Grade II*). These were designed by the London architect Horace Cheston in 1881 following an architectural competition. They have ornate Victorian detailing in the Queen Anne style made popular by Richard Norman Shaw. The red brickwork and terra-cotta detailing to the Museum main front is of a very high quality of both design and craftsmanship and provides considerable interest in the street scene. Alongside to the north stands the former Art School, now Suffolk Institute of Technology (Cautley & Barefoot 1933) which is the one clearly 20th Century building in the street.

Between the two is a small grassed courtyard set back behind a low brick wall and piers which once supported elaborate railings which still survive in front of the Suffolk Institute of Technology. The courtyard would greatly benefit from a landscaping scheme. The frontage to the Museum and Art Gallery originally had ornamental railings set on a red brick wall and stone plinth. The brick piers survive and the setting of the Listed buildings would be considerably enhanced if the railings were reinstated to their late 19th Century detailing.

On the east side, the terraces emphasise the strong cohesive quality of the street through the continuity of a common vertical scale, uniform building line, similar traditional fenestration patterns and proportions openings, and the general use of Suffolk white brick. All the dwellings were built before 1847. This terrace includes at its northern extremity the former Bretheren Room (c.1845). This attractive tall single storey building of simple domestic scale is enlivened by five tall semicircular headed windows with recessed red brick reveals. Prior to 1971 all the dwellings on the east side were Listed Grade III but were downgraded by the Department of the Environment. They remain buildings of special local interest.

Instances of re-roofing with unsympathetic concrete tiles and changes to window proportions and modern materials indicates how such alterations to the unlisted buildings in the street have disrupted the overall unity and detracted from its special character. Reinstatement of the original detailing should be encouraged wherever possible.

Some of the unlisted buildings have been the subject of unsympathetic alterations resulting in the loss of traditional architectural detailing and character which neither protects nor enhances the character of the conservation area and these should be brought within the scope of planning control by suspending permitted development rights under the General Development Order.

In the southern half of the street, the original character of the area has been noticeably eroded by the introduction of car parking facilities in what were once front gardens. Pavement crossings now predominate over pavements and front gardens have become the exception rather than the rule. The retention of side boundary walls, gate piers and landscaping of the remaining forecourt spaces has helped to a limited degree to ameliorate the intrusiveness of parked vehicles, but the opportunity for planting in the remaining spaces is more limited than in Berners Street and the impact of car parking is consequently greater. The houses on the eastern side benefit from rear vehicular access from Claude Street. This should remain the street from which any additional vehicular accesses should be provided in future.

To the immediate north of the Museum the townscape quality of the street is reduced by the presence of a former light industrial unit and car park exit on the corner with Charles Street but

beyond this the character is restored by an attractive small scale terrace of Suffolk white brick running up to the junction with Fonnereau Road. While some architectural features have been altered, the majority of the original detailing remains and reinstatement of the original detailing should be encouraged. Southwards there is a fine view down High Street, across the commercial centre to the tree-covered slopes of southern Ipswich on the horizon seen beyond the two towers of the Greyfriars complex.

Fonnereau Road rises slightly from Henley Road before falling again in a long curving hill down towards St. Margaret's Plain. A strongly residential character is maintained throughout. The buildings have considerable townscape value being in the main large and ornate mid-19th Century houses of four and five storeys on the higher north side (accentuated by being built above the road); and two and three storeys on the lower south side. Individual houses vary markedly in appearance but the sense of continuity of materials and a common scale is particularly marked in Winter. In Summer the many mature trees which are predominant in this street particularly at the crown of the hill partly obscure some views of the houses and views out of the Identity Area. Suffolk white brick is the principally-used material but the view towards Henley Road and Anglesea Road terminates upon a group of small scale red brick buildings. Views downhill towards the Town Centre are closed by the sweeping line of mature trees in Christchurch Park. At the top end of Fonnereau Road there are glimpses of the Town Centre along the lines of St. George's Street and High Street but within St. George's Street the foreground is enhanced by landscaping and tree planting.



View of Fonnereau Road



No 51 Fonnereau Road and
Nos 58-59 Fonnereau Road
(converted to flats)

On the west side (becoming the south side after Neale Street) the lower stucco terrace facing Christchurch Park forms part of the St Margaret's Identity Area. It contains Fonnereau Terrace Nos 5-27 (Grade II) and No.29 as a distinctive group associated with the park and benefiting from views into it. (See St Margaret's Identity Area).

At the junction with Neale Street, there is an attractive view towards the Town Centre beyond the noticeable heavy traffic movement of Crown Street. On the corner are a pair of houses Nos.17-19 Neale Street (Grade II), visually part of Fonnereau Road. They have uncommon brick bow-fronts with a single multi-paned sash window on each floor. Both have attractive moulded and pierced bargeboards to the gable ends which add interest in the street scene.

In Fonnereau Road, the hill remains steep at this point and there are attractive views westward to the large scale houses and large mature trees at the crest. Bridle Way is also a narrow side lane northward of strongly Arcadian character flanked by the Lower Arboretum and large private gardens.

All the properties on the south side of Fonnereau Road from Neale Street to High Street were built between 1849 and 1867. Most are Listed Grade II while the remainder are all of special local interest. Nos.31-33 are a pair of three-storey houses with basements, devalued by weakly proportioned and uncharacteristic pedimented porches added in 1979 and with painted brickwork out of sympathy with the predominant Suffolk whites. The sash windows have been replaced by sash-look casements with marginal glazing bars.

Nos.33-37 are imposing Suffolk white brick three-storey houses, the central parts of which break forward but the left-hand property altered by single storey projection which detracts from the cross-shaped plan. The elegant original fenestration of slim 12-light sashes survives. The



property is the only one in Fonnereau Road without an enclosing front boundary wall. The large gravel forecourt behind is out of character with the street and a suitably detailed wall to screen the frontage would be a significant enhancement of the conservation area.

At the crest of the hill, the street levels off. The houses are well set back from the road behind Suffolk white brick walls. Nos. 43-47 (Grade II) are in institutional use but remain predominantly residential in character. No 51 was originally a flat fronted Suffolk white brick houses but was re-fronted in mock timber-framing in imitation of 'black-and-white' style by the London architects Habershon & Pite in 1878. It was Listed in mid-1994. Nos.53-55 'Burford House' and 'Henley House' are excellent examples of highly restrained, almost severe houses typical of the period. Nos 57 and 59 have been converted to flats, but retain most of their 19th Century characteristics. No.61 in flats, was altered by the Ipswich architect William Eade in 1884 to include elaborate stucco faced two-storey bays and projecting pedimented second floor windows. No.65 (Grade II), also restrained in style, not only retains its original window joinery but also a large proportion of its excellent early 19th Century Crown glass. Between High Street and St George's Street, No.69 terminates the southward view in Henley Road. It is one of the few buildings in the street to have had the brickwork painted; a regrettable alteration.. An inappropriate bow-window has also been added to the main facade although the remaining architectural joinery survives intact.

On the northern side of Fonnereau Road, all the properties are set well above the road behind tall Suffolk white brick retaining walls. There are generally in on fair condition despite their important structural function. In some cases there are elaborated gate-pier cappings and flights of stone steps which are also important features of this part of the conservation area. Unfortunately none of the original gates survive, but the area



would be greatly enhanced if these were reinstated to the correct period design. Some wall opening have been enlarged to accommodate vehicles and the accesses paved in concrete block pavements of unsympathetic colour and layout design in marked contrast the quality of the original C19 detailing.

All the buildings with the exception on a modern infill detached house No.8a are either Listed or of special local architectural interest. No.8 variously known as 'Tor Tower' or 'Algerine Cottage' is one of the earliest brick built houses in the street and is in red brick with Suffolk white dressings. Thereafter, the more fashionable Suffolk white brick was used almost exclusively. The house has a short tower to its south west corner, a feature repeated on a larger scale elsewhere in the street. It was Listed Grade II in mid-1994. As with the majority of the houses, the detailing has survived modernisation. Despite the conversion of many of the larger properties to flats, most retain their original fenestration, front doors and tall chimney stacks, which add considerably to the silhouette and accentuate the height of the properties.

No 10 'Bolton Hill House' now a nursing home has attractive pedimented projecting wings and bays with painted lead cowels. To the rear and facing Bridle Way are large nursing home extensions less in sympathy with the strong early-Victorian classical style. Nos.12 and 14 'The Towers' are considerably more massive in scale accentuated by their location at the crest of the hill. Built to four storeys, the height is increased still further by square corner towers with paired windows in each elevation acting as a belvedere to afford wide views over the surrounding area. Projecting pedimented classical two-storey wings with large Venetian first floor windows and single storey front bays provide considerable articulation. Some windows have lost their glazing bars and an opportunity should be found to reinstate them. The pair of properties were Listed Grade II in 1994. No.16 is the most imposing property in the street with tall room heights, a tall

belvedere tower to the south-west corner and a large contemporary conservatory to the side. The floors were divided by horizontal moulded stone bands in soft Bath stone which were mutilated in the early 1980s rather than renewed. This detracted from the appearance of the building. Despite this it was Listed Grade II in 1992.

No 18 'Tweed House' was designed by the Ipswich architect Frederick Barnes in 1864 and is characterised by deeply overhanging eaves with widely spaced modillions to its projecting two storey front bays. The first floor windows have semi-circular arched windows with marginal glazing bars. No.20 'Sunnyside' built in 1867 in red brick with Suffolk white dressings has an unusual triangular entrance porch reached by a flight of tall steps. No.22, built in 1868 is quite plain but with beautiful, elaborate cast-iron balconettes to the first floor windows sitting on wide stone sills. No.24 'Chandos House' built in 1869 is in Suffolk white brick but with considerable stone embellishment to windows and with a mixture of original tall narrow casement windows and sashes to the upper floors. Despite its relatively shallow frontage and narrow plot, the house originally had an elliptical carriage entrance with two pairs of entrance gates (subsequently lost). In 1985 the front boundary treatment including heavy cast-iron railings and a gate based on the original pattern was reinstated. The house was listed Grade II in mid 1994 and the elaborate entrance steps and walls were Listed in their own right at the same time.

No 26 'Hillside' was designed by Ipswich architects Cattermole & Eade in 1870 but was embellished and enlarged in 1879 by Habershon & Faulkner of London - possibly following from the work done by the same practice at No.51 opposite, completed the year before. The house has attractive iron balconettes to the main first floor windows and a ceramic tile frieze at eaves level. No.28 'Blenheim House' also 1870 and also by Cattermole and Eade is slightly smaller than No.26 and has cast-iron scalloped balconies to the second floor windows above metal canopies to the first floor windows. The ground floor windows have unusual diagonal panes to the upper sashes. No.30 is also by Frederick Barnes and dates from 1870. It is somewhat lower than the adjacent properties, although still quite large in scale. Its deeply projecting eaves, are characteristic of dwellings by this architect. As the terminating building to views from High Street it does not prepare the viewer for the surprising scale of the street overall until the junction is reached.

left: no 16 Fonnereau Road
below: St Mary-Le-Tower
Vicarage



conservation area management plan

The general objectives, policies and proposals for the control of development and the use of land in Ipswich up to the year 2006 are contained in Ipswich Local Plan.

The Plan gives environmental issues a high priority and the Built Environment Chapter in particular sets out the policies to safeguard and where possible, add to and enhance the basic character and visual appearance of Conservation Areas.

- To protect and enhance listed buildings and their settings and the designated conservation areas.
- To achieve high quality new development which respects the surrounding built form and land use pattern.

The Local Plan Built Environment Chapter sets out detailed conservation policies (with supporting text) to safeguard and where possible, add to and enhance the character and visual appearance of all Conservation Areas. These are set out below with the relevant Local Plan policy number

BE 29

The Council will seek to conserve or enhance the character or appearance of conservation areas. In considering proposals for planning permission and conservation area consent, the Council will normally seek the retention of existing buildings, structures, open spaces, trees and other natural features which contribute to the character or appearance of the area

BE30

Consent to demolish a building or structure within or adjacent to a conservation area will only be granted where:-

- the building/structure does not materially contribute to the townscape quality of the area and its removal would contribute to the enhancement of the area;
- it can be demonstrated that the building/structure is incapable of repair and reuse; and
- evidence of a completed contract for the full implementation of the comprehensive scheme of development has been submitted to the Local Planning Authority.

BE31

The Council will resist the removal of chimneys, skyline features and other parts of buildings that positively contribute to the character of conservation areas.

BE32

In conservation areas where specific townscape elements are in danger of being lost, consideration will be given to suspension of permitted development rights under Article 4 of the Town and Country Planning (General Permitted Development) Order 1995 (as amended).

BE33

The Council will seek to ensure that development proposals including changes of use within or close to a conservation area preserve or enhance the character and appearance of the area. Particular care will be taken to protect open spaces and other collective peculiarities that contribute to the character of each area.

BE34

In considering proposals for development in conservation areas the Council will pay particular regard to the following design criteria for new buildings, redevelopment, extensions or additions to existing buildings:-

- the position of a proposed building on a site will be determined by its relationship to adjoining buildings and spaces and to building lines;
- the height and mass of the proposed building will be in scale with adjoining buildings and with the area as a whole;
- the design of the building should pay regard to matters such as scale, height, form, massing respect for the traditional pattern of frontages, vertical and horizontal emphasis and detailed design (such as the scale and spacing of window openings) in order to reflect existing characteristics in the street;
- materials to be used will be appropriate to the area in both type and colour; and
- the design and detail of the space around buildings, landscape schemes, lighting, roads, fences, street furniture and signs will pay regard to the special qualities of the surrounding area.

BE35

Proposals for development in or close to conservation areas should be accompanied by a sufficient level of detail to enable a proper assessment to be undertaken of the impact of each scheme on the character and appearance of the area. Outline planning applications will only be appropriate in certain circumstances and only then if accompanied by sufficient material to demonstrate the townscape implications.

BE4

The Council will encourage a mix of compatible uses to avoid land use and environmental conflicts in the interest of achieving a better quality urban environment.

BE46

The Council will seek to preserve Scheduled Ancient Monuments and other remains of national importance and their settings. On other important archaeological sites the Council will seek mitigation of damage through preservation in situ as a preferred solution. When the balance of other factors is in favour of physical destruction of the archaeological site, the Council will wish to be satisfied that adequate provision is made for the excavation and recording of archaeological remains.

BE47

Where research indicates that archaeological remains may exist, the Council will require that a developer submits an archaeological field evaluation prior to the determination of a planning application. Planning permission will not be granted without adequate assessment of the nature, extent and significance of the remains present and the extent to which the proposed development is likely to affect them. Where proposals are considered acceptable these conservation/preservation arrangements will normally be secured by a condition of planning permission and /or a planning obligation agreement.

Reference should be made to the specific Local Plan policies relating to historic buildings (Policies BE38-45); other Local Plan policies may also be relevant depending on the nature and location of each specific proposal. Other Local Plan policies may also be relevant depending on the nature and location of each specific proposal, but in this conservation area, the following additional Built Environment policies are relevant:

- Shopfronts and Signs BE19-22
- Advertising Displays BE23-27
- Local Plan Housing policy H18 relating to bringing empty upper floors of commercial premises back into residential use.

In relation to amenity, Local Plan policies with particular relevance are: Policies NE8 on areas of high natural amenity value; NE9-10 on the landscaping of development proposals and NE11-14 on the retention of trees.

Changes to elevations

Where changes to the elevations of buildings on the street frontage or other works constituting development are proposed, owners and occupiers are advised to consult the Planning and Development Service for assistance and agreement on the need for consent for any such change.

Community Involvement

Any Planning Applications for development in the area will receive particular advance publicity in the local press and on site. Representations about them will be welcomed and will be taken into account when considering such proposals.

The Council is aware that successful conservation depends upon goodwill and co-operation between property owners, developers and the general public. The Head of Planning and Development or his staff will always be pleased to discuss any proposal however minor, and advise upon the choice of suitable materials and building methods and to give every encouragement to individuals, amenity societies and residents associations etc. to undertake appropriate improvements to the environment of the conservation areas.

2. Supplementary Policies for the central Conservation Area

In addition to the Local Plan Policies, the Council has operated supplementary policies for this specific conservation area which were approved at the time of designation in 1974; which the Council determined as being appropriate to this area. These have been subject of public consultation.

SPP 1

In this Conservation Area, the Council attaches particular importance to encouraging the retention and repair or reinstatement of special features of the area such as ornamental shopfront details, mosaic shop thresholds, window details, metalwork and other features of interest.

SPP 2

Certain types of minor development outside conservation areas do not require planning permission. This is known as 'permitted development'. Where the Council considers such changes might be detrimental to the character and appearance of the area it will consider requiring planning permission for these alterations, subject to prior public consultation.

SPP 3

In special cases, the Council will consider supporting the relaxation of normal Planning Standards, Building Regulations, Public Health and Housing Standards where these conflict with sound conservation principles or practice for protecting or enhancing the character or appearance of the conservation area.

SPP 4

The Borough Council as Highways Agency for Suffolk County Council will aim to ensure that wherever possible, the visual and physical impact of works within the highway affecting conservation areas is minimized in line with the joint accord and the "Highways in Conservation Manual" 1998.

3. Supplementary Policies for nos 1-51 Bolton Lane

In addition to the Local Plan policies above, the following policies are considered appropriate and apply to No's 1 - 51 Bolton Lane in this conservation area.

Article 4 Direction

SPG 1

The aim of the Direction is to encourage retention of the high quality features of buildings in the Conservation Areas and to enhance the environment of which they are part. 'Like for like' repairs and replacements of original architectural features will be encouraged, as will the removal of previous unsympathetic changes to buildings. [Prior to the Article 4 Direction many unsympathetic changes could occur without the need for planning permission - they would have constituted "permitted development".] From the 12th January 2004 the Direction is in force in this Conservation Area, planning permission is required for those items listed in the Order. The following notes indicate the approach the Council is likely to take in implementing an Order.

Alterations to elevations

Material alterations to elevations will now require planning permission from the Council. Applications for porches, removal of architectural details, extensions and other works materially affecting the appearance of the building including satellite dishes will be treated on their merit. The Direction is not meant to cover very minor alterations such as burglar alarms (n.b. different controls apply to listed buildings). However, if you are in doubt please contact the Planning and Development Service.

Roofs

A change of roof material will almost certainly require planning permission. If a roof is a pitched roof in a terrace or a group of buildings where natural slates dominate, re-roofing in natural slate will be called for. Where a roof is prominent, man-made (fibrous cement type) slates are not acceptable as an alternative to natural slate. Generally the retention of natural roofing materials is sought.

Roof windows

Some roof lights do not greatly affect the character of a building and would be acceptable. Applications for dormer windows would be permitted only if they traditionally existed throughout a particular group of buildings. The bulk and design of a dormer would have to reflect that which previously existed or prevailed in the area, and was appropriate to your particular building.

Doors and windows

The original period design of doors and windows contributes greatly to the character of the Conservation Area and they should be retained. The installation of replacement doors and windows in aluminium, in plastic, or in designs other than that which existed on principal elevations, would not receive permission, other than in exceptional circumstances.

Painting facades

Good quality facing bricks were used throughout the Area and it is appropriate that they should remain exposed for this reason. Permission would not be granted for exterior painting of brickwork in areas covered by the Direction. Where a facade has already been painted, planning permission would not be required for repainting, or a change of colour, unless it materially alters the appearance.

Textured paint and render Textured paint or render would not normally receive planning permission in areas where brick prevails.

Hardstanding and curtilage walls

It is recognised that householders will wish to provide space for vehicles on their sites wherever possible. However, some control is necessary to prevent cars from dominating the street scene and the setting of buildings. Proposals for vehicle hard standings should be refused unless they could be located or screened to minimise the impact on the surrounding area. Careful attention to paving and landscaping is required. Permission to erect a fence, wall or railing on the front curtilage boundary, would normally be approved if it was of a type which prevailed in the area.

In all cases apart from alterations to chimney stacks, permission would be required where the proposed development fronts onto a relevant location. 'Relevant location' means a highway (including footpaths), or open space. Corner plots will normally have two relevant frontages. Where an application for planning permission is required as a result of an Article 4 Direction no fee is payable. The Direction is not intended to cover very minor alterations. However, if you are unsure whether any work you propose to carry out to your property requires planning permission please contact the Area Planning Officer at Ipswich Borough Council Grafton House.

SPG 2

In this Conservation Area, the Council attaches particular importance to encouraging the retention and repair or reinstatement of special features of the area such as original window types and traditional joinery, decorative ironwork to windows, brick boundary walls and gate piers, porches and other features of interest irrespective of the terms of the Article 4 Direction above.

SPG 3

In special cases, the Council will consider supporting the relaxation of normal Planning Standards, Building Regulations, Public Health and Housing Standards where these conflict with sound conservation principles or practice for protecting or enhancing the character or appearance of the conservation area.

SPG 4

The Borough Council as Highways Agent for Suffolk County Council will aim to ensure that wherever possible, the visual and physical impact of works within the highway affecting conservation areas is minimized and where traditional materials have been used such as sett channels, gulleys and pavement crossings that these are repaired and maintained.

4. Protection and enhancement General Policies

PPS1

Planning authorities should plan positively for the achievement of high quality and inclusive design for all development, including individual buildings, public and private spaces and wider development schemes. Good design should contribute positively to making places better for people. Design which is inappropriate in its context, or which fails to take the opportunities available for improving the character and quality of an area and the way it functions, should not be accepted.

It is proper to seek to promote or reinforce local distinctiveness particularly where this is supported by clear plan policies or supplementary planning documents on design.

7.4 St Mary-Le-Tower Identity Area

This identify area encompasses Northgate Street, Tower Street and the connecting pedestrian lanes. The area contains a high concentration of listed buildings and has a coherent character and quality which in recent times has been compromised by increased commercial pressures.

The pedestrian lanes of Hatton Court, Tower Churchyard and Oak Lane are important parts of this conservation area bordering a well used public amenity space and pedestrian route. Their overall appearance is being eroded by some environmental issues:

- the increase in discarded rubbish, especially at the back of Superdrug and in the spaces enclosed by railings along the lanes. This situation needs to be monitored and managed through discussions with Streetcare and owners of the buildings concerned to establish a programme of environmental improvements.
- a poor standard of amenity lighting in the area reduces its attractiveness and this should be improved by careful upgrading of the existing historic C19 street lighting fittings. These are in need of repainting and repair as they are an integral part of the Victorian scene of these lanes.

- in Oak Lane the parking of large refuse bins, belonging to the nightclub, in the lane continues to be a problem which erodes the setting of 7 Northgate Street, the fine Grade I building on the corner. It is the Council's policy that all refuse containers in historic streets should be contained within the building away from main frontages except on collection days. Further discussions on resolving this situation will be carried out with the owners.

- the paving of Oak Lane has some unattractive tarmac repairs and should be reinstated as a priority.

In Northgate Street there are two enhancement priorities:

- the large tarmaced area at the junction with St Margaret's Plain. This was intended to be a temporary measure during the experimental sustainable bus access proposals. The scheme should be paved in high quality paving materials in this important townscape setting as the gateway to the Town Centre.
- the height of the lighting columns which currently oversail many of the fine listed buildings in the street. The replacement of these by lower columns, of a more sympathetic design, spaced more frequently along the street would greatly enhance its appearance.

7.3 Upper Brook Street Identity Area

There are still opportunities as part of the planning process to enhance shopfront designs which would help to emphasise some of the fine buildings along the street. To the north of the street are a series of good two and three storey red brick and terra-cotta shops by three Ipswich architects: Frank Crossley, J S Sherman and Harvey Winkworth built as a consequence of a street widening scheme in the period 1903-10. While much of the fine detailing has survived, the street would be considerably enhanced if the missing elements (particularly the finials to the parapets and authentic shopfronts) were reinstated as part of any future development proposals.

7.6 Lower Brook Street Identity Area

There are a number of streetscape issues within the street:

- there is a need for a coherent approach to street lighting which currently is in a mixture of styles ranging from large columns, lamps fixed to buildings and small columns which are not providing an adequate standard of lighting.
- the unsightly installation of a CCTV system on the side elevation of No 17 the Customs and Excise building. The many cables and lights can clearly be seen in southward views and it would enhance the street scene if these were to be rationalized and/or the conduits painted to blend with the brick façade.
- Turret Lane would benefit from repaving and pedestrianisation. The footway treatment of granite paving and kerbstones are a rare historic survival and the sett footways should be cleaned and relaid or replicated.

- the arrow head railings which front the fine Georgian terrace on the eastern side of the street are in need of repair
- there are some prominent telegraph poles in the street which dominate due to the narrowness of the street. This becomes especially apparent outside No 37 and the undergrounding of services in the future would enhance the streetscape when the opportunities arise.
- The proposals for the development of the vacant open sites around St Mary Quay and the waterfront itself should enhance the view from the southern end of the street.

A further set of Protection and Enhancement proposals for this area are in preparation.

Further information

The Council's planning documents - Ipswich Local Plan; Character Descriptions which detail the special character and policies applicable to individual Conservation Areas, the particular supplementary policies to apply within those area to protect their special status and specific measures for their protection and enhancement; and general information and detailed technical leaflets on the following matters are all available from the Development Control & Conservation Service at Ipswich Civic Centre. Tel (01473) 432934 or 432935.

APPENDIX 1**Bibliography**

- 1 Wade, K (1981) Origins of Ipswich, Suffolk Archaeological Unit, Suffolk County Council
- 2 Redstone, L.J (1948) Ipswich Through The Ages, East Anglian Magazine Ltd
- 3 Dymond, D., Martin, E. (ed) (1989) An Historical Atlas of Suffolk, Suffolk County Council, Suffolk Institute of Archaeology and History Malster, R. (2000) A History of Ipswich, Phillimore

Risk Rating

The risk rating category refers to the English Heritage system for measuring both the condition of the fabric and the level of potential risk of a listed building. The ratings range from 1-6 where 1 is in very bad condition and vacant, and 6 is in good condition and occupied. Category 4 are buildings which are increasingly in need of maintenance.

APPENDIX 2 Listed Buildings within the conservation area;**1 Tavern Street, Westgate Street and Buttermarket Identity Areas**

Building	Grade	Risk Rating
Great White Horse	II*	5
30-32 Tavern Street	II	6
34 Tavern Street	II	6
36 Tavern Street	II	6
31 Tavern Street	II	6
33-35 Tavern Street	II	6
41 Tavern Street	II	4
10b Westgate Street	II	6
12 Westgate Street	II	6
14 Westgate Street	II	6
21-21a Westgate Street	II	6
33 Westgate Street	II	6
35 Westgate Street	II	6
40-40a Westgate Street	II	4
40b Westgate Street	II	4
Anglia Tea Shop Dial Lane	II	6
St Lawrence Church	II*	4
14 Dial Lane	II	4
12 Dial Lane	II	5
10 Dial Lane	II	5
8 Dial Lane	II	6
2-4 Dial Lane	II	6
St Stephen's Church	II*	6
1a St Stephen's Lane	II	6
1 St Stephen's Lane	II	6
3 St Stephen's Lane	II	6
17 St Stephen's Lane	II	4
2-3 Hatton Court	II	6
1 Hatton Court	II	6
9 & 11 Buttermarket	II	6
16 Buttermarket	II	6
18-20 Buttermarket	II	6
21,23-2 Buttermarket	II	6
22 Buttermarket	II	6
24-26 Buttermarket	II	4
25-29 Buttermarket	II	6
30 Ancient House Buttermarket	I	6
31 Buttermarket	II	6
33 Buttermarket	II	4
35 Buttermarket	II	6
37-41 Buttermarket	II	6
40 Buttermarket	II	6
1 Carr Street	II	6
18 Carr Street	II	4
13 Lloyds Bank Cornhill	II	6
Post Office, Cornhill	II	6
Town Hall, Cornhill	II	6
Golden Lion Hotel, Cornhill	II	6
15 Cornhill	II	6
7 Cornhill	II	6
Mannings, Cornhill	II	5
Former Crown and Anchor		
Providence Street	II	6

2. Museum Street, Arcade Street and Elm Street Identity Area.

Building	Grade	Risk Rating
Wesleyan Methodist Church	II	6
1 Museum Street	II	4
2 Museum Street	II	6
3 Museum Street	II	5
5-7 Museum Street	II	6
9-11 Museum Street	II	6
10 Museum Street	II	6
13 Old Museum Rooms	II	3
14 Museum Street	II	6
16 Museum Street	II	6
17 Arcade Street	II	6
16 Arcade Street	II	6
14 Arcade Street	II	6
1&2 The Arcade	II	6
4-6 Elm Street	II	5
Smith's Almshouses	II	6
St Mary at the Elms	II*	6
31-33 Elm Street	II	6
St Mary Elms Cottages	II	6
29 Elm Street	II	6
25 Elm Street	II	6
17 Blackhorse Lane	II	6
23 Blackhorse Inn	II	6
Swan Inn King Street	II	6
Corn Exchange King Street	II	6
8 Lion Street	II	6
35 Princes Street	II	6
Former Nat West building	II	6
Paul's Malt building Princes Street	II	6
St Nicholas Church	II	4
Willis building Friars Street	I	6
Unitarian Meeting House	I	6

3. Upper Brook Street Identity Area

Building	Grade	Risk Rating
37 Upper Brook Street	II	6
39-39a Upper Brook Street	II	4
41 Upper Brook Street	II	6
43 Upper Brook Street	II	6
20-20a Upper Brook Street	II	6
2 Tacket Street	II	6
18 Tacket Street	II	6
20 Tacket Street	II	6
22 Tacket Street	II	5
24 Tacket Street	II	4
26 Tacket Street	II	6
44 Tacket Street	II	6
United Reform Church	II	6
Plough Inn Old Cattle Market	II	6
Blue Coat Boy Old Cattle Market	II	6

4. St Mary-le-Tower Identity Area

Building	Grade	Risk Rating
Great White Horse	II*	5
2-4 Northgate Street	II	6
3 Northgate Street	II	6
6 Northgate Street	II	6
7 Northgate Street	I	6
Pykenhams Gateway and walls	I	6
8 Northgate Street	II	6
9 Northgate Street	II*	5
10 Northgate Street	II	6
12 Northgate Street	II	6
13 Northgate Street	II	6
14-14a Northgate Street	II	6
15 The Halberd Inn	II	6
16 Northgate Street	II	6
26-28 Northgate Street	II	6
Ipswich Public Library	II	6
Ips & Suff Country Club	II	6
Garden Wall to No 9	II	4
Walls to Country Club	II	6
13 Tower Street	II	6
15 Tower Street	II	6
17 Tower Street	II	6
19 Tower Street	II*	4
Former Arts Theatre	II	6
St Mary-le-Tower	II*	6
21 Tower Street	II	5
The White House Tower Churchyard	II	6
Church House Oak Lane	II	6

5. St Nicholas Street and St Peter's Street Identity Area

Building	Grade	Risk Rating
10 Queen Street	II	6
8 Queen Street	II	6
12 Queen Street	II	6
16 St Nicholas Street	II	6
39 St Nicholas Street	II	6
33-37 St Nicholas Street	II	5
31 St Nicholas Street	II	6
27-29 St Nicholas Street	II	6
25 St Nicholas Street	II	6
19-21 St Nicholas Street	II	4
22 St Nicholas Street	II	4
41-43 St Nicholas Street	II	4
18 St Nicholas Street	II	4
23 St Nicholas Street	II	6
14a St Nicholas Street	II	5
14 St Nicholas Street	II	6
10-12 St Nicholas Street	II	6
4 St Nicholas Street	II	4
2 St Nicholas Street	II	4
20 St Nicholas Street	II	4
45a St Nicholas Street	II*	6
47 St Nicholas Street	II*	5
24 St Nicholas Street	II	6
45 St Nicholas Street	II*	6

Building	Grade	Risk Rating
3-5 Falcon Street, Paper Bag Factory	II	5
21 St Peter's Street	II	4
5-7 St Peter's Street	II	6
19 St Peter's Street	II	5
29 St Peter's Street	II	5
27 St Peter's Street	II	5
9-13 St Peter's Street	II	6
25 St Peter's Street	II	4
31 St Peter's Street	II	5
33 St Peter's Street	II	4
17 St Peter's Street	II	5
33a St Peter's Street	II	3
35-39 St Peter's Street	II	4
15 St Peter's Street	II	4
2 St Peter's Street	I	6
4 College Street	II	3
St Peter's Church	II*	4
Gateway to Wolsey's college	I SAM	5
1-5 College Street	II	3
33-35 Silent Street	II	4
30 Silent Street	II	5
28 Silent Street	II	5
28 Silent Street	II	6
24 Silent Street	II	6
8 Silent Street	II	4
6 Silent Street	II	5
1 Silent Street	II*	4
37-37a Silent Street	II	4
32 Silent Street	II	4
15-17 Silent Street	II	6
3-8 Silent Street	II	6

6. Lower Brook Street Identity Area

Building	Grade	Risk Rating
27 Lower Brook Street	II	6
15 Lower Brook Street	II	5
19 Lower Brook Street	II	6
21 Lower Brook Street	II	3
23 Lower Brook Street	II	6
39 Lower Brook Street	II	6
37 Lower Brook Street	II	4
29 Lower Brook Street	II	6
31 Lower Brook Street	II	6
33 Lower Brook Street	II	6
35 Lower Brook Street	II	5
14 Lower Brook Street	II	6
25 Lower Brook Street	II	6
7-9 Lower Brook Street	II	5
1-3 Lower Brook Street	II	6
32 Lower Brook Street	II	6
30a Lower Brook Street	II	6
20 Lower Brook Street	II	6
16 Lower Brook Street	II	5
12 Lower Brook Street	II	6
10 Lower Brook Street	II	6
8 Lower Brook Street	II	6
6 Lower Brook Street	II	6
18-18a Lower Brook Street	II	6

7. Fore Street and Salthouse Street Identity Area

Building	Grade	Risk Rating
89 Fore Street	II	6
77-81 Lord Nelson Inn	II	6
119-121 Fore Street	II	6
123 Fore Street	II	6
125 Fore Street	II	6
42 Fore Street	II	4
127 Fore Street	II	6
73-75 Fore Street	II	6
132-138 Fore Street	II	4
88 Fore Street	II	6
91 Fore Street	II	5
86 Fore Street	II	4
84 Fore Street	II	6
80-80a Isaac Lord's	I	6
60 Fore Street	II	6
97 Fore Street	II	6
54-58 Fore Street	II*	4
44 Fore Street	II	6
90-92Fore Street	II	6
9 Fore Street	II	6
19-23 Fore Street	II	6
55 Fore Street	II	6
24 Fore Street	II*	6
26-28 Fore Street	II	6
1&3 The Spread Eagle Inn	II	5
5-7 Fore Street	II	6
11 Fore Street	II	6
13 & 15 Fore Street	II	4
62 Fore Street	II	6
17 Fore Street	II	5
25 Fore Street	II	6
46-52 Fore Street	II	6
71-71a Fore Street	II	6
27&29 Fore Street	II	4
31&33 Fore Street	II	6
35 & 37 Fore Street	II	6
53 Fore Street	II	6
57 Fore Street	II	5
Fore Street Warehouse	II*	6
Holy Trinity Church Fore Hamlet	II	6
Holy Trinity Church Hall	II	6
78 Back Hamlet, Trinity Lodge	II	4
1-3 Eagle Street	II	5
5 Eagle Street	II	6
9 Eagle Street	II	5
11 Eagle Street	II	5
7 Eagle Street	II	6
Salthouse Lane Warehouse	II	6
St Mary at the Quay Church	II*	6
35 Key Street	II	6
The Old Custom House	II*	6
School Street Remains of Priory	II SAM	4
Foundation St Tooley's Almshouses	II	6
32 Foundation Street	II	6
12 Orwell Place	II	6
St Pancras RC Church	II	6

Building	Grade	Risk Rating
14 Orwell Place	II	6
10 Orwell Place	II	6
8 Orwell Place	II	6
6 Orwell Place	II	6
4 Orwell Place	II	6
2 Orwell Place	II	5
17 Orwell Place	II	6
13 Orwell Place	II	6
9 Orwell Place	II	6
11 Orwell Place	II	6
73 Upper Orwell Street	II	4
75 Upper Orwell Street	II	4
33 Upper Orwell Street	II	6
St Michael's Church	II	4
74 Upper Orwell Street	II	4
70-72 Upper Orwell Street	II	4
79&81 Grimwade Street	II	6
83 Grimwade Street	II	6
77 Grimwade Street	II	6
68 Grimwade Street	II	6
13-25 Waterworks Street	II	6
St Clement's Church	II*	4
St Clemen'ts Church Lane bollards	II	5

8. St Margaret's Identity Area

Building	Grade	Risk Rating
10-12 St Margaret's Green	II	6
23 St Margaret's Green	II	6
21 St Margaret's Green	II	5
30 St Margaret's Green	II	6
28 St Margaret's Green	II	6
26 St Margaret's Green	II	5
14 St Margaret's Green	II	5
St Margaret's Church	I	5
24 St Margaret's Green	II	4
24 St Margaret's Plain	II*	6
2-12 St Margaret's Plain	II	6
11 St Margaret's Plain	II	6
9 St Margaret's Plain	II	6
Bethesda Baptist Church	II	6
35 St Margaret's Street	II*	6
37-39 St Margaret's Street	II*	4
56-58 St Margaret's Street	II*	6
Milestone outside Milestone PH	II	5
4 Bolton Lane	II	6
6 Bolton Lane	II	6
St Margaret's Church House	II	4
42 Bolton Lane	II	6
40 Bolton Lane	II	6
44 Bolton Lane	II	5
2 Bolton Lane	II	6
2 Soane Street	II*	6
Entrance gates and wall to Park	II	5
Lodge to Christchurch Park	II	6
Freemason's Hall Soane Street	II	6
8 Soane Street	II	6
6 Soane Street	II	6
Brick wall to St Margaret's	II	4
4 Soane Street	II	5

9. Berners Street Identity Area

Building	Grade	Risk Rating
64 Berners Street	II	6
81 Berners Street	II	6
54 Berners Street	II	6
85 Berners Street	II	6
77 Berners Street	II	6
87 Berners Street	II	6
75 Berners Street	II	6
73 Berners Street	II	6
71 Berners Street	II	6
69 Berners Street	II	6
67 Berners Street	II	6
65 Berners Street	II	6
63 Berners Street	II	6
61 Berners Street	II	6
59 Berners Street	II	6
57 Berners Street	II	6
79 Berners Street	II	6
51 Berners Street	II	6
46 Berners Street	II	6
44 Berners Street	II	6
42 Berners Street	II	6
40 Berners Street	II	6
68 Berners Street	II	6
38 Berners Street	II	6
36 Berners Street	II	6
34 Berners Street	II	6
32 Berners Street	II	5
70 Berners Street	II	6
83 Berners Street	II	6
90 Berners Street	II	6
62 Berners Street	II	6
92 Berners Street	II	6
53 Berners Street	II	6
89 Berners Street	II	6
58 Berners Street	II	6
66 Berners Street	II	6
60 Berners Street	II	6
50 Berners Street	II	6
56 Berners Street, Berners House	II	6
52 Berners Street	II	6
48 Berners Street	II	6
72 Berners Street	II	6
35 Berners Street	II	6
25 Berners Street	II	5
27 Berners Street	II	5
29 Berners Street	II	5
33 Berners Street	II	5
37 Berners Street	II	6
39 Berners Street	II	5
41 Berners Street	II	5
43 Berners Street	II	5
45 Berners Street	II	4
47 Berners Street	II	6
55 Berners Street	II	6
49 Berners Street	II	6
31 Berners Street	II	4

Building	Grade	Risk Rating
33 St George's Street	II	4
24 St George's Street Globe Inn	II	5
Store to Museum	II	6
25 St George's Street	II	6
27 St George's Street	II	6
31 St George's Street	II	6
35 St George's Street	II	6
29 St George's Street	II	6

10. High Street and Fonnereau Road Identity Area

Building	Grade	Risk Rating
Ipswich Museum High Street	II	5
33 High Street	II	6
21 High Street	II	6
Ipswich Art Gallery	II	6
35 High Street	II	6
31 High Street	II	6
25 High Street	II	6
23 High Street	II	6
29 High Street	II	6
27 High Street	II	6
21 Fonnereau Road	II	6
8 Fonnereau Road	II	6
5 Fonnereau Road	II	6
7 Fonnereau Road	II	6
9 Fonnereau Road	II	6
11 Fonnereau Road	II	6
13 Fonnereau Road	II	6
15 Fonnereau Raod	II	6
20 Fonnereau Road Sunnyside	II	5
19 Fonnereau Road	II	6
16 Fonnereau Road	II	6
23 Fonnereau Road	II	6
25 Fonnereau Road	II	6
27 Fonnereau Road	II	6
43 Fonnereau Road	II	5
45 Fonnereau Road	II	6
47 Fonnereau Road	II	6
51 Fonnereau Road	II	6
65 Fonnereau Road	II	6
17 Fonnereau Road	II	5
12 Fonnereau Road, The Towers	II	6
14 Fonnereau Road, The Towers	II	6
24 Fonnereau Road, Chandos House	II	6
17 Neale Street	II	6
19 Neale Street	II	6

APPENDIX 3

Buildings of local architectural interest within Central Conservation Area

1. Tavern Street, Westgate Street and Buttermarket Identity Areas

3 Tavern Street	3-3a Buttermarket
17 Tavern Street	5 & 7 Buttermarket
19 Tavern Street	50-54 Buttermarket
7 Tavern Street	1-3 Westgate Street
15-15a Tavern Street	2-6 Cornhill
27-29 Tavern Street	5&7 Westgate Street
12 Tavern Street	59-61 Westgate Street
28-28a Tavern Street	44 Westgate Street
38-40 Tavern Street	46-48 Westgate Street
42 Tavern Street	50-54 Westgate Street
44 Tavern Street	56 Westgate Street
48 Tavern Street	3 Carr Street
50-56 Tavern Street	5-9 Carr Street
58-62 Tavern Street	20 Carr Street
1-15, 2-14 The Walk	22 Carr Street
1-5 Thoroughfare	24 Car Street
13-17, 14-24 Thoroughfare	38 Carr Street

2. Museum Street, Arcade Street and Elm Street Identity Area.

42 Museum Street	3 Friars Street
1-3 Elm street	5 Friars Street
39 Elm Street	Barclays Bank Princes St
41 Elm Street	32-36 Princes Street
38 Princes Street	

3. Upper Brook Street Identity Area

13 Upper Brook Street	4 Tacket Street
19a-21 Upper Brook Street	8-10 & 10a Tacket Street
29-31 Upper Brook Street	12 Tacket Street
38 Tacket Street	28-30 Tacket Street

4. St Mary-le-Tower Identity Area

5 Northgate Street	8 Gt Colman Street
Pipers Court, Old Foundary Rd	26 Gt Colman Stree
2-10 Gt Colman Street	28 Gt Colman Street
4 Gt Colman Street	30-32 Gt Colman Street
6 Gt Colman Street	

5. St Nicholas Street and St Peter's Street Identity Area

6-8 St Nicholas Street	10 St Peter's Street
1-3 St Peter's Street	30,23,34 St Peter's Street
23 St Peter's Street	34 Silent Street
Jewish Burial Ground, off Salthouse Lane	

6. Fore Street and Salthouse Street Identity Area

14-20 Fore Street	Christys Warehouse, Salthouse Street
93-95 Fore Street	4-6 Eagle Street
61-67 Upper Orwell Street	8 Eagle Street
35-43 Upper Orwell Street	10 Eagle Street
6 Waterworks Street	

7. St Margaret's Identity Area

46-48 Bolton Lane	25-27 St Margaret's Street
Running Buck PH,	29-33 St Margaret's Street
St Margaret's Plain	57-59 St Margaret's Street
14 St Margaret's Plain	16-18 St Margaret's Plain
23 St Margaret's Street	

8. Berners Street Identity Area

16 Bedford Street	82 Berners Street
74 Berners Street	84 Berners Street
76-78 Berners Street	23 St George's Street
80 Berners Street	44-50 St George's Street

9. High Street and Fonnereau Road Identity Area

31-33 Fonnereau Road	37-39 High Street
35-37 Fonnereau Road	28 High Street
53-55 Fonnereau Road	30 High Street
49 Fonnereau Road	32 High Street
57-59 Fonnereau Road	34 High Street
61 Fonnereau Road	36 High Street
69 Fonnereau Road	38 High Street
10 Fonnereau Road	40-42 High Street
18 Fonnereau Road	44 High Street
22 Fonnereau Road	46 High Street
63 Fonnereau Road	48-50 High Street
26 Fonnereau Road	52 High Street
28 Fonnereau Road	54 High Street
30 Fonnereau Road	58 High Street
56 High Street	60 High Street
62 High Street	64 High Street
66 High Street	
Brethren Meeting Hall High Street	
70 High Street	
68 High Street	

APPENDIX 4**The extent of Central conservation area by street name:**

Anglesea Road	1-13,13A,15
Arcade Street	1-17; 2-16
Back Hamlet	20, Grimwade Memorial Hall, St Clements Congregational Church
Bedford Street	11-27; 2-18
Berners Street	21-89; 32-92
Bolton Lane	1-53; 2-6, St Margarets C of E Primary School, St Margarets Church House, County Music School, 40-56,56A,58,60-68
Butter Market	1,3,3A,5-11,13 19,21,23,23A, 25-29,31-57; 4,6,16-28,30 (Ancient House),40,48-54
Carr Street	1-9; 2-24
College Street	1-5, Wolsey's Gateway, Church of St Peter; 4
Cornhill	1-17; 2-8,14-24,Golden Lion Hotel,Town Hall,Post Office
Coytes Gardens	1-5
Cromwell Square	2-14
Dedham Place	21,22,23,24,25
Dial Lane	2-14, St Lawrence Church
Dogs Head Street	1-7; 2(The Plough Inn),4-12
Duke Street	1/3
Eagle Street	1-13; 4-12
Elm Street	1-9,25-41; 4,6,St Mary at the Elms Church,St Mary Cottage, Smiths Almshouses
Falcon Street	The Falcon PH,3,5; 4-8,16-26
Fonnereau Road	5-29,31-65,69; 8-30
Fore Hamlet	9, Holy Trinity Church and Church Hall
Fore Street	1/3 (Spread Eagle PH), 5 43, 53,55,Swimming Baths,71-75,81(Lord NelsonInn), 89-97, 107,119-127; 2-6,14-20,20A, 22,22A,24-28,42-62,70,80, 80A,84-92
Foundation Street	Black Friars Priory Remains(AM),Tooleys Court Almshouses
Friars Road	St Nicholas Church
Friars Street	3,5,Unitarian Meeting House, Willis Corroon Building
Gt Colman Street	1-17,19,19A,19B,21;2-10
Grimwade Street	77-83; 66,68,St Clements Church Hall
Hatton Court	1,2,3
Henley Road	1-7,9(Greyhound Inn); 2,4
High Street	1-13,21-39,Art Gallery, Museum, School of Art, 43(Arboretum PH),53-73; 2-16, 28-70, Brethren Meeting Rm
Key Street	The Old Custom House; 35,47
King Street	Corn Exchange; 3/5(Swan Inn), 7-11

Lower Brook St	1-9,15,17,19-35,37,39; 4-20, 30,30A,32
Museum Street	1,3,Westgate House,5-21,Sun Alliance House; 2,10-16, Methodist Church,18-42
Neale Street	17,19; 4-16
Northgate Street	3-13,15(Halberd Inn),Ipswich & Suffolk County Club, Pykenhams Gateway; 2-14, 14A,16, Ipswich Public Library, 26/28
Oak Lane	St Mary-Le-Tower Church Hse
Old Cattle Market	Former Blue Coat Boy Inn, Coachmans Court
Old Foundry Road	27-41,Pipers Court,Chalfont Sq
Orwell Place	1, St Pancras RC Church, 9-17,2-14
Princes Street	1-27,35; Nat West Building, 2-38
Providence Street	10
Queen Street	1-31; 6-38
St Georges Street	17-25,31-99,109; 24,Wolsey Studio Theatre (Former Salem Chapel)
St Margarets Gn	15-25; 10-14,Old Manor house,16-30
St Margarets Plain	Bethesda Baptist Church,9-15; 2-18,24
St Margarets St	35-39,57,59; 56,58
St Nicholas Street	7-15,15A,17-47; 2-14,14A,16-24,50
St Peters Street	1,3,7-33,33A,35-39 (Oxborrows hotel); 2-20,St Peters Hall,30-34
St Stephens Ch Ln	St Stephens Church
St Stephens Lane	1,1A,3,
Silent Street	3-9,15-23,33-37; 4-8,18,24-34
Soane Street	1(Lodge to Christchurch Mansion),Christchurch Mansion & Park, St Margarets Church; 2-8,Freemasons Hall
Star Lane	St Clements Church
Tacket Street	1-9,11(Salvation Army Citadel), Wingfield House(Remains),19, ChristChurch(United Reform); 2-44
Tavern Street	3-9,13-35,37-43(Great White Horse Hotel); 2-28,28A,30-48,50/56,58-62
Tower Church Yard	White House
Tower Street	Former Ipswich Arts Theatre, 11-21; St Mary-Le-Tower Church
Upper Brook St	1-43,51; 2,2A,4-26,26A,42,44
Upper Orwell St	71-75; 68-76
Walk,[The]	1-15; 2-14
Westgate Street	1-61; 2-10A,12,14(former Crown & Anchor Hotel),16-32,36-58
Woodbridge Road	1

APPENDIX 5**Glossary of Architectural Terms**

Acanthus	A plant with thick fleshy leaves used on carved ornamentation of Corinthian and Composite capitals and on other mouldings.
Bargeboards	Projecting boards placed against the gable of a building and hiding the ends of horizontal timbers; sometimes decorated.
Bracket	A small supporting piece of stone or other material often formed of scrolls to carry a projecting weight.
Canopy	A projection or hood over a door or window.
Capital	The head or crowning feature of a column.
Cartouche	An ornamental panel in the form of a scroll or sheet of paper with curling edges, usually bearing an inscription.
Casement window	A metal or timber window with the sash hung vertically and opening outwards or inwards.
Console	An ornamental scrolled bracket, normally in stone or timber, usually supporting a projecting lintel, fascia etc.
Corbel	A projecting block, which may itself be carved, supporting a parapet, lintel or beam.
Cornice	Any projecting, ornamental moulding along the top of a building, wall, arch etc finishing or crowning it.
Cupola	A dome, especially a small dome on a circular or polygonal base crowning a roof or turret.
Dentilled	A series of small square blocks forming a moulding used in classical cornices.
Diaper-work	All over surface decoration composed of a small repeated pattern such as lozenges or squares.
Eaves	The lower border of a roof which overhangs the wall.
Entablature	The horizontal group of bands in classical architecture that rests on top of the columns or pilasters and consists of an architrave at the bottom, a frieze in the middle (which is sometimes decorated), and cornice at the top.
Fanlight	A window, often semi-circular, over a door with radiating glazing bars suggesting a fan.
Fascia	The horizontal board over a shop front which carries the name of the shop. Can be ornamental.
Finial	A formal ornament at the top of a canopy, gable, pinnacle etc.

Gable	The triangular upper portion of a wall at the end of a pitched roof.
Hipped roof	A pitched roof without gables where all sides of the roof meet at an angle.
Jetty	The projecting floor joists supporting the overhang of a timber framed building.
Keystone	The central stone of an arch or a rib vault sometimes carved.
Modillion	A small bracket or console of which a series is frequently used to support a cornice arranged in pairs with a square depression between each pair.
Mullion	A vertical post or other upright dividing a window or other opening into two or more lights.
Oriel	A bay window which projects from an upper floor only.
Pantile	A roofing tile of curved S-shaped section.
Parapet	A low wall protecting the edge of a roof.
Pargetting	Exterior plastering of a timber framed building usually modeled in designs.
Pediment	A low pitched gable above doors or windows, it may be straight sided or curved segmentally.
Pilaster	A shallow pier or rectangular column projecting only slightly from a wall.
Porte-Cochère	A porch large enough for wheeled vehicles to pass through.
Portico	A roofed space, open or partly enclosed, forming the entrance and centre piece of the façade, often with columns and a pediment.
Quoin	The stone blocks on the outside corner of a building which are usually differentiated from the adjoining walls by material, texture, colour, size or projection.
Rusticated	A surface or face to a wall with rough surfaced masonry blocks having bevelled or rebated edges producing pronounced joints.
String course	A continuous projecting horizontal band set in the surface of an exterior wall and usually moulded.
Stucco	Plasterwork
Terracotta	Fired but unglazed clay, used mainly for wall covering and ornamentation as it can be fired in moulds.
Tripartate	Made up of three parts.
Venetian Window	A window with three openings, the central one arched and wider than the others.
Vousoir	A brick or wedge shaped stone forming one of the units of an arch.