HOMERSFIELD

Conservation Area Appraisal



EASTSUFFOLK COUNCIL

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Public consultation:

This took place between 23rd September and 4th November 2019 and included:
Owners and occupiers of each property within the Conservation Area were contacted by letter: to inform them of the new replacement Conservation Area appraisal; to provide a summary of the appraisal's purpose; and to seek their views on the proposal. Also invited to comment were: the parish council; Suffolk County Council Archaeology Service; Ward Members; and the Council's Landscape and Arboricultural Manager. Additionally, the draft appraisal was placed on the Council's website for viewing and downloading.

3 comments were received in total which led to 2 changes to the draft appraisal and management plan.

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Introduction

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

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

- Describes the character of the area
- Identifies its special character
- Puts forward a basis for effective policy control of development
- Identifies proposals for its enhancement

Planning Policy Context

Conservation areas were introduced through the Civic Amenities Act in 1967 and there are now 52 in East Suffolk. Conservation areas are "*areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance*".

The Homersfield Conservation Area was first designated in 1976 and amended and enlarged in 1991 and again in 2007. Designation as a conservation area is not intended to prevent new development or stifle the area's economic life or potential, though the Council will expect a high degree of attention to be paid to design, repair and maintenance of such an area. When exercising planning powers, we will pay special attention to the preservation and enhancement of the conservation area according to the policies for the built environment set out in the adopted Waveney Area Local Plan 2019. In recognition of these policies and in line with the requirements of the 1990 Planning (Listed Buildings & Conservation Areas) Act, we will continue to formulate and publish proposals for the preservation and enhancement of the conservation area and consult the public on these proposals.

Summary of Special Interest

Homersfield is a small village of ancient foundation, located at a crossing point on the eastern bank of the River Waveney. Above the village, on a bluff shrouded in trees, stands the medieval parish church. The village grew up around The Green, where three roads meet around a triangular green space, flanked by timber-frame and thatch cottages. St Mary's Church stands in a sizeable graveyard, set with serried monuments and separated from The Green by an area of mid 20th-century social housing appropriate in scale to its location.

The village owes much of its present character to the improvements made to the Flixton Estate by the Shafto-Adair family in the nineteenth century. They rebuilt many of the cottages and the Black Swan Public House in quality brick with steeply pitched gabled roofs covered with black glazed pantiles, and planted vast numbers of trees. Among the most notable village buildings are the Barnfield Cottages built by the Estate in a distinct picturesque style, in a prominent location, for retired estate workers.

The pillbox and anti-tank cubes by the River Waveney, and the pillbox attached to Greenview on the village green are important surviving relics of England's Second World War anti-invasion defences.

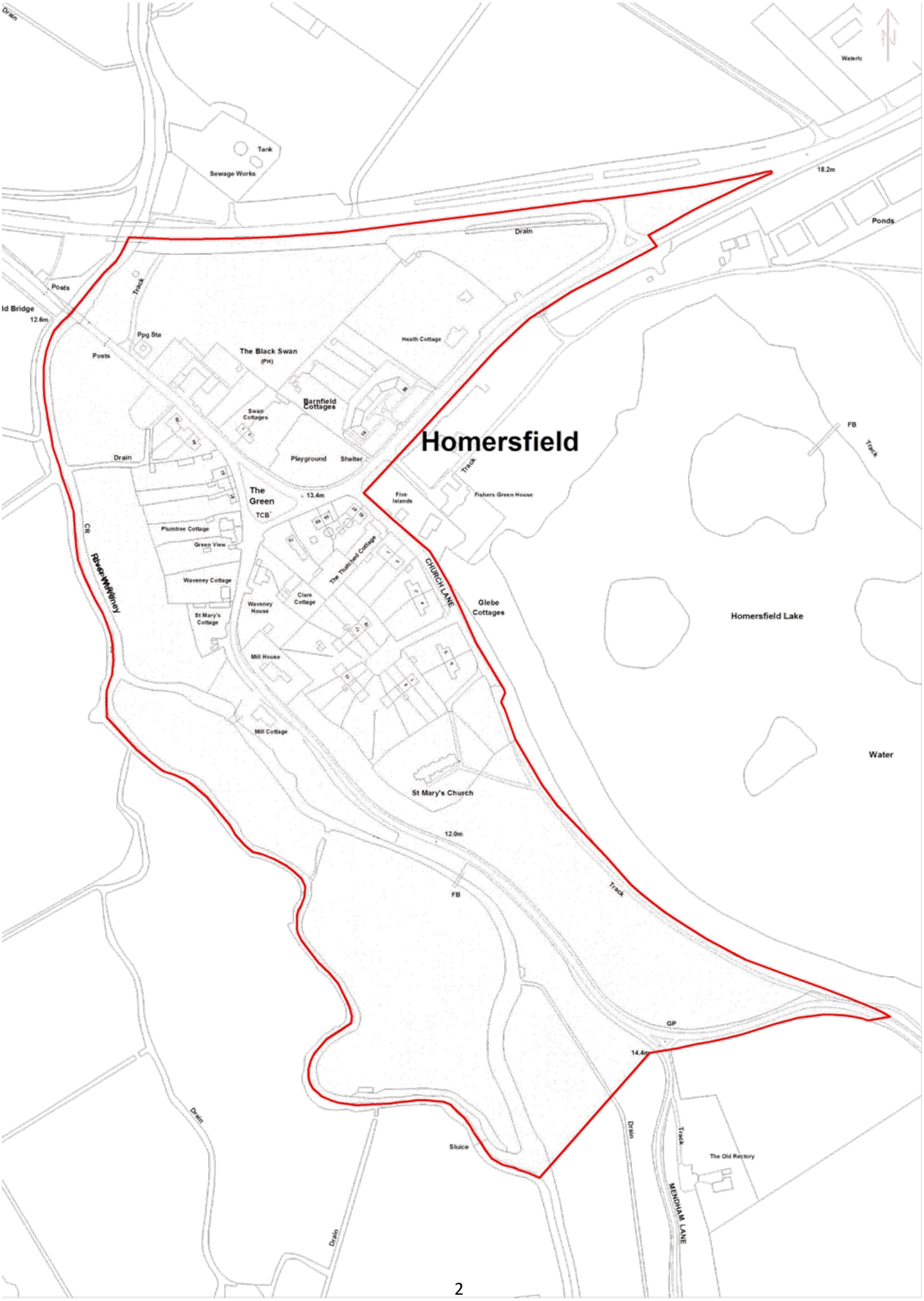


Figure 1: Homersfield conservation area (boundary in red)

Assessment of Special Interest

Location

Homersfield is situated on the east bank of the River Waveney, five miles southwest of Bungay and three and a half miles, north-east of Harleston via the A143. The border with the County of Norfolk lies to the north west and west. It is a small village with a population of 158 (in 2011).

The Conservation Area includes the parish church of St Mary, woodland to its south, the marshes containing the River Waveney and the mill stream to the west, the village green, and the Victorian road bridge over the River Waveney (the county boundary) to the north.

General Character, Setting, and Plan Form

Homersfield is a compact village, which has grown up around a crossing point on the River Waveney. The village is essentially linear, following the course of the river from the church in the south to the bridge in the north, with a small green at the mid-point at the intersection of the road to Wortwell.

Homersfield was a Flixton Hall (or Adair) estate village. Remains of the Hall still stand just to the east within fine wooded parkland, while well-built estate farms and cottages of the mid and late nineteenth century are a characteristic feature of the landscape. Substantial nineteenth century belts of trees which mark the boundary of the Hall's park still frame the village to the east and north east.

The village is situated on the east bank of the River Waveney, where the river has cut into the Boulder Clay or till plain of 'High Suffolk'. To the west and south are the river's verdant water meadows with ditches lined with alder and willow and where the 'Angles Way' footpath winds its way to and through the village. The village can be seen from the footpath to the south.

To the south-east, rising out of the river valley, is the arable plain of the Suffolk uplands. Close to the east side of the village is the former gravel working which grew to leave a deep wide lake so that the church and its church yard, Church Wood and the houses to south are on a high ridge between the lake and the river.



Figure 2: A c1900 view of Flixton Hall the Seat of the Adairs (mostly demolished in 1953,) it was designed by Anthony Salvin and extended to designs by Fairfax Wade in the late nineteenth century

Early History and Archaeology

The proximity of rising ground, the river and a crossing point was a popular location for prehistoric man, and it seems, from the discovery of beakers and hand axes, that there has been a history of human activity in Homersfield from prehistoric times. A kiln and other artefacts were found in the gravel pit in 1959 and other finds have been made elsewhere in the parish suggesting significant Roman and Romano British activity in the locality.

Christian civilization appears to go back to the 7th century when the second bishopric of the East Angles may have been established at South Elmham St Cross, and Homersfield St Mary may have been within the early deanery.

Humbresfelda, the open field of a man named Hunbeorht, is recorded as a manor in Domesday as owned by Oliver, Bishop of Thetford and in the possession of the Abbot of St Edmundsbury.

The manor was 40 acres with a mill and woodland for 200 pigs. By 1186 the manor was in the hands of the nuns of Bungay Priory and after the dissolution the manor passed into the hands of the Duke of Norfolk.

There was the grant by the Crown of a market and a fair in 1218 and again in 1226. In the 16th century there was a population of 22 taxpayers including 2 yeomen and 1 husbandman engaged in rearing and dairying cattle. There was some horse breeding, pig keeping and cultivation of cereals.

The Tudor and Stuart Periods

In 1549 the lands of Bungay Priory were granted to John Tasburgh whose successor built Flixton Hall in 1615. The Wyborn family acquired the estate in 1753 and sold it to William Adair in circa 1754.

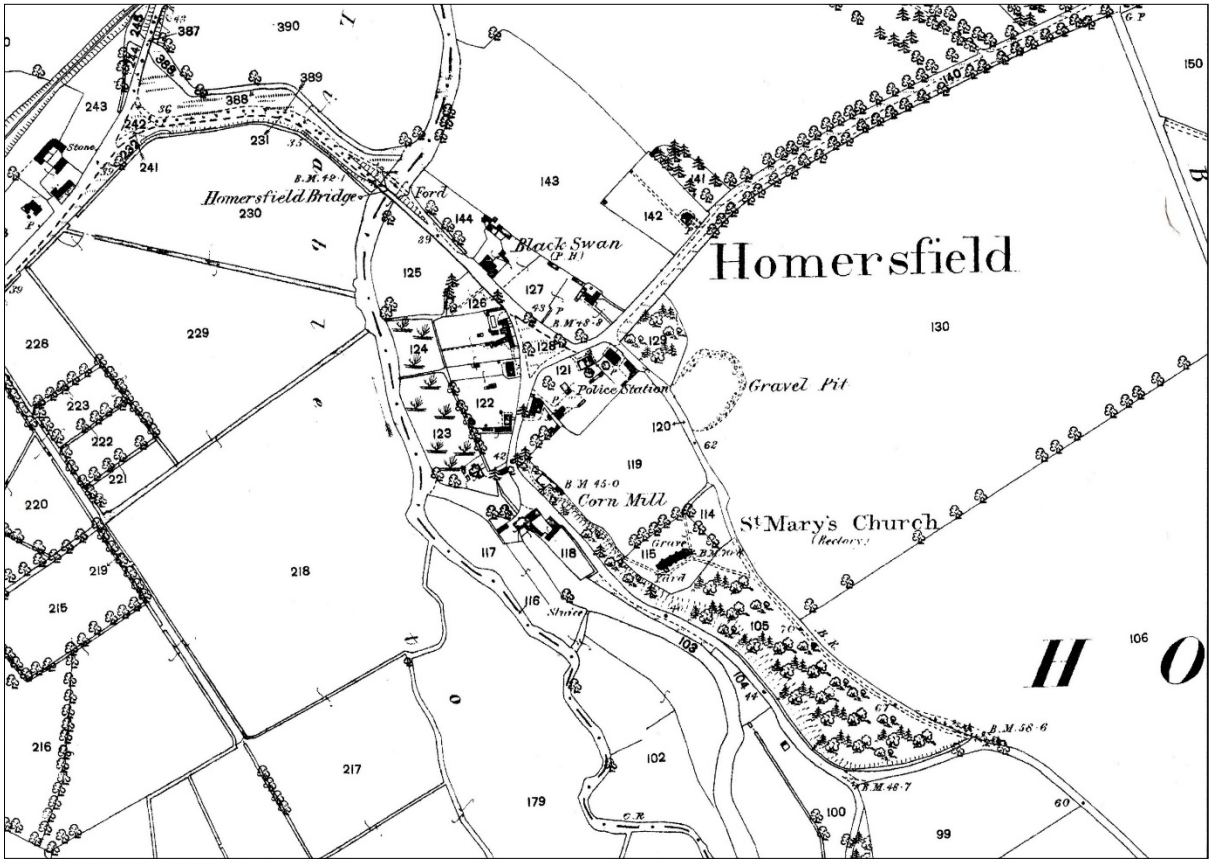


Figure 3: Detail of the 1884 1:2,500 Ordnance Survey Map

By the end of the sixteenth century the first substantial houses had been built on the south side of the green and a watermill had been working since the fifteenth century on the Waveney in Sancroft Road (now the road to St Cross). There were 82 adults, and the manor was in the possession of the North family.

The Adairs and the Flixton Hall Estate

The Adairs were an ancient Scots family, possessed of estates in Ballymena, County Antrim. Hugh Adair married Camilla Shafto, the heiress of Benwell Tower and its rich Northumberland estates, in the mid eighteenth century. He made the estates over to Sir Robert Shafto Adair (1786-1869) the 1st Baronet Adair, whose son Robert became the First Lord Waveney. A succession of Baronets owned the estate, including the village of Homersfield, until c1948; the estate being sold in two auctions in 1948 and 1950. The Hall, which was rebuilt to the designs of Anthony Salvin c1846-48, was mostly demolished in 1953.

A substantial belt of trees called the Waterloo Plantation was planted on former heathland to the immediate north east of the village in the early to mid-nineteenth century, marking the boundary of Flixton Hall's park.

Between inheriting in 1869 and his death in 1886 Sir Robert Shafto Adair, Baron Waveney undertook a prodigious building programme in Ballymena County Antrim, and on his Suffolk estates, rebuilding Ballymena Castle and replaced many of the tenanted farms and cottages on the Flixton Hall estate. Schools were also provided in St Cross and Flixton. It is possible that some of these farms and cottages are by Anthony Salvin who was still producing designs for the Adairs into the late 1860s.

Work in Homersfield included the restoration of St Mary's Church, the reconstruction of the Swan public house, and the reconstruction of the bridge over the Waveney, a new road to Homersfield from Flixton and redevelopment of the cottages on the south side of the green including the construction of two pairs of semi-detached estate cottages.

His son Sir Hugh Adair continued to embellish the estate albeit on a more modest scale, until his death in 1902. By the time Sir Hugh had inherited, the agricultural recession had considerably depleted the estate's resources. Swan Cottages, The Green were built during his ownership of the estate, and Flixton Hall was altered and considerably extended for him to the designs of the architect Fairfax Wade. Mill House may also have been built by Sir Hugh.

The last major construction project within the village was the construction c1925-27 of Barnfield Cottages for Sir Robert Shafto Adair.

The village in the early nineteenth century can be seen on Gallard's 1839 tithe map and in 1884 on the Ordnance Survey map. Between those dates the population in the parish had declined significantly from 248 in 1841 to 139 in 1901, and dwellings had been reduced from 59 to 32; many, having become vacant and ruinous, were demolished. The 1884 map shows the bridge and the ford adjacent to the bridge, the post office, the corn mill, and the gravel pit against Church Lane. The watermill ceased working in 1922 and was demolished in 1927. An examination of the tithe map in conjunction with recent maps shows how ancient property boundaries have survived to the present day.

The Tivetshall to Lowestoft Railway line opened in 1860, and a station was built in 1891 across the river in Norfolk. It was located at the bottom of Holbrook Hill where the roads to Denton and Alburgh joined the road to Harleston.

Homersfield after 1950

The sale of the Flixton Hall estate between 1948 and 1950 brought the Adair family's influence over the village to a final end.

In 1970 a new road and bypass was built on the route of the former Waveney Valley railway line which had closed in 1964. The new road resulted in a significant reduction in the traffic through the village, particularly on the road to the Adair Bridge. The bridge was repaired and enhanced as a visitor attraction by the local councils in 1996.

The glebe land south of the church, which had once been allotments, was progressively sold for housing from the 1950s onwards. In the late twentieth century, new houses were also built opposite the Black Swan public house. A substantial new house has also been built on the site of the long demolished former water mill.

In 2012 the church was threatened with closure, since then considerable efforts have been made to keep it in use. The churchyard has recently been subject to a local enhancement programme.

Significant Open Spaces and the Contribution of Trees

The principal open space of the Conservation Area is The Green; a triangular grass space contained by cottages and their front boundary walls, hedges and fences. The corners of the green extend into roads, to north into the country, across the Adair bridge to Wortwell. To the south the road to St Cross South Elmham is contained by cottage gardens, fences and high hedgerow, winding gently into the country with the Waveney water meadows to the west and the high bank surmounted by the parish church to east.

The Conservation Area includes a substantial area of water meadow, pasture and woodland which encloses the historic core around the green and the church. The area west of the road to St Cross South Elmham is low lying water meadow through which the River Waveney runs south to north. The landscape is comprised of lush pasture, enclosed by dykes with water reed and lined by clumps of willow, alder and lines of spindly poplar. To the north is the mown grass meadow belonging to the Black Swan which is enclosed along its northern boundary by a belt of low trees. The water meadow with its trees and



Figure 4: The Green, looking towards Swan Cottages

grassland provides a lush and bosky setting on the Waveney's south bank for the Adair Bridge.

South of the church is an area of semi-mature mixed deciduous woodland, on a narrow plateau, with a steep escarpment to the west. The woodland contains an informal shady path under the trees on the western edge of the escarpment. The eastern edge of the wood is marked by a track between the churchyard and the road to St Cross running along the line of the flooded gravel workings on the eastern edge of the village.

The road to Flixton (the B1062) is to the east, and both wide and straight having been constructed for the Flixton Hall estate in the mid nineteenth century. It passes a further green on the edge of the village, before reaching the nineteenth century plantations of Flixton Hall's former park.

Hidden from immediate view is Church Lane, leading to St Mary's churchyard. Until the late 1940s the church stood in relative isolation on high ground to the south of The Green. The church and churchyard are now separated from The Green by 1950s and 1960s housing arranged around a generous close.



Figure 5: The Churchyard Extension

The churchyard is a substantial rectangular space, set across the end of the village, with the church centrally spaced, and attractively enclosed by trees and park railings to east and west and by the rear boundary fences of Glebe Cottages to north. The churchyard has latterly been extended to the east, so its former eastern boundary wall of flint now divides the space.

To the east and south east of the church, between Church Lane and Back Lane, is the enormous Homersfield Lake which covers around thirty-five acres. It was originally created from pre-World War One sand extraction pits, which were greatly extended to provide materials for the numerous local World War Two airfields. A footpath continues from Church Lane through the woods along its western side.



Figure 6: The Playground from The Green

The Playground is a significant area of mown grassland containing children's play equipment in a prominent location in the centre of the village. The Adair estate demolished old and decayed cottages in this part of the village during the mid nineteenth century, and therefore the playground may have some archaeological potential.

Key Views and Vistas

The trees on the banks around the church have grown high, and now obscure views from the churchyard out into the water meadows, and former views of the church from footpaths and roads to the south and west. It is still possible to see the church tower from the top of Holbroke Hill on the Alburgh Road, and from water meadows to the west.

There are good views out of the Conservation Area of the water meadows from the west edge of the churchyard and a pathway on the

western edge of The Village Green, and from 'The Totem Pole', St Mary's Church tower, from the North Glebe houses, the Village Playground, and from the attractive woodland to the south of the churchyard.

There are also views of the large former gravel workings lake from the bridleway on the northern side of the woodland.

There are external views of the village from the A143 north of the Adair Bridge and from the bridge itself.

The village is screened from the traffic on the A143 by dense woodland and shrub belts north-east of Heath Cottage and north of the Black Swan's camping ground.

To the North of the Black Swan, on the south bank of the Waveney, is a well-used open space with views of the River Waveney and the Adair Bridge. From this field looking south, there are also occasional views of the Black Swan, Swan Cottages, and the rear of Barnfield Cottages.



Figure 7: Land north of the Black Swan between the river and the 'bypass'



Figure 8: East Side of The Green

Character Analysis

The village is a scattered community, at its heart is The Green where clusters of cottages are aligned along the three roads which merge here. The random grouping of the cottages which stand in large leafy plots contribute to the special character of the Conservation Area.

The church is located on an ancient site, possibly a site sacred to the people of the area before Christianity became the established religion. The church stands away from The Green, and was separated from it by a large former glebe field north of the churchyard. The glebe was used to provide social housing for the village in the 1950s and contains two pairs of one and a half storey 'timber-framed' system built houses and a close containing three terraces of red brick and pantile houses set at right angles to one another. The earliest surviving village buildings line The Green and provided homes for agricultural workers and their families. The cottages retain their historic boundaries, which were designed to be large enough to sustain a family on home-grown produce. The village also accommodated a shop and post office, and a public house. The 1904 Ordnance Survey map shows a yard containing the post office where No 70 The Green and Clare Cottage now stand. The corn mill was situated on the road to St Cross, and the mill stream and mill race survive though the mill has been demolished. A new house has been constructed in a form and style designed to reflect the appearance of the former corn mill. The late nineteenth century miller's house, built by Sir Hugh Shafto-Adair survives opposite.

The majority of the village buildings were demolished and replaced in two phases during the mid to late nineteenth century, including the Black Swan Public House, and the cottages south of the green. The replacement buildings were constructed using a uniformity of high quality materials and detail which is recognisable, not only in the village but over the extensive area of the former Flixton Hall estate.

There is a relic of the Second World War attached to the north corner of Green View on the east side of The Green. It is a concrete pillbox with gun ports covering the Green and the road to South Elmham St Cross, nearby are anti-tank cubes. A further pillbox stands by the Waveney near to the Adair bridge.

The village buildings are today principally cottages of one and a half and two storeys, regularly spaced, aligned with the roads and set back, with gardens behind brick walls, picket fences or hedgerow.

The most highly graded listed buildings are the church and the Adair Bridge. The church (Grade II*) is set in its own discrete setting, at the centre of the churchyard with serried ranks of tombstones and monuments. It is typical of East Anglia, with a tall west tower, nave, south porch and chancel, and built of fieldstone and flints with stone quoins and windows and door reveals. Its roof has been re-covered in Welsh slates.



Figure 9: West Elevation of the Church

The Adair Bridge (Grade II*) was built in 1869 of wrought iron and mass concrete (a harbinger of reinforced concrete construction). It was built as a toll bridge and strong enough to carry a traction engine. It has an attractive iron open balustrade with columns and wide St Andrew's crosses. The moulded spandrel panels are made with render and carry cast iron shields with the Adair family arms.



Figure 10: Adair Initials on the Adair Bridge

The mid nineteenth century estate buildings make the greatest impact on the character of the area, the most notable are the cottages located behind a long brick wall at the north end of Church Lane and The Green. Semi-detached and built with dark red brick and black glazed pantile roofs, they are one and a half storeys with massive central axial stacks with clustered square plan shafts. There are pairs of dormers and timber casement windows, with brick hood moulds and transoms at ground floor levels. While it is two storeys and larger, the design of the contemporary Black Swan was originally a variant in enlarged form of Salvin's lodges to Flixton Hall.



Figure 11: Barnfield Cottages

However it is the GII listed Barnfield Cottages, built in 1925-27 to the design of Maurice Chesterton, that set the scene. The style is that of the early nineteenth century '*cottage orne'*. They are built of painted brick with hipped reed thatched roofs with decorated sedge ridges. They are single pile plan arranged in a 'U' shape with high red brick ridge chimney stacks. The buildings have casements with lead quarry lights and half-glazed entrance doors with glazing bars. At the centre of the 'U' is a pump under a conical thatched canopy carried on four timber posts. The whole dominates the entry into the village, conveying the impression that Homersfield is a 19th century model village.

The listed cottages on the east and south side of The Green form a group with the K6 telephone box (Grade II) and the village sign.

(A full list of nationally designated structures and non-listed buildings which make a special contribution to the character of the conservation area and which form part of the 'East Suffolk Local List' can be found in on page 15)



Figure 12: High quality materials, such as stone, flint and slate, reserved for higher status structures and detailing



Figure 13: Red clay pan tile coverings replacing thatch to roofs of older cottages

Materials and Details

As is to be expected from a settlement that has grown and developed over a number of centuries, the material palette within Homersfield is diverse, and it is this variety, combined with good detailing and preservation that makes a strong contribution to the character and quality of a conservation area.



Figure 14: The use of shuttered concrete to a pill box. Other uses of this material exist to anti-tank cubes and the Grade II bridge over the River Waveney*



Figure 15: Vernacular materials, such as render and thatch, commonly found to smaller cottages clustered around The Green



Figure 16: Black glazed pan tiles and finely detailed brickwork, denoting a relatively high-status property



Figure 17: Mid 20th century developments, using contemporary construction techniques such as pre-fabricated structure with a limited material palette

The buildings within Homersfield of the greatest status are constructed from the most costly materials and possess the highest level of detailing – the church is a clear example of this, and is built primarily from stone and flint, both very labour intensive materials to use. The roof covering is slate (replacing an earlier thatched covering) and is a material not found within the region, and therefore a relatively expensive one to acquire and use.



Figure 18: The important visual contribution well-detailed boundary walls make to the streetscape

Within Homersfield there are several examples of well-detailed boundary walls constructed from soft red brick and matching copings. These walls help provide a uniting streetscape character, particularly along Church Lane and The Green, and make a positive visual contribution to the Conservation Area. Around The Green front boundaries are often enclosed with either picket fences and / or mixed hedges. These again make a significant contribution to the setting of dwellings, as well as the wider area. The cobble wall with brick dressings enclosing the churchyard is finely constructed and contributes positively to the setting of the listed church.

The majority of dwellings within Homersfield are modest in scale, material use and detailing, and cottages tend to be a storey-and-a-half in height, with dormer windows set in-line with the elevation.

To the more modest vernacular structures, rendered walls and thatched roof coverings are fairly prevalent, particularly to older properties located around The Green. The availability of lime and straw, coupled with the close proximity and the ease with which they could be used ensured widespread application within the village and district. Much of the render found in Homersfield is now cement based and painted with modern paints, although originally this would have been lime with a lime wash finish.



Figure 19: Retained door and window joinery, making a strong visual contribution to the character and quality of the property

Occasionally good quality original joinery is found, including timber doorcases, surrounds and pentice boards, as well as wooden windows with metal casements hung on projecting pintel hinges. This joinery, and associated historic glass, form important features, and retention is essential for the preservation of character.



Figure 20: Finely detailed c1869 century cottages, built by the Flixton Hall Estate

Making arguably the most significant visual contribution to the Homersfield Conservation Area are the structures built by the Flixton Hall estate. Although they vary in date and design, the detailing and limited material palette of the structures built during the later 1860s and early 1870s means they have uniformity. Stylistically they conform to a restrained neo Tudor, as evidenced by brick hood moulds over window openings and prominent, often finely detailed, chimneystacks. A small number of rendered cottages of a similar, but simpler design were built c1900.



Figure 21: Detail showing the reinforced concrete structure to the bridge

Concrete could not be described as a dominant material within Homersfield, although its use is surprisingly prevalent. The earliest use is found to the Grade II* listed bridge, which crosses the River Waveney to the north west of the settlement. Built in 1869, this represents an extremely early

example of reinforced concrete being used for bridge construction, both locally and nationally. Furthermore, Homersfield is unusual within East Suffolk for being a conservation area with significant retained defensive structures dating from the Second World War; two pill boxes and a cluster of anti-tank cubes are all found within close proximity to the river (presumably the point by which it was felt the area could be invaded).

Unusually for a conservation area within the East Suffolk district there are no examples of structures relating to agriculture to be found, and consequently the material use, form and detailing commonly associated with this type of structure (black tarred weatherboarding, corrugated sheeting, etc) is absent.



Figure 22: Mid 20th century development; respectful of surroundings in scale, limited material palette and understated detailing

Where structures have been built within the settlement, it is those that adopt a simple form, modest detailing and material use that have integrated best. The low stature and uncomplicated painted render elevations evident at Nos. 3-6 (Cons) Church Lane are examples of how new structures can integrate into their surroundings through modest design, scale and material selection.

Inventory of structures and landscapes which make a positive contribution to the character of the Holton Conservation Area

Church Lane North of the Green



Figure 23: Swan Cottages, Nos.1 & 2 The Green

Nos.1 & 2 The Green, Swan Cottages A pair of cottages built for Sir Hugh Adair of Flixton Hall c.1900. No. 1 extended to south with a single storey lean-to building and No. 2 extended substantially to north in the late twentieth century.

Painted and rendered brick walls with plain tile roofs. The rendering appears on early twentieth century postcards of the cottages. Rectangular plan of two storeys, formerly with two gabled half dormers and a substantial central axial stack. The extension to number two added a further axial stack and half dormer. It has its original timber three light mullion & transom windows. The entrance doors are boarded with tiled pentice porches on curved timber brackets. The chimney contains the initials HEA (Sir Hugh Adair) and the date 1900.



Figure 24: Swan Cottages a c1920 view



Figure 25: The Black Swan Public House

The Black Swan Public House, Church Lane A public house has occupied this site from the eighteenth century or earlier. The business was purchased by the Flixton Hall estate in 1828, and sold in 1948.

The present building is a mid nineteenth century one, with extensive twentieth century alterations and additions. It is sadly now shorn of the bulk of the elaborate decorative timber framing which once graced its upper floor. When originally built, it was strikingly similar in appearance to Flixton Hall's lodge houses.



Figure 26: The Black Swan c1920

Built of red brick with black glazed pantile roof. Asymmetric 'T' shaped plan with cross wing gable facing road. Decorative bargeboards and fretted ridges on steep pitched roofs with substantial chimney stacks with clustered octagonal shafts and caps. Original timber two and three light mullion & transom windows, open gabled porch with black glazed pantile roof facing road. The gabled porch is a twentieth century addition.



Figure 27: Former stables and cart shed Black Swan Public House

Stable and Cart Sheds, The Black Swan. A L-shaped brick range incorporating a former cart shed, loose box, and stores. Dating from the late nineteenth century (they postdate the 1884 Ordnance Survey map but are shown on that of 1904). Of a single storey, with a black glazed pan tile roof and boarded doors. These replace a much earlier range which stood nearby and which is shown on the 1841 tithe map with an earlier 'Swan Public House'.



Figure 28: Former stables, The Black Swan



Figure 29: The Adair Bridge

Bridge over the River Waveney **(Grade II*)**. Probably the oldest surviving concrete bridge in the United Kingdom. Built for Sir Robert Shafto Adair of Flixton Hall 1869. Constructed by W & T Philips under the supervision of the architect Henry Medgett Eyton of Ipswich who was also the Adair's land agent. It was apparently built to a W & T Philips patent consisting of a wrought iron framework embedded in concrete.

The roadway over the bridge is edged with roll-nosed York stone curbs. The abutments are of brick. The deck is bounded by ornate cast iron balustrades of open panels with monogrammed bosses initialled "S.A." (Shafto Adair) at the centre of crossed diagonal members, and posts capped by ball finials. The 150mm wide handrail bears the cast mark "H.M. EYTON ARCHITECT". Formerly carrying the B162, in 1970 the road was diverted and the bridge became a footbridge, it was restored in 1995. The bridge is partially in the county of Norfolk.



Figure 30: Detail of the Adair Bridge



Figure 31: Pill Box

Pill Box, Adjacent to Bridge A well preserved c1940 concrete pill box. Square in plan with anti-tank rifle embrasures which were probably designed for use with the Boys anti-tank rifle. Part of a 'stop line' on the River Waveney.

Church Lane, South of The Green



Figure 32:Saint Mary's Church from the south east

Church of St Mary, Church Lane **(Grade II*)** An early medieval structure standing on the crest of the hill at the southern end of Church Lane It retains fabric of the twelfth, fourteenth and fifteenth centuries, but was extensively restored in 1866 and in 1890. The Church consists of a three-stage crenelated west tower, a nave, chancel, and a gabled south porch. It is built of random flint on which traces of render survive, with freestone dressings. The fourteenth century south porch was heavily remodelled in the nineteenth century.

Subsidiary Structures Surrounding the churchyard is a good quality flint wall with brick dressings and a dressed stone cap. The wrought iron gates to Church Lane were installed in 2003.



Figure 33: The Churchyard, looking towards Church Lane



Figure 34: Churchyard Wall



Figure 35: Nos. 5-6 Church Lane looking north from the entrance to the Churchyard

Nos. 3-6 (Cons) Church Lane. Now relatively rare surviving examples of pioneering system-built housing dating from the early 1950s. Although the majority of their window frames have been replaced they still retain much of their original character. Timber framed, possibly pre-fabricated structure, and of one and half-storeys with plain tile roofs.



Figure 36: Thatched Cottage from the south

Thatched Cottage, Church Lane Possibly 16th century, shown on the 1841 tithe map. Occupied as two labourer's cottages in the nineteenth century. Built with painted and rendered walls with reed thatch roof and sedge ridge. Rectangular plan of 1½ storeys with central axial stack, pan tiled lean-tos to the north and south. Single gabled thatched dormer with plain bargeboards and painted weather boarded flanks. Façade of 2 windows flanked by boarded entrance doors at each end. Later twentieth century small pane wooden casement windows throughout.



Figure 37: Thatched Cottage from The Green



Fure 38: Church Lane elevation of Nos. 63-67

Second and Corner Cottages, Nos. 63 & 67, octagonal outbuilding to rear, and associated boundary walls. A pair of estate workers' cottages built for Sir Robert Shafto Adair of Flixton Hall c1869. The original design may have been one supplied by the office of Anthony Salvin. Three similar, but less well preserved pairs of cottages can still be found in the parish of Flixton.

Built of red brick with pan tiled roof. Rectangular plan of one and a half storeys with a central shared stack with corbelled cap and elaborate embellishments. Two gabled dormers to street elevation, with two light timber casements, and at ground floor level a three light mullion & transom casement windows with brick hood moulds. Return elevations gabled with simple wooden bargeboards and twentieth century gabled and tiled porches at each end of the building,

To the rear is a now altered octagonal outbuilding of c1869 with a pyramidal slate roof. Attractive c1869 garden walls to The Green and Church Lane.



Figure 39: Outbuilding to the Church Lane cottages, also showing their southern and rear elevations

The Green (South Side)



Figure 40: Telephone Box, The Green

Telephone Box **(Grade II)** Telephone kiosk. Type K6. Designed in 1935 by Sir Giles Gilbert Scott. Made by various contractors. A cast iron, square kiosk with a domed roof. Unperforated crowns to top panels and margin glazing to windows and door.



Figure 41: Village Sign, The Green

Village Sign Later twentieth century decorative iron sign fixed to square section painted wooden post and mounted on a brick and cobble plinth.



Figure 42: Nos. 68 and 69 The Green

Nos. 68 & 69 The Green A mirrored pair of semi-detached neo-Tudor estate workers' cottages built for Sir Robert Shafto Adair of Flixton Hall to mark his inheritance of the estate c1869. The original design may have been one supplied by the office of Anthony

Salvin. Three similar, but less well preserved pairs of cottages can still be found in the parish of Flixton. No.68 became the police house soon after it was completed, and remained in police occupation for a considerable period.

Built of red brick with pan tiled roof. Of rectangular plan and of one and a half storeys with a shared central stack embellished with decorative panels. Two gabled dormers with plain bargeboards and four light timber casements to principal facade. At ground floor level each house has a three light mullion & transom casement window with a brick hood mould. Return elevations gabled with plain wooden bargeboards and twentieth century gabled and tiled porches. Attractive brick garden walls to The Green which also date from c1869.

To the rear of the cottages is a shared, centrally located, but now altered octagonal outbuilding of c1869. It was probably once freestanding, but it is now linked to the cottages.

Good quality c1869 brick garden wall to The Green.



Figure 43: No. 70 The Green from the South West

No. 70 The Green A much altered and enlarged cottage of possibly seventeenth century origins standing at a right angle to The Green, three of its elevations are highly visible from surrounding roads.



Figure 44: No. 70 The Green

Painted and rendered walls with partially replaced nineteenth century pargetting. Gabled pan tile roof and a nineteenth century red brick chimneystack rising from below the ridge on the rear elevation. Of rectangular plan and of one and a half storeys. Two gabled dormers with simple painted wooden bargeboards. Twentieth century painted wooden casement windows throughout.



Figure 45: Clare Cottage

Clare Cottage, The Green Former shop and Post Office, probably with eighteenth century origins and possibly extended towards The Green in the nineteenth century. This is one of the few buildings in the village which did not belong to the Adair (Flixton Hall) estate. It was a shop by the 1860s.

Built of brick which has latterly been painted and rendered, and with a pan tile roof. Rectangular plan of two storeys with a central axial chimney. Three bay façade with off-centre entrance under a later twentieth century gabled porch canopy. A further doorway to the right which is shown on 1960s photographs has been removed, as has its tiled pentice porch. There are three light

casements at first floor level, and at ground floor a canted bay widow, which replaced a casement similar to those elsewhere in the building. To left of the entrance door is a nineteenth century three light mullioned and transomed casement. Shown as the post office on the 1904 Ordnance Survey map, it remained the village Post Office until 1967.



Figure 46: Clare Cottage c1920



Figure 47: Waveney House

Waveney House **(Grade II)** A house of early sixteenth and early seventeenth century date. Of two storeys and now with a two-cell lobby-entrance plan. Timber-framed and rendered with thatched roof. The internal chimney-stack has a plain square shaft with corbelled head. Enclosed gabled porch with clay pan tiles, fluted bargeboards, and plank door with applied pilaster strips. Two windows to each floor: old three-light casements with pintle hinges and a single horizontal bar to lights. The lights on the ground floor are deeper than those above.

It has framing exposed inside: good studding, and two similar, ground floor ceilings with chamfered joists and main beams with curved stepped stops; to the right of the stack there is no plaster between the joists. Open fireplaces, one with a plain damaged timber lintel. On the upper floor the frame is clearly seen as two separate sections, linked together to form the present layout: to the right of the stack, the truss has bolted secondary base crucks replacing an intrusive tie-beam; to the left, the wall-plate has been raised. Two original upper windows, one five-light in the gable, one four-light in the rear wall, both with plain chamfer to the mullions.



Figure 48: Waveney House

The Green (West Side)



Figure 49: Greenview and Plumtree Cottage, The Green (East *Side) Greenview and Plumtree Cottage*

Greenview and Plumtree Cottage, The Green **(Grade II)** A former house, which is now divided into two cottages. Of eighteenth century date and of two storeys. It has a timber-framed and rendered front; a red brick wall with tumbled gable end on the left, incorporating a chimney-stack; an external red brick stack on the right. The lower part of both stacks is white-washed. Thatched roof.

Two windows to each floor, these are old three-light casements with transoms, one of which is small-paned. Two plank doors with plain surrounds. On the right-hand side is a small single-storey lean-to.



Figure 50: Pillbox attached to Greenview

A hexagonal pillbox is attached to the northern end of Greenview and Plumtree Cottage. It is a mass concrete structure with gun ports covering the Green and the road to St Cross.



Figure 51: No.81 The Green

No.81 The Green **(Grade II)** Cottage, forming the end of terrace which also includes No.82-83. Of eighteenth century date and of one and a half storeys. Rendered, probably over brick; with clay pan tiles. An end chimney-stack on the left with a plain red brick shaft, and beyond it a single-storey lean-to extension in matching materials. Two old two-light casements windows to the upper floor, and one, with a segmental arched head to frame and surround, on the ground floor. The recessed plank door has a similar arched head. The ground floor room has a main beam with small chamfer and joists set on edge; the open fireplace has a timber lintel. At the rear, a long single-storey outbuilding, built in colour washed clay lump with clay pan tiles, formerly detached, it has been linked in with the cottage. Included in the statutory list for group value.



Figure 52: Nos.82-83 The Green c1920, showing now demolished outbuilding to its north.



Figure 53: Nos.82-83 The Green

Ivy Cottage No. 82, and No.83 The Green **(Grade II)**
A pair of cottages of late seventeenth or early eighteenth century date, with an older core to part. Of one and a half storeys and timber-framed; with old render with the remains of lined panels. Thatch roof. The chimney-stack, which marks the division between the two cottages is of two diagonally-set square shafts linked by broaches above a rectangular base. Four window range: old three-light casement windows with pintle hinges, those on the ground floor with transoms. Two slightly recessed plank doors in plain surrounds.

There is a later end stack on the right, which is set within the frame. Within No.82, in two bays, is an exposed ceiling on the ground floor: joists un-chamfered and set flat, main beam deep and narrow. Part of the front wall plate has mortices for earlier studding. This seems to be a fragment of an earlier building. Inside No.83 only the main beams are visible on the ground floor and an original partition wall has been moved. On the upper floor of both cottages widely-spaced studding, cambered tie-beams, and some reused timbers. The light-weight roof has two rows of butt purlins; in the end bay there are straight braces behind the purlins bisecting the common rafters. (Cf. the now demolished Yeoman's Farmhouse, St. Lawrence Ilketshall).

East of The Green



Figure 54: Barnfield Cottages

Barnfield Cottages **(Grade II)** Six cottages built in 1925-27 by the Flixton estate for retired estate workers, to the design of Maurice Chesterton in a '*cottage orne*' style. Built of painted brick with reed thatched roofs with sedge ridges and substantial axial chimney stacks. Open 'U' shaped plan with central pump under a conical thatched roof on timber posts. Entrances to each cottage are through half glazed doors with glazing bars within a porch with a half conical thatched roof at the front and to the side. Windows are three light casements with small pane rectangular lead glazing. There is a pair of external side hung boarded shutters to each window.



Figure 55: Detail of Barnfield Cottages

The dwarf brick walls and brick steps to the entrances are an integral part of the design. The cottages with their picturesque design, impart a 'model estate village' character at the approach to the village green.



Figure 56: Heath Cottage

Heath Cottage, The Green A cottage of possibly mid to late eighteenth origins with rendered and painted walls, and a red pan tile roof. Three gabled dormers with two light timber casements and simple painted wooden bargeboards.

The prominently placed red brick ridge stack appears to be of mid nineteenth century date and is similar to those on Flixton Hall estate cottages.

The original building had a rectangular plan and was of one and a half storeys. Now partially hidden from the village by a high hedge. It is shown on the 1841 tithe map but now has substantial twentieth century extensions to its northern side.



Figure 57: Detail of Millennium Sculpture



Figure 58: Millennium Sculpture

Millennium Sculpture. Village Sign or Millennium Sculpture by the artist and woodcarver Mark Goldsworthy of Bungay, carved in situ and completed in 2000. Reputedly made from a Cedar of Lebanon which once grew in the grounds of Blickling Hall, Norfolk. On the top of the pole is the carving of a man in a boat, and on the base the words 'I dreamed of a beautiful woman who carried me away'. This is a reference to the Roman name of the River Waveney, 'Alveron' which roughly translates as 'beautiful women'. The sculpture stands on ground which was once part of the river bed.

South West of The Green



Figure 59: Mill House The Green, looking north c1920

Mill House, The Green Miller's house, constructed c.1885 for the Flixton Hall Estate to replace an earlier dwelling that formed part of the watermill complex. It formerly overlooked the Homersfield Watermill (demolished 1927). Built of red brick with recently replaced plain tile roofs and tall decorative rear chimney stacks. Rectangular plan with steeply pitched roofs and façade to west of three bays delineated by brick pilasters and plat bands. Central gabled bay with ground floor entrance porch in course of construction 2016. Windows have gauged brick arches and hood moulds at ground floor level. Stained timber casements with glazing bars. The Original decorative painted wooden bargeboards have been replaced with less decorative and delicate ones, and the late nineteenth century decorative ridge tiles removed.



Figure 60: Mill House in 2016

Head Race, Tail Race, and Wheel Race to former Water Mill on western side of Mill Lane Homersfield water mill was demolished in 1927 and a new house now occupies its site. The eighteenth-century headrace, tailrace and wheel race however survive together with the late nineteenth century former miller's house (*qv)*.



Figure 61: Anti-Tank Blocks South of The Green

Anti-Tank Blocks Concrete cubes dating from c1940 protecting a strategically important ford in the river. Given the nature and speed of German advances in the early years of WWII, considerable efforts were made at the start of the war to prevent the movement of tanks and other vehicles in the event of an invasion. Concrete cubes like this are a relatively common feature of defences along the coast but are less commonly found in inland locations like this.



Figure 62: Waveney Cottage

Waveney Cottage, The Green Cottage, probably built in the early nineteenth century. One and a half storeys with rendered and painted walls and a steeply pitched pan tile roof with overhanging eaves. Four light casement windows to principal façade, four and six light to northern return elevation. Rectangular plan with an off-centre axial brick chimney stack and one talk brick ridge stack. Three gabled dormers with simple painted wooden bargeboards. Simple bargeboards to gabled return elevations. Single storey rear section beneath a cat slide roof. Mainly hidden by hedge and garden trees. Waveney Cottage has significant group value with the GII Listed St Mary's Cottage and Waveney House, which is also a GII listed building.



Figure 63: Waveney Cottage with St Mary's Cottage (far left) and Waveney House (right)



Figure 64: St Mary's Cottage with Waveney Cottage to its north

Saint Mary's Cottage (GII). House. Late sixteenth century and of one and a half storeys. Timber-framed and rendered; thatch. Two internal chimney-stacks with small red brick shafts. Two eyebrow dormers with two-light small-paned casement windows; two, three-light nineteenth century casement windows, with a single bar to lights, on the ground floor. Two slightly recessed plank doors. The interior has been altered, and may not be all of one build. Two ground floor ceilings have very heavy unchamfered flat joists, and one chimney-stack, which partly blocks a stair trap, is clearly a later insertion. There is a change of levels from one end to the other, and one tie-beam has been cut through. Side purlin roof to part; the remainder probably renewed. Set sideways-on to street.

Conservation Area Management Plan

The extent of intrusion or damage

Homersfield is a well-preserved settlement, with little evidence of significant intrusion or damage. However, minor damage is occasionally seen, as evidenced through small scale extensions, such as porches. Other intrusion includes replacement door or window joinery, or the use of close-boarded fence panels in favour of hedge planting.

Modern development within Homersfield has generally been respectful of the mass and material use found within the Conservation Area.

The Existence of Neutral Areas

The car park adjacent to The Black Swan and also the separate car park opposite the public house represent relatively small pockets of neutral space.

General Condition of the Area and Buildings at Risk (BARs)

There are no buildings at risk. Some repairs to the decorative elements of the bridge are however required; the Adair crest on the eastern side of the bridge is missing.

Summary of Issues

Many trees planted by the Flixton Hall estate in the 19th century are reaching the end of their life, while others have been removed and not replaced. The Adairs envisaged Homersfield and their other estate villages as an extension of their park, and the gradual loss of trees will fundamentally change the area's character.

There will be pressure for additional houses on garden land and vacant green spaces. There may also be pressure to provide housing for the local population.

Community involvement

The draft of this document was distributed for stakeholder consultation. There were ** consultees, both internal and external to the Council.

External consultees included the Secretary of State, Historic England, Suffolk County Council and Homersfield Parish Council. A full list of consultees is available from the Design & Conservation Department on request.

Management Proposals

Following public consultation, the Homersfield Conservation Area Management Plan willl be adopted by East Suffolk Council Cabinet. Management proposals include:

- The protection of 'Green Spaces' by discouraging development within them
- Encouraging native tree planting where trees are shown on historic Ordnance Survey maps.

Suggested Boundary Changes

No further boundary changes are proposed as a result of the 2019 review. However consideration should be given to a separate conservation area which would include those surviving parts of the former Flixton Hall park which fall within the parish boundary.

Local Generic Guidance

Guidance is contained in 'A guide for owners and occupiers of properties in conservation areas', East Suffolk Council and 'A guide for owners and occupiers of listed buildings', East Suffolk Council.

https://www.eastsuffolk.gov.uk/planning/design-and-conservation/listed-buildings/

Appendix 1: Useful Information

Web sites

Department of Culture Media & Sport (DCMS)
www.culture.gov.uk

Historic England
www.historicengland.org.uk

The Heritage Gateway – Archaeological Records for Homersfield Parish
http://www.heritagegateway.org.uk/Gateway/Results_Application.aspx?resourceID=1017&index=31

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

Ancient Monuments Society
www.ancientmonumentssociety.org.uk

Council for British Archaeology
www.britarch.ac.uk

The Gardens Trust
www.gardenhistorysociety.org.uk

The Georgian Group
www.georgiangroup.org.uk

The Society for the Protection of Ancient Buildings
www.spab.org.uk

The Twentieth Century Society
www.c20society.org.uk

The Victorian Society
www.victorian-society.org.uk

Design & Conservation East Suffolk Council Email:
conservation@eastsuffolk.gov.uk

Planning East Suffolk Council Email:
planning@eastsuffolk.gov.uk

Building Control East Suffolk Council Email:
building.control@eastsuffolk.gov.uk

Appendix 2: Glossary of Terms

advowson: Right of presentation to a benefice.

barge-boards: Wooden attachments to the verges of a roof.

bund: Embankment.

casement: Hinged light, hung at the side unless specified as top hung.

console: A small upright bracket usually carved as a scroll and appearing to support a lintel or cornice.

coping: A course of flat or weathered stone or brick laid on top of a wall.

corbel courses (corbel table): A course of masonry supported by corbels. Corbels are projections from a wall designed to support a weight.

dentil: A small square block tightly packed in series, in the cornice of the Ionic and Corinthian orders just above the frieze. May refer to header bricks employed in this way in a band or cornice. dressings: precise work often in a different material, surrounding the openings and protecting the vulnerable parts of an exterior.

fanlight: The light immediately over a door when roundheaded or semi-elliptical.

finial: A terminal feature treated differently from the pier which it surmounts. Described by its form (ball finial, spike finial etc.

flush sash box: The outer wooden housing of a sliding sash window, where it is mounted level with the outer surface of the building.

gable: The triangular section of wall supporting a pitched roof.

gauged brick arch: An arch made of bricks which radiate from a common centre point. Commonly used above doors and windows.

gault brick: Bricks made of gault clay which produces a smooth heavy yellow brick popular in the mid and later Victorian period.

glazed header: The narrow end of brick, which has been given an often colourful glazed coating and which acts as a decorative feature when used with others within a wall.

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

High Suffolk: High clay upland plain of Suffolk, corresponding with the historic woodland pasture area.

hipped roof: Roof without gables in which the pitches are joined along a line which bisects the angle between them.

key block (key stone): The central element of a masonry arch or its decorative imitation.

kneeler: The base stone of a gable supporting the parapet.

lancet window: A single light with pointed arched head.

moulded brick: Brick work made from bricks, fired normally, and formed by moulding to shape by hand or in a mould to make an architectural feature such as a mullion or a decorated chimney.

mullion: The upright dividing the lights of a window.

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

pargeting: External ornamental plasterwork of a vernacular kind.

pediment: The Classical equivalent of a gable, often used without any relationship to the roof, over an opening. Distinguished from a gable by the bottom cornice.

pilasters: The flat version of a column built into a wall and having a slim rectangular plan.

plat band: Flat horizontal moulding between storeys.

quoins: Stones either larger than those which compose a wall, or better shaped, and forming the corners between walls. Also the decorative imitation of these stones, eg in plaster or material differing from the walls.

reveal: The part of a window or door jamb which lies beyond the glazing, nearest to the outer face of the wall.

segmental arches/heads: Usually shallow brick arches with a bottom curve formed from a segment of a circle.

spandrels: The area between the curve of the arch and the rectangle within which it has been formed.

stair turret: A protrusion containing stairs.

Stop Line: A defensive line of pillboxes, barbed wire, and concrete anti-tank cubes manned largely by the Home Guard in WWII to slow down the movement of an invading enemy.

transom: The horizontal member dividing a light of a window.

vermiculated: A form of treatment of the surface of masonry in which each block has been partly excavated to form a pattern resembling worm casts.



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www.eastsuffolk.gov.uk

Design & Conservation Telephone 01394 444610

Email conservation@eastsuffolk.gov.uk

Design and Conservation Team, Waveney District Council, Riverside, 4 Canning Road, Lowestoft NR33

Planning Telephone 01394 444219.

Email planning@eastsuffolk.gov.uk

Further information regarding the Suffolk Historic Environment Record can be found at https://heritage.suffolk.gov.uk; by contacting tel. no. 01284 741230 or by emailing archaeology@suffolk.gov.uk

EASTSUFFOLK
COUNCIL

CHARACTER MAP OF HOMERSFIELD CONSERVATION AREA

