

# BRADWELL-ON-SEA

## Conservation Area Review and Character Appraisal



Essex County Council



MALDON DISTRICT  
COUNCIL

Front cover illustration: Bradwell church and High Street

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# CONTENTS

<b>1</b>	<b>INTRODUCTION</b>	<b>1</b>
1.1	Character Statement	2
<b>2</b>	<b>ORIGINS AND DEVELOPMENT</b>	<b>3</b>
2.1	Location	3
2.2	Historical Development	3
2.3	Cartographic Evidence	6
<b>3</b>	<b>TOWNSCAPE</b>	<b>7</b>
<b>4</b>	<b>USES</b>	<b>10</b>
<b>5</b>	<b>MATERIALS AND DETAILING</b>	<b>11</b>
<b>6</b>	<b>AREA ANALYSIS</b>	<b>13</b>
6.1	Bradwell Street Analysis	15
6.1.1	South Street / High Street	15
6.1.2	East End Road	22
<b>7</b>	<b>RECOMMENDATIONS</b>	<b>24</b>
7.1	Changes to Boundaries	24
7.2	Additional Planning Controls	26
7.3	Enhancements	27
<b>8</b>	<b>CONCLUSION</b>	<b>28</b>
<b>9</b>	<b>APPENDIX</b>	<b>29</b>
9.1	Policy Content	29
9.2	Bibliography	29
9.3	Building Audit Table	31



## 1 INTRODUCTION

Conservation areas are 'Areas of Special Architectural or Historic Interest, the character or appearance of which it is desirable to preserve or enhance.' (Planning (Listed Buildings and Conservation Areas) Act 1990). The conservation area in Bradwell was first designated on 15th July 1969, since which there have been no revisions to the boundaries. It covers the historic settlement, which at the time of designation encompassed all of the built up area.

The Conservation Area centres on the parish church of St. Thomas and extends along South Street and High Street and part of East End road (*fig. 1*).

There are 23 listed buildings within the conservation area (although this includes individual entries for groups of buildings). All are grade II listed, except for the grade II\* listed church and Bradwell Lodge. There are no scheduled monuments within the conservation area.

Designation of a conservation area places firmer planning controls over certain types of development, including extensions, boundary treatments, the demolition of unlisted buildings and works to trees. However, it does not prevent any change to the area and it may be subject to many different pressures (good and bad) that will affect its character and appearance. Although Bradwell is a remote village, it faces continuing pressure for change; remarkably, since the first conservation area designation in 1969 few changes have taken place within the conservation area itself. New housing has been accommodated to the east of the conservation area. Probably the greatest threat to the character is the continuing pressure for 'modernisation' and 'improvement' of existing buildings, where alterations could result in considerable loss of character. Many of these works can be carried out as permitted development within the provisions of the General Development Order.

Maldon District Council commissioned Essex County Council to prepare the conservation area appraisal and review in May 2005, the research and fieldwork were carried out between July and October 2005 and March 2006.

The appraisal provides a brief development history of the current settlement. This is followed by a description of the townscape and assessment of character. The contribution of different elements of the townscape to the character is identified through detailed street by street analysis.

Any issues which may affect the protection of character will be highlighted and opportunities for enhancement identified. This appraisal also considers alterations to the boundary of the conservation area. The appendix includes a Building Assessment table, a basic survey of specific features of individual buildings, identifying modern alterations which by different degrees are out of keeping with the character of the Conservation Area.



## 2 ORIGINS AND DEVELOPMENT

### 2.1 Location

Bradwell is located on the north-eastern edge of the low lying Dengie Peninsula on a sand and gravel ridge, closely surrounded by marshland. The village is one of the outermost villages on the peninsula and therefore relatively remote. It is linked to Maldon by the B1021 and B1018 via Latchingdon. The nearest town is Burnham 10 miles to the South.

### 2.2 Historical Development

The name Bradwell may be derived from an old English name *brad wiele* meaning 'broad spring' or possibly from the Saxon *Brad pall*, referring to the broad wall of sea defences surrounding the coast in the Saxon period.

This is an ancient parish, with evidence of prehistoric and Roman occupation. The chapel of St Peter's on the east coast marks the site of a Roman fort and later a Saxon chapel and monastery (founded by St Cedd) which became surrounded by an Anglo-Saxon settlement. It has been suggested that the settlement shifted inland from this area to the site of the present village in the 13th century (O'Connor, 2006), though further archaeological investigation is needed before the origins of the current settlement can be fully established. Few buildings in the village survive from before the post medieval period, other than the church, White Lyons, New Hall and Bradwell Lodge, which contain remains of late medieval timber framing; the street layout probably has much greater antiquity.

The church of St Thomas was a new parish church founded in the 13th century (O'Connor 2006). It was strategically placed at the road junction between the main north-south road to the Blackwater quayside and the eastern road to the coastal settlement and St Peter's chapel of ease. The village grew along this road junction and many of the houses today date back to the 17th and 18th century (*fig.2*). The church now lies at the heart of the Conservation Area. In contrast, the fortunes and relevance of St Peter's had declined so much that in 1686 it was converted to a barn and formed part of a farmyard until the 20th century, when it was reconsecrated and restored.

At least since the Roman period, the wharfs on the Blackwater brought much trade through Bradwell. A new quay in the 13th century aided the thriving sheep market. The land was also used for salt-making, fisheries, wildfowl hunting and dairy farming. Land reclamation took place from the medieval period up to the 19th century, with varying degrees of success, to provide more pasturage, arable and hunting grounds.

The reclaimed land added to a pattern of field boundaries Saxon or earlier in origin, which are still visible today. Although some of the boundaries were lost during the nineteenth and twentieth centuries there is still significant survival in the land surrounding the conservation area. In the wider landscape the division of fields runs east-west and north-south, in a rectilinear pattern.

The parish had four manors, which may have encouraged the pattern of dispersed settlements in the parish. A weekly market was granted in 1283 to the manor of Bradwell but it is not known if this occurred within the village settlement.

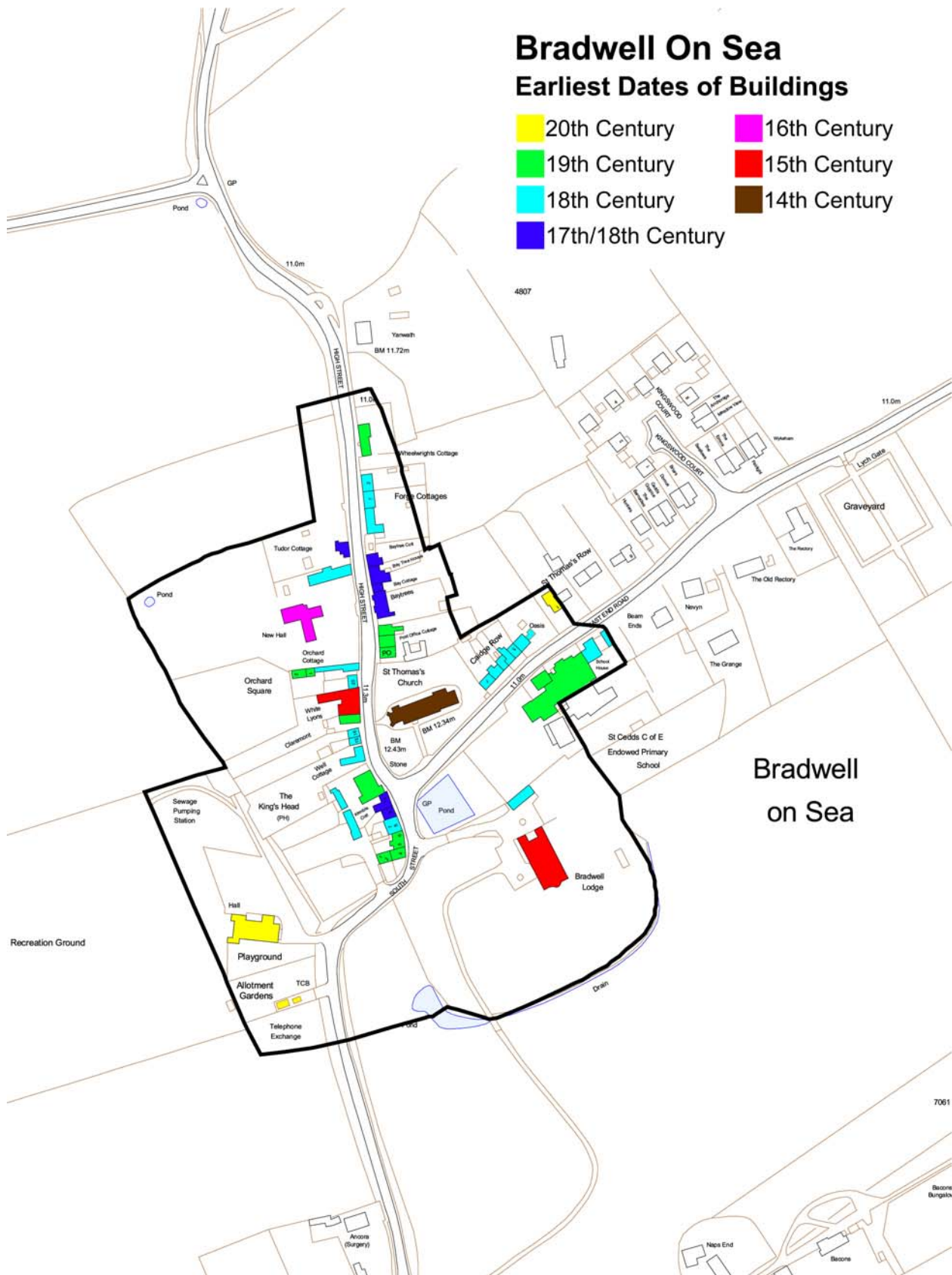
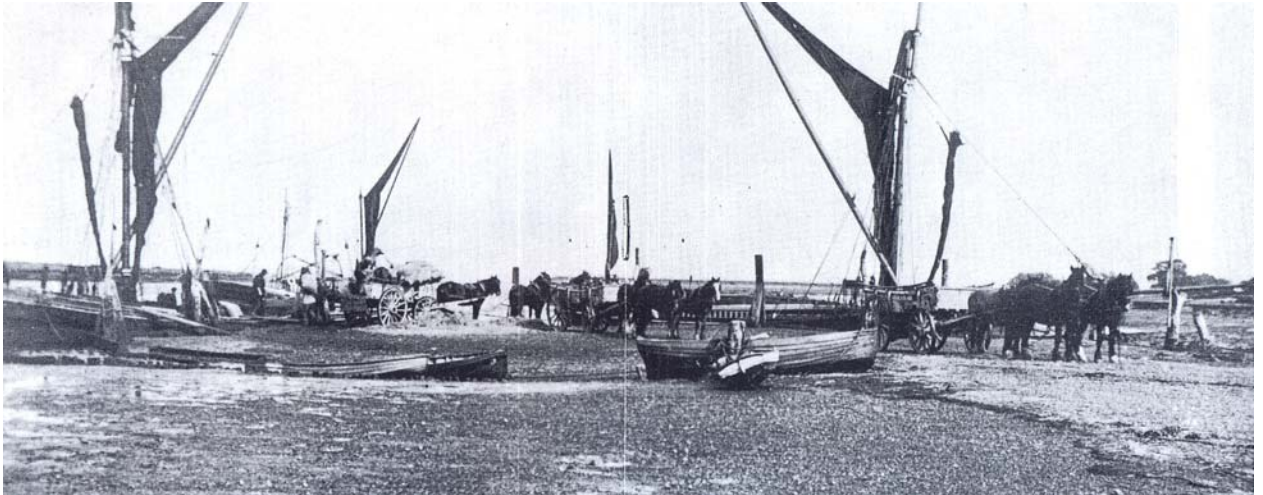


Fig.2 Map showing earliest dates of buildings

By the 18th century, the parish had a limekiln, brick kiln, brick and tile works, gravel works, windmills and maltings, with granaries located at the wharf. The tithe map of 1839 shows that the village contained workshops, a smithy, wheelwrights shop, butchers, public house, and a couple of shops. The first school was built in 1753 but enlarged and rebuilt in the 19th century (Brown, 1929).

Before the overland routes were improved in the 20th century, Thames barges were a common sight (*fig.3*). A weekly boat carried corn to London and returned with beer. From the north vessels brought coal, which would return with wheat and blue peas (Brown, 1929).



*Fig.3 Barges at Bradwell quay*

The population witnessed a steady increase during the 19th century, with 720 in 1801, peaking in 1851 at 1143 and slowly falling again to 905 in 1901, and down to 747 in 1921, similar to the figure today.

The 20th century witnessed a decline in the old industries and an increase in recreational activities and tourism, including wildfowling and yachting. In the second world war, Bradwell became a military zone with an airfield and in the early 1960s, Bradwell Power Station was built next to the wharf and began operating in 1962. It brought visitors to the Bradwell village but not additional housing, as it was agreed that this should be provided in other villages. This agreement may have helped to preserve the historic village, as it is seen today. The power station is now being decommissioned. The village finally witnessed housing growth from the 1970s on, but this was confined to the eastern side outside the Conservation Area.

The historic uses within the settlement have diminished, with most of the village trades dying out in favour of residential uses, but they are still preserved in house names. Agriculture and tourism appear to remain the key economic activities in the area.

## 2.3 Cartographic Evidence

The earliest surviving cartographic evidence for the settlement of any clarity is the Chapman and André map of 1777 (*fig. 4*). This shows the building forms, but in an over exaggerated plan, but gives a good indication of the extent and pattern of development.

The first relatively accurate maps are of the 19th century, the tithe map of 1839 and second edition ordnance survey map of 1897. These can be compared in *figs 5 and 6*.

The maps show that there has been little increase in the development in and around the conservation area since 1777. 20th century expansion has only occurred to the east of the village.



Fig. 4 1777



Fig. 5 1839



Fig. 6 1897

### 3 TOWNSCAPE

The relationship between unity and variety is an important factor in the character of historic settlements. Over-unified places are dull and monotonous and too much variety means visual anarchy. Historic towns and villages embody the right balance and this is an important part of their charm.

Townscape is the art of public space, where buildings are arranged to provide a stimulating environment. The 'unity' element is formed by the interlinking thoroughfares which bind a settlement together. An attractive place has a variety of enclosed spaces, like outdoor rooms, joined to form continuous routes.

Townscape analysis for the conservation area is shown over the page (*fig.7*). The balance between open space, dense green enclosure and close knit development is of particular significance in Bradwell. Close groups of buildings are often balanced by large open or green spaces. The spaces vary from being very open to having dense tree cover. The open space of the pub garden, the churchyard, the village hall, school grounds and New Hall are particularly significant for the views that they provide within the Conservation Area. The heavily planted spaces of Bradwell Lodge, the land adjacent to Tudor Cottage and the trees in the Churchyard are significant for providing a strong green character within the Conservation Area.

The map identifies green and open areas of particular significance for the townscape, but unmarked areas do not indicate a lack of significance. Lesser green areas, i.e. hedge boundaries and gardens, also have a positive impact.

Spaces and trees also have significance for the views into and out of the conservation area. For example the view into the Conservation Area from the road to the west is characterised by a strong green edge with glimpses of rooftops and the church tower rising above them. Similarly, the line of trees outside the Conservation Area beyond the school is significant for enclosing views of the school. Glimpses between buildings to the countryside beyond are also significant for emphasising the historic rural location of the village.

The aerial photograph at *fig.8* provides a good comparison of the interrelationship between planting, buildings and open spaces.

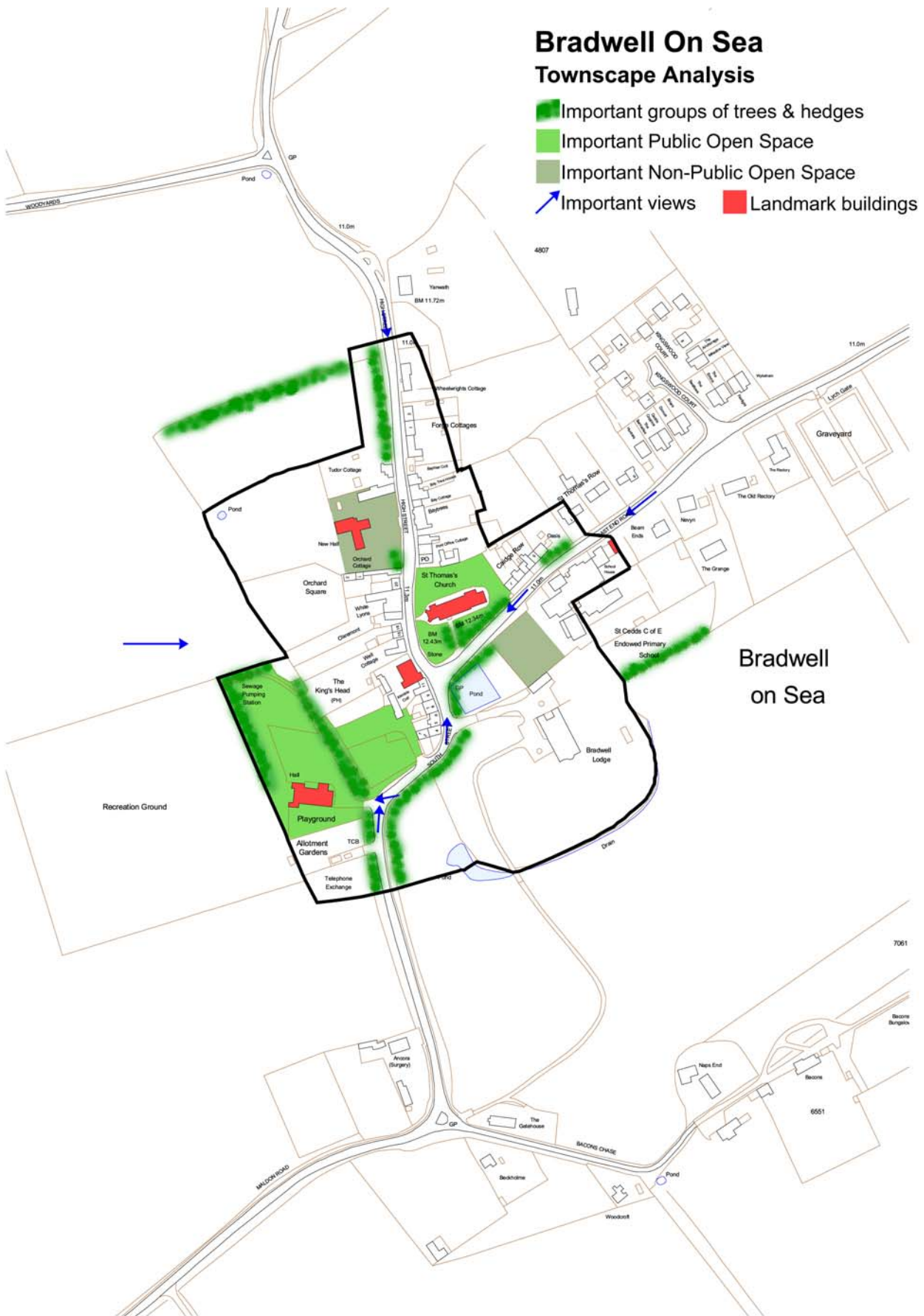
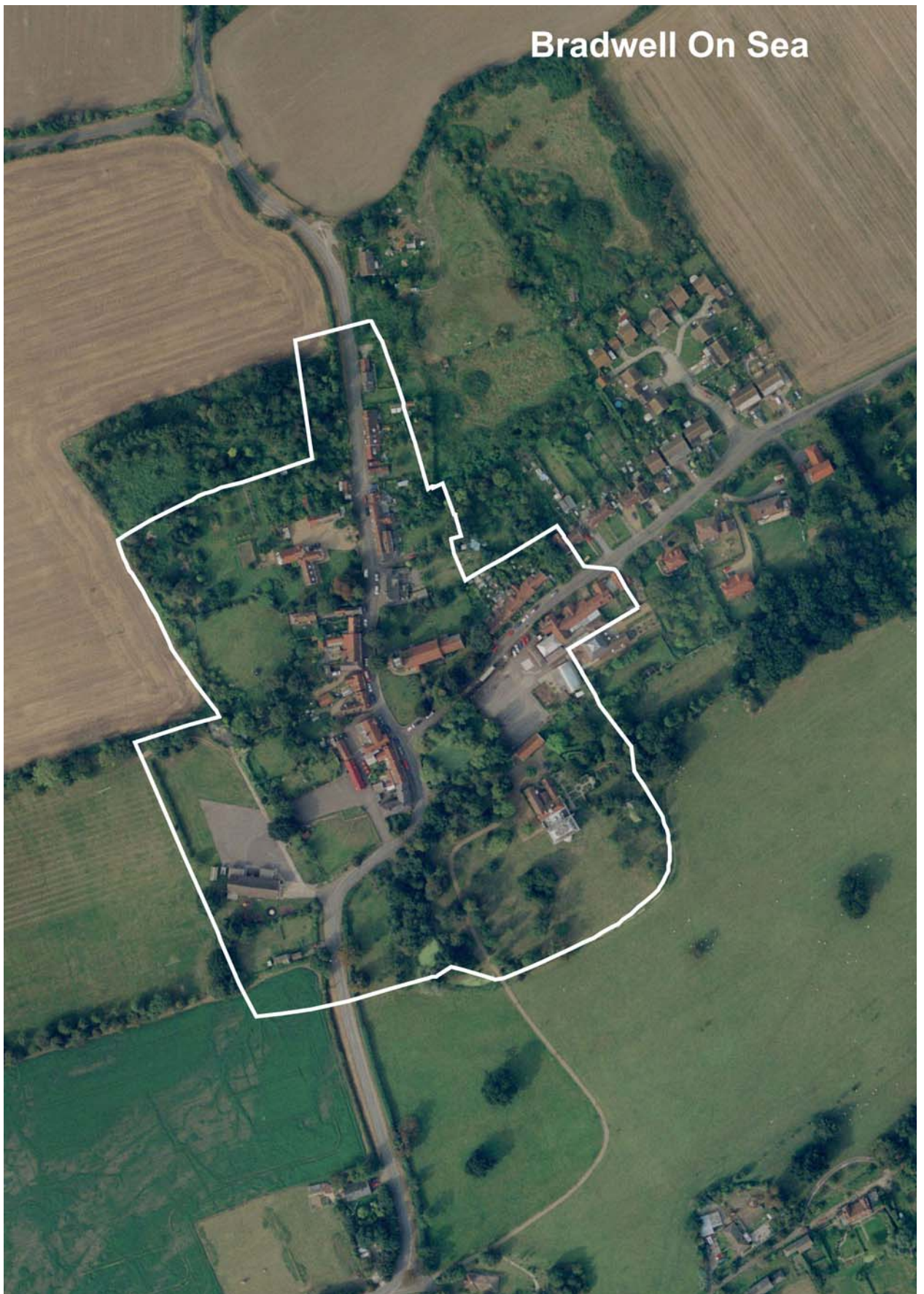


Fig.7 Townscape Analysis



*Fig.8. Aerial photograph showing Conservation Area*

## 4 USES

Residential use is predominant, but the local facilities – such as the shop and pub – play an important part in the sustainability, vitality and variety of the area. Local facilities should therefore be retained and, where possible, added to. Commercial uses have reduced, but evidence of the historic uses remains within building names (e.g. Forge Cottages) and historic shop windows. The map of non residential uses (*fig.9*) shows how remaining commercial uses have become focused at the heart of the conservation area.

Although few agriculture buildings are within the conservation area, the agricultural location is an important part of its setting. This also contributed to the historic commercial uses within the village, such as the wheelwrights and smithy. Tourism does not appear to have disturbed the quiet residential nature of the village.

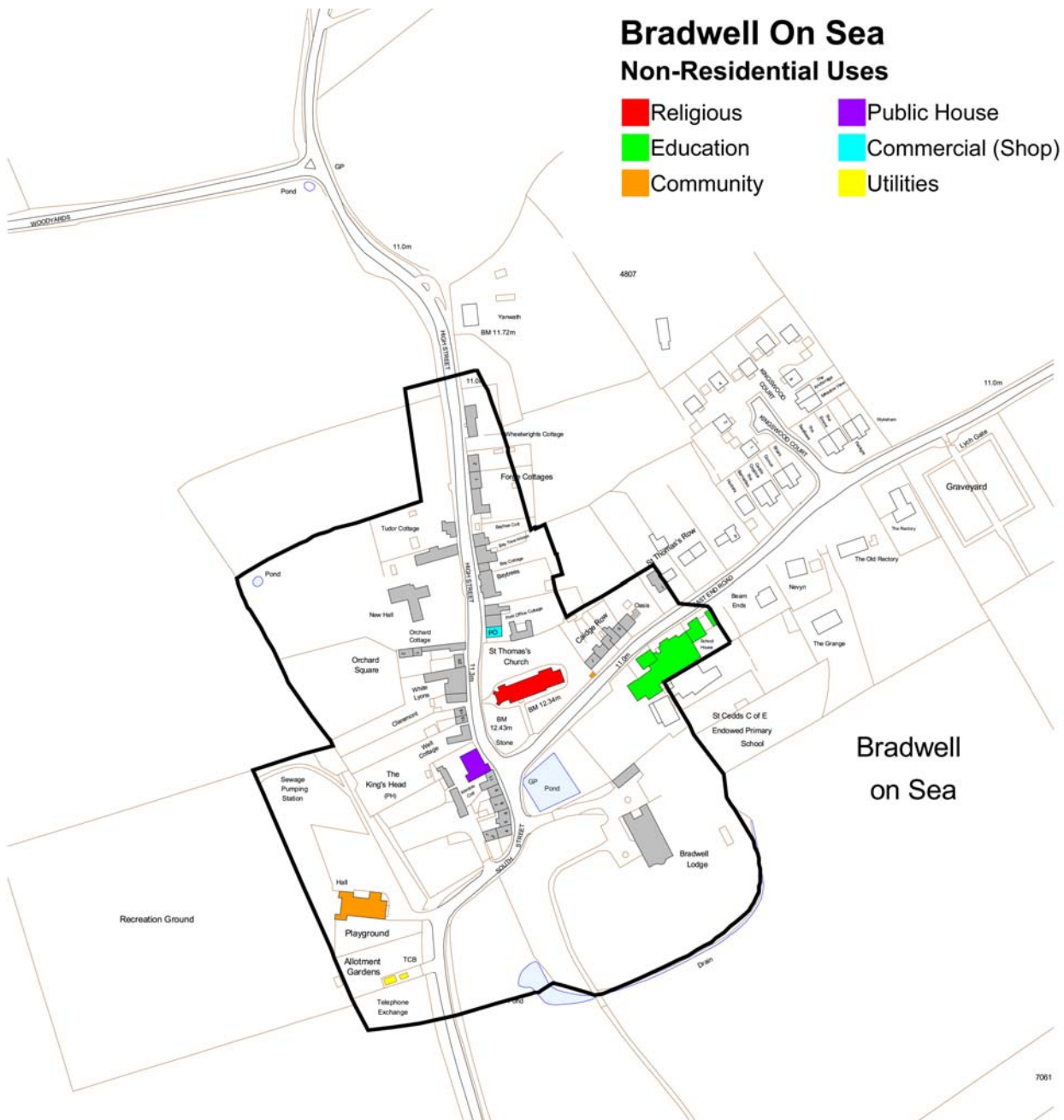


Fig.9. Map showing non-residential uses

## 5 MATERIALS AND DETAILING

Traditional materials and details make a significant contribution to the character of the local area.

Feather-edged weather board is prevalent (*figs. 10 & 15*). It is usually painted white, but black is also seen on side and rear elevations and on outbuildings. Bricks are predominantly handmade reds, with good detailing, including cambered or gauged arches to openings (*fig. 11*) and sometimes dentils under the eaves. Occasionally, yellow London stock bricks have been used. Brick bonding is most commonly in Flemish bond, but always historically in a solid wall traditional bond, rather than stretcher bond which is monotonous by comparison. There are some rendered elevations, but many appear to be 20th century alterations to 19th century brick facades.

Windows are traditional, in painted timber with either symmetrical flush casements or vertically or horizontally sliding sashes; some modern replacements harm the appearance of the area due to their crude detailing and the uPVC replacements are particularly out of keeping. There are a variety of interesting historic shop windows, including multipaned windows in projecting bays, larger paned windows in formal surrounds and workshop windows of overlapping glass panes (*figs. 12, 13 & 28*).

Roof materials are most commonly double cambered handmade red clay plain tiles laid steeply (47 to 50°). There are some natural blue-grey slate at a lower pitch (35 to 40°) (*figs. 13 & 14*), but orange clay pantiles only occur on the odd outbuilding (*fig. 30*). Gambrel roofs are common in Bradwell (*figs. 10 & 15*). Traditionally, tiled verges are cropped, i.e. without barge boards, and eaves have open rafter feet.



*Fig. 13 Different traditional window types*



*Fig. 10 Weatherboarding*



*Fig. 11 Brick details*



*Fig. 12. Shop window*



*Fig. 14 Chimneys, brick details and original horizontally sliding sash*

Roofscape interest is derived through the use of substantial brick chimney stacks and dormer windows on 1½ storey cottages; dormer windows are traditionally narrow and minor incidents within the roof (*figs. 13 & 15*).

Boundary treatments are an important form of townscape enclosure and make a significant impact on the area. Boundary walls and fences are typically low to front and side elevations on public through-fares. Brick boundaries are used on prominent corner sites where enclosure by built form is otherwise lacking and typically occur with buildings of high status and large plots (e.g. New Hall). White painted timber picket fences are more common for cottages. Hedged boundaries are also frequent. Iron railings are not a feature of the village. There are also a range of poor quality timber, concrete and brick boundaries which harm the appearance of the area (*fig. 16*).

The main roads are predominantly tarmac with large rolled aggregate. The pavements along South Street and the High Street have been covered in bonded shingle, which is more appropriate for this rural village than the tarmac along East End Road, but they are now in a state of decay (*fig. 17*). Similarly, the natural granite kerb stones complement the character of the village, while the concrete replacements are bland and inappropriate by comparison.



*Fig. 15. Typical details: weather-board, tiled gambrel roof, a narrow dormer and picket fence.*



*Fig. 16 Good and poor quality boundary treatments*



*Fig. 17 Bonded shingle pavement surface, in poor condition*

## 6 AREA ANALYSIS

Many of the building types, forms and materials in Bradwell are typical of a rural Essex village, but combined with local factors they make up the special qualities and individual character of the village.

In *fig. 18*, each building has been assessed and its contribution to the appearance and character of the conservation area graded. Whilst this system is subjective, it aims to provide a guide to aid the planning process. As nearly all the buildings in Bradwell make a positive contribution to the conservation area, the criteria for grading has had to be based on the degree of negative alterations to the buildings:

1. Listed and unlisted buildings which make a significant positive contribution to the special character of the conservation area. They do not show unsympathetic alterations and may represent important landmarks.
2. Listed and unlisted buildings which make a positive contribution through design, age, materials, siting, detailing or use, but have incurred alterations that do not relate well to the special character of the conservation area. Enhancements may increase significance to 3.
3. Buildings which have a neutral effect on the character and appearance of the conservation area.

To provide greater detail and more thorough assessment, the following paragraphs describe the components which make up the special character of the Conservation Area by street by street description and visual analysis.

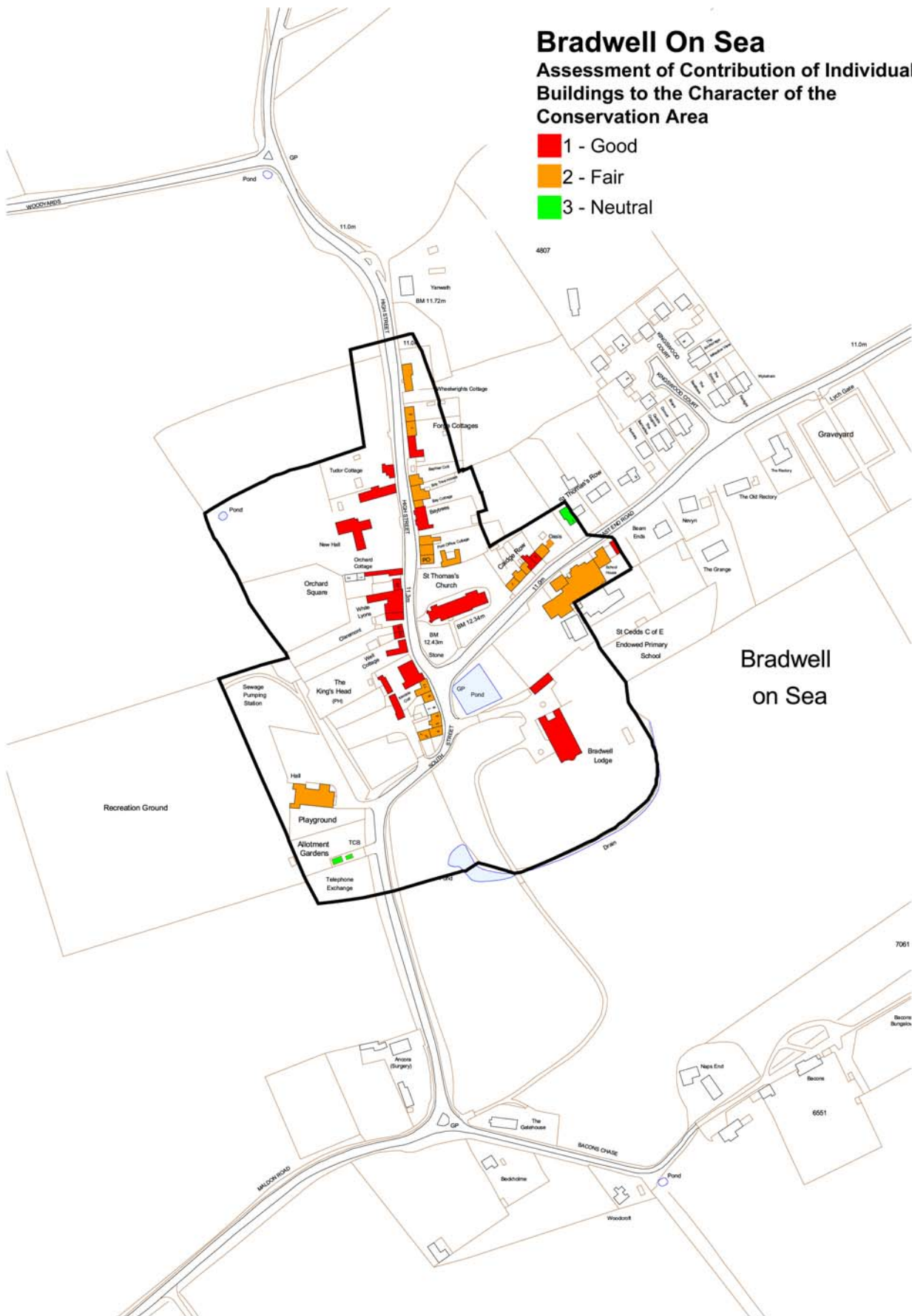


Fig.18 Map showing the contribution of individual buildings

## 6.1 Bradwell Street Analysis

The historic village has a simple layout, based on the junction between the main north-south road and the eastern approach, with St Thomas' church at the centre as the focal point for development. Curves in the approach roads and lack of 20th century peripheral development create a sudden entry into the historic village. The historic character is remarkably unspoilt. There is the typical mix of traditional buildings types in Essex, with 1½ storey vernacular cottages adjacent to grander 2½ storey properties. A hierarchy of materials is often seen between front and side elevations.

### 6.1.1 South Street/High Street

The approach from the south is very rural, with agricultural fields and hedges on either side. To the right, the park of Bradwell Lodge provides a significant green space at the start of the Conservation Area. To the left, the telephone exchange has minimal impact on the conservation area as it is set back from the road and screened by planting. The first view encompasses a glimpse of the Village Hall roof and the pub garden of the Kings Head, behind a post and rail fence.

**The Village Hall** is offset to the left (*fig. 19*). It feels divorced from the main settlement, relating little to the grain of the village. It was constructed on the site of allotment gardens in the 1930s, with a rendered finish and neo-vernacular timber detailing in the gable. This large building appears heavy and solid in a poor setting, a sea of concrete and tarmac for car parking. It has also suffered from unsympathetic alterations: the uPVC windows, flat roof side extensions and machine tile repairs all suggest a lack of concern for its appearance. There is scope for much improvement to this area. The trees and hedge marking the boundary to the site, to both the recreation ground and the backlands of South Street, are a positive feature.



Fig.19 Village Hall

The pub garden of the **King's Head** provides open views to the rear of the High Street, with outbuildings in the foreground and the church tower beyond (*fig.20*) This open space is significant for creating a sense of anticipation. The lane running up the rear of the High Street buildings has a typical traditional back lane character, very significant for the variety of character within the conservation area, with simple black weather-boarded outbuildings to the west and a more haphazard appearance to the east of single storey outbuildings against a brick boundary wall.



Fig.20. View across pub garden to rear of High Street

The rear roof slopes of the High Street have a pleasing variety of traditional forms and materials, with red clay peg tiles and natural slate, some small gabled dormers and large brick chimney stacks. The roofs remain remarkably unspoilt by rooflights. The treatment below roof level is sometimes less sympathetic, in particular, the modern uPVC windows inserted at no.5. The close-boarded fence set in concrete posts which is visible across the pub garden is also an unsympathetic boundary treatment.

The first building to directly front onto the main road comprises **nos.1-4 South Street** (*fig.21*) This is a hipped slate roof terrace of yellow London stock bricks in Flemish bond, probably of mid 19th century date. It retains much of its original detailing, with arched brick heads to openings and charming horizontal sliding sash windows. These are significant for indicating a lower status of building than if they were vertical sliding sashes and the use of smaller windows at first floor reflects traditional hierarchy of design. The insertion of French doors at no.3 has a minor impact overall, but any further alteration to openings would damage the quality and appearance of the building. This is an attractive range that turns the corner into the village, but its front garden setting is equally significant. The red brick boundary wall is in need of repair, but provides a good strong edge to the road. It is echoed by the wall opposite marking the boundary to **Bradwell Lodge**.



*Fig.21 1-4 South Street*



*Fig.22 The High Street*

The wall to Bradwell Lodge is mostly red brick with areas rebuilt in buff and London stock bricks. Tall planting screens views into the land beyond, providing only glimpses of the Lodge and a garden setting appropriate for its architectural status. This is very significant for providing the transition from countryside to village. Together, the wall and planting provide another strong edge which leads the eye round the corner and directly to the church tower at the heart of the village.

Nos.1-4 turns the corner into the heart of the village, where the buildings line the street at the back of the footpath (*fig. 22*). The strong built edge on the west side of the street provides a counterpoint to the more open view on the east side, of **the church** in its churchyard. The church tower is a strong landmark (see cover).

**Nos. 5-11 High Street** are orientated parallel to the road, with strong horizontal eaves and roof line unbroken by gables. This provides a good linear dynamic up to the gables of the Kings Head. **Nos.5-6 High Street** is a traditional Victorian building of yellow brick and a natural slate roof, with vertical and horizontal sliding sashes. No.6 has been spoilt by upvc windows at ground floor. **Nos. 7-11** have a handmade clay pegtile roof at a steeper pitch. Facades contain a combination of weatherboard and render. The appearance of 9-11 has been damaged more than 7-8, having been fully rendered using cement with poor modern details, i.e. bell-mouth drips over openings instead of timber pentice boards, and closed fascias instead of exposed rafter feet. The modern cement render has the unfortunate result of making the pargetting appear somewhat harsh. The symmetrical, well-balanced timber casements at nos.7-8, contrast with the heavily detailed and unbalanced modern windows at nos.9-11, which have mock leaded lights, storm-proof (projecting) casements and heavy beads instead of putty. Nos.9-11 are particularly prominent in views from East End Road.

The gables on the front of the **Kings Head** provide visual stops in the line of the street (*fig. 23*). This building has a 1900s appearance, with good quality Flemish bond brickwork, arched brick heads, dentils at the string course, rendering at first floor and applied timber framing in the gables in the neo-vernacular manner. There is a combination of painted timber side hung casements and vertical sliding sashes with horns. Signage does not dominate the building - it is neat and well-mannered, traditional in material and appearance. There is a pleasing arrangement of form and detail at the Kings Head and it provides a good landmark in views from East End Road. To the rear, it retains a well-preserved group of outbuildings, including the charming white weatherboarded stable or brewhouse. Access to the rear of the building lies adjacent to an access for no.14. A brick boundary wall and planting subdivide the access, which helps to prevent an overlarge gap in the street scene.



*Fig.23 The King's Head PH*

**No.14** is an attractive 1½ storey cottage with a red brick façade in Flemish bond, well detailed again with shallow arched heads to openings and dentils under the eaves. Wide vertical sliding sashes at ground floor, widely set, provide a very individual appearance. Unfortunately it has been badly repointed using a weatherstruck profile, leaving a heavy mortar finish. Black weatherboard to the side elevation reflects the hierarchy of the building and the lesser prominence of this elevation. There is then a pleasing contrast with **no.15**, which is a full 2 storeys with a painted brick façade and white weatherboard to the side. This has wide 10/10 pane historic sashes in a carefully symmetrical façade, with dentils under the eaves and a peg-tile roof. There is a glimpse to the garden, showing a poor quality metal gate.

**Claremont** has a pebble dash finish at odds with the character of the village (historic photographs show that it was originally weatherboarded) but it retains original sashes and a formal doorcase. The roof is slate at the traditional pitch of 30° and it sits neatly in this historic group of buildings along the High Street. It abuts a house of much greater architectural pretension, **White Lyons**, which has very fine red brick Flemish bond brickwork with penny struck pointing and rubbed and gauged brick heads, a parapet and string-courses. There is a change in materials again for the side walls, to render. The façade retains historic 6/6 pane sashes except for a well-detailed 19th century shop window at the north end, and original fan lights and doors. The peg tile roof is hipped at one end. Areas of the metal guttering have unfortunately been replaced in plastic. The size and status of this building, and the quality of detailing, make it a land-mark along the High Street (*fig. 24*).



*Fig.24 White Lyons, White Lyons Cottage and Orchard Cottage.*

**White Lyons Cottage** drops down to 1½ storeys and provides a pleasingly strong contrast in scale. It also has a red brick façade and retains historic features in the 8/8 pane sashes, vertical boarded door and three gabled dormers, but it has unfortunately been heavily repointed in cementitious mortar.

**Orchard Cottage** provides further picturesque variety, with a gambrel roof gable onto the road, combining slate and plain tile and a white weatherboard finish. It has been built out to the front with a shop window, which adds to its quirky character. The gable window contains a 20th century mock leaded light, of reasonable quality. The cottage provides a visual stop to the line of development along the west side of the street.

The street edge is then defined by a long line of brick wall, broken by the gated entrance to **New Hall**. The wall is higher to the north, with an angled capping brick, lower to the south with a brick on edge capping. This provides open views of New Hall set in attractive gardens and flanked by a traditional outbuilding. It also provides glimpses of **1-2 Orchard Cottages**, set back beyond a traditional single storey range with pantile roof. The cottages are two storey, with a 30° roof which should be natural slate, but unfortunately appears to be concrete pantile; otherwise, they have a simple character appropriate for this backland context.

**New Hall** has a classical brick grandeur, the tudor house hidden by an 18th century façade with Flemish bond brickwork and parapets with lead roofed dormers. The forward projecting wing gives interest and individuality to the building, as well as a clue to its earlier origins. The outbuilding is very significant to the setting of New Hall and appropriate for a building of this character and status. It has overlapping panes of glass, black weatherboard, white details and both pantile and plain tile roofs. Its traditional character is well-preserved and it adds to the variety of traditional buildings to be found in the conservation area.



Fig.25. *New Hall*

Adjacent to the outbuildings lies **Tudor Cottage** (fig. 26). This is a white weather-boarded cottage, built along the road edge. At 1½ storeys with an asymmetric arrangement of windows of side hung casements of horizontal panes, it creates a very picturesque and rural image. It has a distinct stand-alone character which is significant for marking the transition to the countryside. A strong hedge along the roadside then leads out of the village.



Fig.26. *Tudor Cottage*

On the east side of the High Street, the road curves around the churchyard, making it particularly prominent in views of the village from the north. It breaks up the development along the street and provides an important contrast with the tight linear development opposite. The churchyard wall is low, but provides a good edge to the street. At the north end, the wall is capped by brick on edge, at the east end by hogback capping bricks, but in other areas it has been capped by cement which is cracked and deteriorating. Improvement of such a prominent feature would greatly benefit the appearance of the village.

Development on the east side comprises linear groups of buildings running up to the edge of the conservation area and the village itself (*fig. 27*). It is again a counterpoint to a landmark building, New Hall, in a spacious green setting. **Post Office Cottages** are slate roofed and date from the 19th century but their original traditional character is eroded by poor asymmetric windows. The north end retains more of the original classical character of the terrace, but still appears to have lost a chimney, damaging the symmetry of the terrace.



*Fig.27 East side of High Street*

The **Baytree range** has a low single-storey black weatherboarded end structure with a shallow slate roof (*fig. 13*). The wide 3/3 sash indicates that this had a commercial use. There is a change in the side elevation material, to render. This simple single storey element is significant for the variety of built form and history of the village. Baytree is a 1½ storey building, double pile in plan, with a gambrel roof to the front and cat slide roof to the rear range. It has hipped dormers and early 20th century side hung casements, with top vents, but a balanced appearance. The elevation is enlivened by two bay windows. The original appearance of Bay Cottage has been superficially damaged by a twee doorcase and shutters in varnished wood, incongruous features. Baytree House has traditional vertical sliding sashes with large dormers containing sliding sashes that appear overlarge compared to the side hung casements traditionally seen. At the end Baytree Cottage, drops down in height and has a simpler gabled roof form, with a simple and appropriate slate roofed dormer. The recessed windows and doors indicate that the range had a brick front added which was then rendered in the 20th century.

An open parking area provides a good view of the weatherboarded building formerly occupied by **the smithy**, but it would improve the townscape to break up the gap with a picket fence or planting along the boundary between the properties. The single storey height of the smithy, the window of long panels of overlapping glass and the corrugated roof reflect the utilitarian nature of use and are essential elements of its character (*fig.28*). Plaques indicating association with the Bentalls and



*Fig.28 Former smithy*

Maldon ironworks add greatly to its interest. This building is very significant for reflecting the history of the village and contributing to the hierarchy of forms and building types of Bradwell.

Attached to the workshop is **Forge Cottages**. These are 1½ storey with a gambrel roof and catslide to the rear. They have the traditional hierarchy of black weatherboard to the side and a red brick Flemish bond façade. The openings have unfortunately been altered at the south end for modern windows, with storm proof side hung casements to the walls. Similarly, the dormers have been made over-large with 3 light casements. A picket fence provides a relatively sympathetic boundary treatment, though the brown colour strikes a slightly jarring note.

**Wheelwrights cottage** is the last building built directly up to the road. It has red Flemish bond brickwork with a slate roof, but has poorly detailed windows with heavy beading instead of putty. It has been extended and has a modern porch. Attached to the north end is a single storey black weatherboard structure with a pantile and 6 pane horizontal wooden windows. Corrugated metal at the sole-plate level adds a quirky artisan character to the building. This structure is particularly significant for softening the appearance of the brick cottage. Wheelwrights cottage is the last building contained within the conservation area and marks the entrance to the village from the north.

Views from the north of Bradwell show an attractive group of buildings marked by a variety of gable ends and materials, set against the church tower at the end (*fig.29*).



*Fig.29* View from north into Conservation Area

## 6.1.2 East End Road

East End Road leads to St Peter's and the eastern wharf. In the last 40 years it has witnessed extensive development immediately outside the Conservation Area. The Conservation Area does not extend far along the road, only to enclose the school and Caidge Cottages

At the road junction, East End Road is characterised by the churchyard on its north side and on its south, the long brick boundary wall which continues from **Bradwell Lodge** to the School. At first, heavy planting screens views to the Lodge, though the pond may be glimpsed. The open tennis courts and playgrounds, however, provide views to the Lodge and, in particular, its belvedere (*fig.30*); this is a significant, if sometimes discreet, landmark in the village. The green, undeveloped character of this land between the Lodge and the road is again very significant for the character of the area. The churchyard and the lodge land provide a break in development between East End Road and the High Street, so the school and Caidge Row feel slightly removed from the main street.



*Fig.30. Bradwell Lodge*

Two interesting historic structures enliven the run of the churchyard wall along East End Road: mounting steps of worn stone by the entrance dated to the 18th century and the square brick lock-up built in 1817. The lock-up provides a strong corner feature. This has a pleasing contrast with the softer vernacular character of the Caidge Row.

The line of cottages, **Caidge Row**, provide a very picturesque streetscape (*fig.31*), containing a successful balance of variety (such as in the roofline) and unity (such as in the 1½ storey height, size and shape of dormers and the white colour throughout). This is a simple linear range, with an undulating roofline broken by large chimney stacks. Nos.1-2 have a low gambrel roof with a catslide to the rear, nos.3-5 one slightly higher, and then No.6 returns to a simple gable. Nos.1-3 have suffered more from alterations, with modern asymmetric windows at 1 and 2, brown stained windows at 3, and porches of varying size and detail. Nos.4 and 5 contain more sympathetic details with symmetrical side hung casements in dormers, and no.5 retains the vertical sliding sash at ground floor (*fig.15*). Nos.1-3 are rendered, while nos.4-6 have weatherboard that retains the pleasing irregularity of historic weatherboard. The contrast between render and weatherboard adds to their picturesque affect.



*Fig.31. Caidge Row and lock-up*

**No.6 (Oasis)** provides the greatest contrast, being set back slightly and becoming a full two storeys, with a ground floor bay built out to the front. The white weatherboard helps to unite it with the rest of the row, but unbalanced modern windows mar its appearance.

The cottages all retain their front gardens with a boundary to the pavement. This is predominantly a white painted picket fence, but the concrete and brick wall at no.2 strikes a particularly jarring note. The hedge in front of no.6 provides a soft boundary treatment appropriate to its peripheral location.

The Conservation Area includes part of **St Thomas Row**, a 20th century building with stretcher bond ground floor and render at first floor. Unsympathetic modern details, in particular, the uPVC windows, divorce it from the Conservation Area. Though it marks the boundary to the Conservation Area, it makes no contribution to its special character.

The south side of East End Road is dominated by the school, though the tennis courts are bounded by the black and white weatherboarded outbuilding to the Lodge; this provides one of the examples of how pantile is only used on outbuildings in the Conservation Area. A tree line beyond the school provides a sense of enclosure to the village and its proximity to the countryside.

The historic **school** buildings are of red brick laid to English bond with London stock bricks for banding and to enliven brick arched heads. It has a pleasing arrangement of gabled forms articulated by strong chimney stacks. The peg tile roof has exposed rafter feet and a slate ridge. The building steps down to a smaller corner building which is a particularly attractive feature and provides a good marker for the entrance to the Conservation Area. Unfortunately it is in need of repair. The brick boundary wall has a good angled capping brick, but needs repair; cement pointing has been introduced and some bricks are spalling.

The road and paths along East End Road are predominantly tarmac, a standard modern surface; no consideration appears to have been given to the character of the area.

The view from the east into the Conservation Area is characterised by the pleasing juxtaposition of the brick school with the white cottages opposite, framing the heavily tree covered aspect of the churchyard with the church tower visible over the rooftops. Further in, the view becomes terminated by Nos.9-11 High Street and then the King's Head.



*Fig.32 View from East into Conservation Area*

## 7 RECOMMENDATIONS

### 7.1 Changes to Boundaries

The boundary of the conservation area has been unchanged since the first designation in 1969, since which time the value of later buildings and the spaces between buildings has been increasingly recognised. It is generally desirable to define boundaries on significant features 'on the ground' and use existing property boundaries, rather than dissecting buildings or land ownership. The following revisions to the boundary of the Conservation Area are proposed (*fig.34*)

1. To extend the conservation area to include the water pump (*fig.33*). This is not a listed structure and it is vulnerable to neglect, yet it is a locally significant historic feature. To include it within the conservation area would recognise its historic relationship with the village. The boundary would more logically follow the boundary to the rear of Wheelwrights Cottage and include the roadside hedges and green space behind, which are significant to the setting of the conservation area.



*Fig.33 Water pump*

2. To extend the conservation area to the boundary of Forge Cottages. This is to make the boundary more logical, rather than subdivide a garden.
3. To extend the conservation Area to the boundary of Post Office Cottages. This is again to make the boundary more logical.
4. To omit 1 St Thomas Row. This building relates more to St Thomas Row than the Conservation Area, so it is proposed that the boundary stop at the boundary of Oasis.
5. To extend the conservation area adjacent to the school. This is to recognise the importance of the open space of the shingled drive adjacent to the school buildings.
6. To extend the conservation area to follow the line of the drain straight across and include the pond while omitting the land immediately adjacent to the telephone kiosk. This is to follow existing boundaries and provide a more logical conservation area boundary.

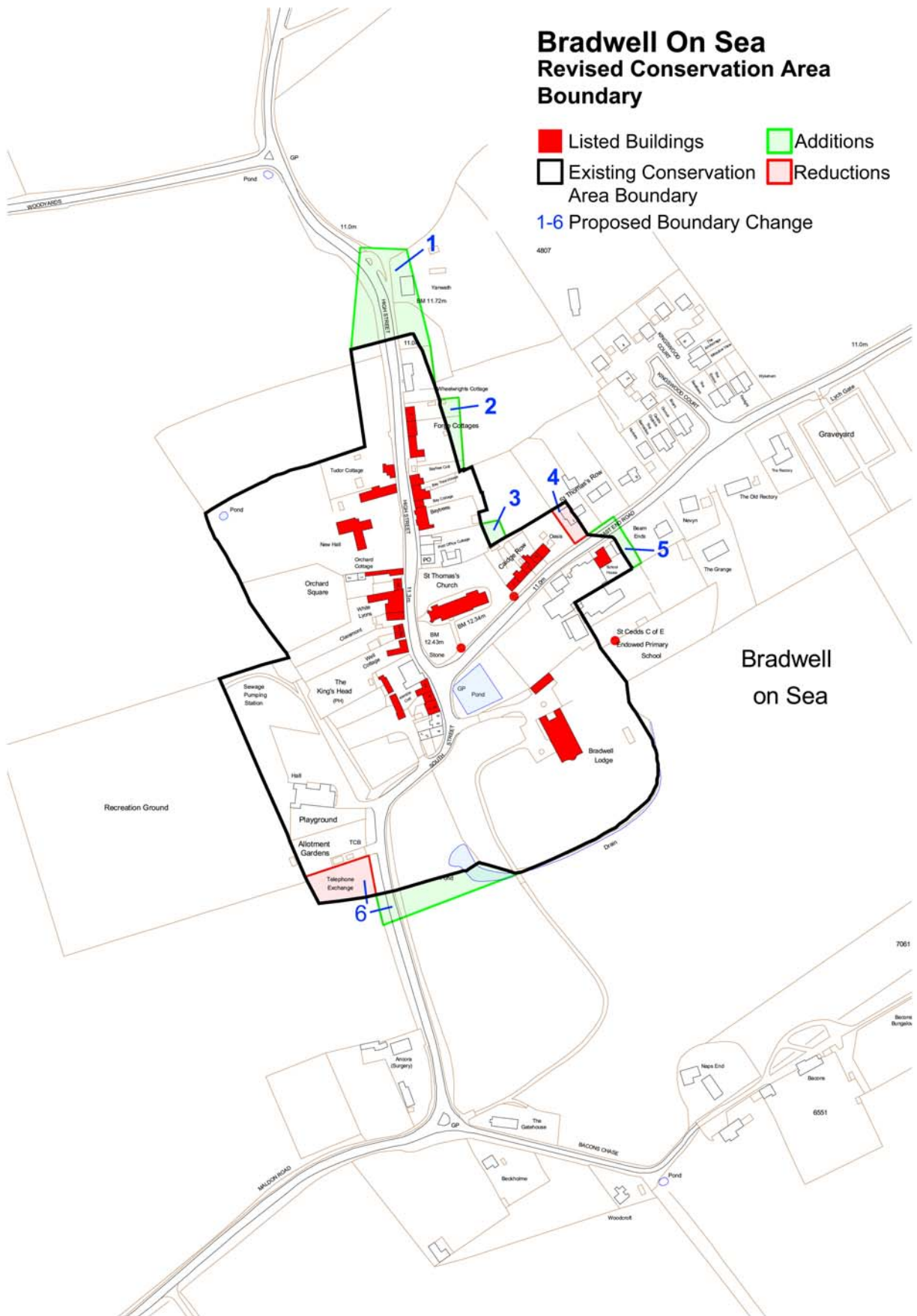


Fig. 34 Map showing revisions to the conservation area boundary

## 7.2 Additional Planning Controls

The greatest threat to Conservation Area character and appearance appears to be their gradual erosion by minor changes, most of which do not currently require planning permission. The benefit of the planning process is that it can ensure proper care and thought is given to their impact and to more sympathetic alternatives, before these changes take place.

The local planning authority can bring many of these changes within the remit of the planning system, with the use of Article 4(2) controls. Changes and alterations have begun to take place within the conservation area to a damaging extent; traditional details, windows types, doors, materials, boundary treatments all play an important role in defining the character of the area. It is proposed that article 4(2) directions are sought to control the following works within the conservation area:

Alteration of a Dwelling house affecting windows, doors or other openings to the front and side elevations including the insertion of dormer or other windows in the roofs and the change of roof materials.

The application of any form of cladding or rendering to the external walls of the front and side elevations.

The erection or construction of a porch outside the front or side door of a dwelling house.

The erection or construction of any fences, walls, gates or other forms of enclosure to the front or sides of a dwelling house.

The construction within the curtilage of a dwelling house of a vehicle hard standing incidental to the dwelling house. The formation of an access to a dwelling house from an unclassified road.

The painting of the exterior of any wall of a dwelling house with a different colour.

Where additional planning controls are imposed it is important to make it clear to residents that existing listed building controls are far more stringent, so that there is no misunderstandings regarding the control of works. Given that most of the buildings are listed, these controls would ensure that a visible discrepancy does not evolve between the listed and unlisted buildings, and that quality of detail is maintained throughout the whole of the Conservation Area.

### 7.3 Enhancements

An important part of the role of conservation area designation is the duty to enhance, not only preserve. Bradwell is a remarkable well-preserved historic village, but there are a number of opportunities to reinforce its special character and improve the appearance of the Conservation Area. These are set out below:

1. **The pavements and roads**  
Pavement surfaces currently comprise a mixture of bonded shingle and tarmac, all in poor condition. Bonded shingle with stone kerbs throughout the Conservation Area would provide a softer appearance than tarmac and concrete, and relates better to the character of the historic buildings and the rural setting of the village. Similarly, deviation from standard road markings is allowed in environmentally sensitive areas; the use of narrow yellow lines within the conservation area would be a significant enhancement.
2. **Boundary treatments**  
Boundary treatments play an important role in the enclosure of the street edge within the conservation area. Painted timber fences and brick walls are particularly prevalent in Bradwell. Some of the brick walls require repair; the church wall in particular would benefit from a brick capping to replace the cement capping. Replacing some of the boundary treatments with a traditional painted picket fence, e.g. at 2 Caidge Row, would also have a beneficial affect.
3. **Window details**  
Windows make a significant contribution to the character and appearance of an area. Owners should be encouraged to replace or improve modern windows of unsympathetic design with details more sympathetic to the historic character of the conservation area. A leaflet providing design guidance might assist in this aim.
4. **The Village Hall**  
The village hall currently appears isolated from the village and the car park provides a harsh setting. A landscaping scheme to the front and side, introducing changes in surface materials, better demarcation for parking and other zones, with better railings, could greatly improve its setting.
5. **Sites With Development / Redevelopment Potential**  
There are few obvious sites requiring redevelopment within the Conservation Area. The open spaces, including gardens, are an important part of the character of the area and infill should be avoided.
6. **Relocation of services below ground**  
Above ground electricity and telephone cables and associated poles are intrusive features in the Conservation Area. They are most noticeable on the High Street. Their relocation below ground should be encouraged.

## 8 CONCLUSION

Bradwell is a very special rural village, with a good combination of attractive buildings, open spaces and trees. The Conservation Area has undergone few changes since its designation, except to its setting to the immediate east. Its well-preserved state makes it particularly special. Its history has been shaped by close links with agriculture and coastal trade, but its remote location has helped to protect it from the pressures of development.

Much of its special character and appearance derives from the wealth of historic buildings within the village, ranging in origin from the 13th to the 19th century, but with a predominantly 18th and 19th century appearance.

Like many of the villages in the Dengie peninsular, historic commercial activities have declined. Remaining activities are crucial for the village's character, vitality and interest.

The most harmful changes to the character of the area are the continuing pressures for modernisation and renewal, particularly in replacing windows. Such alterations are noticeable for their damaging impact on the character of the conservation area. The introduction of additional planning controls should allow greater care and scrutiny over such changes.

The enhancement recommendations provide an opportunity to reinforce the special character of the area. The revised boundaries will make a more logical and definable conservation area, which is altered to take into account the village layout and significant features.

The character appraisal and review should help to allow the local planning authority, the highway authority, local residents, developers and other organisations to make informed decisions about changes affecting the conservation area and preserve its special character for future generations.

## 9 APPENDIX

### 9.1 Policy Content

#### Maldon District (Draft 2003) Replacement Local Plan

Bradwell is situated in the Coastal Zone (Policy M/CC/10) and the Dengie Marsh Special Landscapes Area (M/CC/6). The District Councils general Conservation Area Policies are as follows :- M/BE/17 (Protection) M/BE/16 (Advertisements) M/BE/18 (Demolition) M/BE/19 (Development) M/BE/27 (Satellite dishes). Protection for Listed Buildings is contained in :- M/BE/20 (Demolition) M/BE/21 (Change of Use) M/BE/22 (Curtilage) M/BE/16 (Advertisements) M/BE/27 (Satellite dishes) Archaeological sites in Historic Towns are subject to M/BE/23 (Protection).

### 9.2 Bibliography

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### 9.3 Building Audit Table

The table identifies features of each building within the Conservation Area and any alterations to their front elevation which detract from the character and appearance of the Conservation Area. The survey was undertaken as a visual analysis from the public highway; there was no physical investigation to confirm or add to the information.

Shaded entries indicate an unsympathetic material or detail.

The survey helps to show how the appearance of these buildings and their contribution to the character and appearance of the Conservation Area might be improved if more sympathetic details and materials were introduced, for the shaded entries. It also indicates, for Bradwell in particular, an incremental erosion of the characteristic historic features of the Conservation Area and how removal of some permitted development rights would help to preserve the character and appearance of the Conservation Area.

#### South Street

South Street	Date & if listed	Alterations						
		Roofs	Wall Covering	Windows	Doors	Boundary	Rainwater goods	Other
Village Hall	1920s N	Modern machine tiles and felt on flat roofs	Render	Later u-PVC	Later u-PVC	Good hedges Poor metal railings	u-PVC	Poor flat roof extensions
1	Early C19 N	Natural slate	Yellow brick with penny struck lime pointing	Painted timber, single glazed. Horizontal sliding sashes	Painted timber, half glazed	Brick wall with brick on edge coping. Recent repairs.	u-PVC	-
2	Early C19 N	Natural slate	Yellow brick with penny struck lime pointing	Painted timber, single glazed. Horizontal sliding sashes	Painted timber, half glazed	Brick wall with brick on edge coping. Recent repairs	u-PVC	-
3 - 4	Early C19 N	Natural slate	Yellow brick with penny struck lime pointing	Painted timber, single glazed. Horizontal sliding sashes	C20 'dolls-house' door	Brick wall with brick on edge coping.	u-PVC	-

## High Street

High Street	Date & if listed	Alterations						
		Roofs	Wall Covering	Windows	Doors	Boundary	Rainwater goods	Other
5	Early C19 N	Natural slate	Yellow brick with penny struck lime pointing	Painted timber Single glazed	Painted timber, half glazed	To rear: brick wall, brick on edge coping, but needs repair	u-PVC	-
6	Early C19 N	Natural slate	Yellow brick with penny struck lime pointing	At ground floor: u-PVC Double glazed	Painted timber, panelled	To rear: brick wall, brick on edge coping, but needs repair	u-PVC	-
7-8	C18 or earlier Y	Hand made clay plain tiles	Weather-board and modern render with pargetting	Painted timber single glazed. Flush side-hung casements	Painted timber, half glazed	To rear: brick wall, brick on edge coping, but needs repair	u-PVC	Historic street lamp
9-11	C17/C18 or earlier Y	Hand made clay plain tiles	Modern render with pargetting	Modern faux leaded lights in unbalanced casements	Painted timber, boarded	-	u-PVC	
13 King's Head PH	C19 N	Hand made clay plain tiles	Red brick with dark pointing. Render on gable with faint pargetting	Painted timber single glazed. Vertical sliding sashes.	Painted timber, half glazed	To side: good red brick wall To rear: Modern close-boarded fence in concrete posts	u-PVC	Traditional lamps
14 Well Cottage	C18 Y	Hand made clay plain tiles	Red brickwork with poor modern cement pointing Weatherboard to side	Painted timber single glazed. Vertical sliding sashes.	Painted timber, panelled	-	u-PVC	-
15-16	C18 Y	Hand made clay plain tiles	Painted brick with poor modern cement pointing Weatherboard to side	Painted timber single glazed. Vertical sliding sashes.	Painted timber, half glazed, panelled	-	u-PVC	-

High Street (cont...)	Date & if listed	Alterations						
		Roofs	Wall Covering	Windows	Doors	Boundary	Rainwater goods	Other
17	C19 Y	Natural slate	C20 rough rendered	Painted timber single glazed. Vertical sliding sashes.	Painted timber, half glazed panelled	-	u-PVC	-
18 – 19 White Lyons	C15 Y	Hand made clay plain tiles	Red brick with penny struck lime pointing	Painted timber single glazed. Vertical sliding sashes. Traditional shop window	Painted timber, panelled	-	Cast iron and u-PVC	-
20 White Lyons Cottage	C18 or earlier Y	Hand made clay plain tiles	Red brick with poor modern cement pointing	Painted timber single glazed. Vertical sliding sashes.	Painted timber, boarded	-	u-PVC	-
21 Orchard Cottage	C18 or earlier Y	Hand made clay plain tiles and natural slate	Weather-board, with some early boards	Painted timber single glazed shop window Flush casements with faux leaded lights	Painted timber, boarded	-	u-PVC	-
1-2 Orchard Cottages	C19 N	Concrete pantiles	Modern render	Painted timber	-	-	-	-
New Hall	C16 or earlier Y	Hand made clay plain tiles	Red brick with poor repointing	Painted timber single glazed. Vertical sliding sashes.	Painted timber, panelled	Red brick with brick on edge and hogback capping, needs repair	-	-
Tudor Cottage	C17/C18 Y	Hand made clay plain tiles	Weatherboard with some early boards	Painted timber single glazed Flush casements	-	Fletton brick wall and hedge		-
PO Cottages	Early C19 N	Natural slate Lost one chimney?	C20 rough rendered	Historic shop windows. Some modern asymmetric windows	Painted timber C20 half glazed doors	-	u-PVC	King George post box in wall

High Street (cont...)	Date & if listed	Alterations						
		Roofs	Wall Covering	Windows	Doors	Boundary	Rainwater goods	Other
Baytrees	C17/18 Y	Natural slate and hand made clay plain tiles	Weatherboard and render over brickwork	Painted timber single glazed Flush casements	Painted timber boarded door	Painted timber gate	u-PVC	-
Bay Cottage	C17/18 Y	Hand made clay plain tiles	Applied shutters and door mantle	Painted timber single glazed	Panelled door, unpainted. Applied door mantle	-	u-PVC	-
Baytree House	C17/18 Y	Hand made clay plain tiles	Render over brickwork	Painted timber single glazed Vertical sliding sashes	Painted timber half glazed	-	u-PVC	-
Baytree Cottage	C17/18 Y	Hand made clay plain tiles	Render over brickwork	Painted timber single glazed. Flush casements	Painted timber C20 with oculus and panels	Painted timber boarded gate with modern details	u-PVC	-
Forge Cottages Workshop	C18 Y	Corrugated metal	Weather-board	Overlapping glass panes in workshop	Timber boarded	Five bar gate	Fragments of cast iron And u-PVC	Historic sign
1 Forge Cottages	C18 Y	Hand made clay plain tiles	Red brick Much rebuilding with second-hand bricks and modern cement pointing	Painted timber single glazed Storm proof casements	Painted timber boarded	-	Cast iron	-
2 Forge Cottages	C18 Y	Hand made clay plain tiles	Red brick But modern cement pointing	Painted timber single glazed C20 top vents	Painted timber boarded with glazed panel	Wooden fence	u-PVC	-
Wheelwrights Cottage	C19 or earlier N	Natural slate Clay pantile	Weatherboard and red brick but modern cement pointing	Painted timber C20 casements with over-thick glazing bars	Painted timber , boarded	Good hedge Timber picket fence	u-PVC	-

## East End Road

East End Road	Date and if listed	Alterations						
		Roof covering	Wall Covering	Windows	Doors	Boundary	Rainwater goods	Other
1	C18 Y	Hand made clay plain tiles	Render	Painted timber Modern asymmetric windows	Modern half glazed door and glass porch	White picket fence	-	-
2	C18 Y	Hand made clay plain tiles	Render	Painted timber Modern asymmetric windows	Modern half glazed door and glass porch	Brick and concrete	-	-
3	C18 Y	Hand made clay plain tiles	Render	Brown stained modern asymmetric windows	Brown stained door	Brick and concrete	-	-
4	C18 Y	Hand made clay plain tiles	Weatherboard	Painted timber single glazed	Painted timber boarded	White picket fence	-	-
5	C18 Y	Hand made clay plain tiles	Weatherboard	Painted timber single glazed	Painted timber boarded	White picket fence	-	-
6	C18 Y	Hand made clay plain tiles Felt on flat roof	Weatherboard	Painted timber Modern asymmetric windows	Painted timber half glazed door	Hedge Metal gates	-	Flat roofed porch extension
Old School House and out-building	C18 Y	Hand made clay plain tiles	Red brick with buff brick details and some original dark pointing	Painted timber single glazed Flush casements	Painted timber panelled	Red brick wall Some poor cement pointing	Some cast iron	-
School	C19 and later N	Hand made clay plain tiles, lead, some poor concrete tiles	Red brick with buff brick details	Painted timber single glazing Brown stain in new	Painted timber and glass	Red brick wall Some poor cement pointing	Some cast iron	-