

Thorpeness

Conservation Area Appraisal and Management Plan

DRAFT

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1.0 Introduction



The East Suffolk District currently has fifty one designated Conservation Areas, and these range in size from small coastal settlements, such as Dunwich, to larger towns like Woodbridge and Framlingham, and include Edwardian coastal resorts, former industrial complexes and picturesque estate villages.

Thorpeness is a coastal settlement, located approximately two miles north of Aldeburgh, and five miles south of Sizewell. Travelling north from Aldeburgh, the road is parallel to the coastline with grass, shingle and the sea to the east, and the wide expanse of marshes to the west. Across this flat landscape Thorpeness comes into view, with Westbar, the Windmill and The House in the Clouds all forming part of an eye-catching group with the looming backdrop of Sizewell Nuclear Power Station.

A dispersed linear group of houses of varying size, type and age, located against the coastline marks the start of the southern end of the settlement. Once within the Conservation Area there is a sense of a planned development, restricted, polite and

orderly; it is clear that there is something different about Thorpeness.



Boats, The Meare, the Boathouse and Westbar in the distance



Half-timbered houses, The Whinlands

Within Thorpeness, the core of the settlement is grouped around a body of water known as The Meare; this, with its adjoining Boathouse creates a unique atmosphere unparalleled within the East Suffolk region.

The Meare and the water meadow and marshes to the south and west of the settlement were created from the Hundred River which flows east from Knodishall. To the north the land rises slightly, with firmer, sandy soil supporting gorse, heather, birch and oak.

It is here, between the low flat land to the south and west, the rising land to the north and the coast to the east, that the development of Thorpeness as a holiday destination commenced during the early 20th century.

The Thorpeness Conservation Area was first designated by the former Suffolk Coastal District Council in 1976 and confirmed by redesignation in 1991. The last appraisal was completed during June 2010. The designation and re-appraisal of Conservation Areas is an important process and one that is governed by the Planning (Listed Buildings & Conservation Areas) Act 1990.

Once a Conservation Area has been established, the local authority has a duty to review this periodically. During this latest re-appraisal a list of '*Structures Which Make a Positive Contribution to the Conservation Area*' has been compiled and the list is included within section 5.0 of this document. A review of the existing Conservation Area boundary has also been undertaken, with

suggested alterations, which can be found in the Management Appraisal section.

The role of a Conservation Area is not to restrict change and development, but to understand and protect what is important about an area, and to ensure that proposed change is not detrimental. By controlling proposals for demolition, and having tighter control over design, material use and detailing, the intrinsic quality of a Conservation Area can be maintained. The appraisal is to be read as a general overview, rather than as a comprehensive description, and the omission of any particular building, feature or space does not imply that it is of no interest in conservation terms.

The Thorpeness Conservation Area has been appraised, and this report prepared, in accordance with the published Historic England guidance document '*Conservation Area Designation, Appraisal and Management*' (Second Edition, 2019).



The village sign, located to the green, north east of the Boathouse

2.0 Planning Policy Context

The identification and protection of the historic environment is an important function of the planning system and is done through the designation of Conservation Areas in accordance with the Planning (Listed Buildings and Conservation Areas) Act 1990.

Conservation Areas are defined as ‘areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance’. These areas make an important contribution to the quality of life of local communities and visitors by safeguarding their physical historical features which sustain the sense of local distinctiveness, and which are an important aspect of the character and appearance of our towns, villages and countryside.



View of the pond, looking south west towards the Boathouse

National planning advice on the identification and protection of historic buildings, Conservation Areas, and other assets of the historic environment is set out in the National Planning Policy Framework (Chapter 16 Conserving and enhancing the historic environment) of July 2021.

At the District and local level, the adopted Suffolk Coastal Local Plan of September 2020 recognises that development within Conservation Areas will need to accord with the requirements of the Planning (Listed

Buildings and Conservation Areas) Act 1990. The Core Strategy also provides general advice supporting the retention and enhancement of Conservation Areas whilst minimising any significant adverse impact upon them. Conservation Areas are also included under general development control policies, particularly those in relation to design where one of the key criteria requires that all new development must have regard to the character of the area and its setting.

This Conservation Area appraisal provides details and identifies particular features which contribute to and justify its status. The purpose of this Conservation Area appraisal includes:

- a definition of the special character of the Conservation Area through its special qualities: layout, uses, architecture, setting, open spaces and archaeology;
- an analysis of the area's history, development and current status; and
- a guide to managing future change: small scale affecting households and larger scale affecting new development.

Policy SCLP11.5: Conservation Areas

Development within, or which has potential to affect the setting of, Conservation Areas will be assessed against the relevant Conservation Area Appraisals and Management Plans and any subsequent additions or alterations. Developments should be of a particularly high standard of design and high quality of materials in order to preserve or enhance the character or appearance of the area.

Proposals for development within a Conservation Area should:

- a) Demonstrate a clear understanding of the significance of the conservation area alongside an assessment of the potential impact of the proposal on that significance;
- b) Preserve or enhance the character or appearance of the conservation area;
- c) Be of an appropriate design, scale, form, height, massing and position;
- d) Retain features important to settlement form and pattern such as open spaces, plot divisions, position of dwellings, hierarchy of routes, hierarchy of buildings, and their uses, boundary treatments and gardens; and
- e) Use high quality materials and methods of construction which complement the character of the area.

Proposals for development which affect the setting of a Conservation Area should be considered against

criteria a), c) and e) above.

Proposals which involve the demolition of non-listed buildings that make a positive contribution to a Conservation Area, including those identified in Conservation Area Appraisals and Management Plans, will be expected to demonstrate:

f) The building is structurally unsound and beyond technically feasible and economically viable repair (for reasons other than deliberate damage or neglect); or

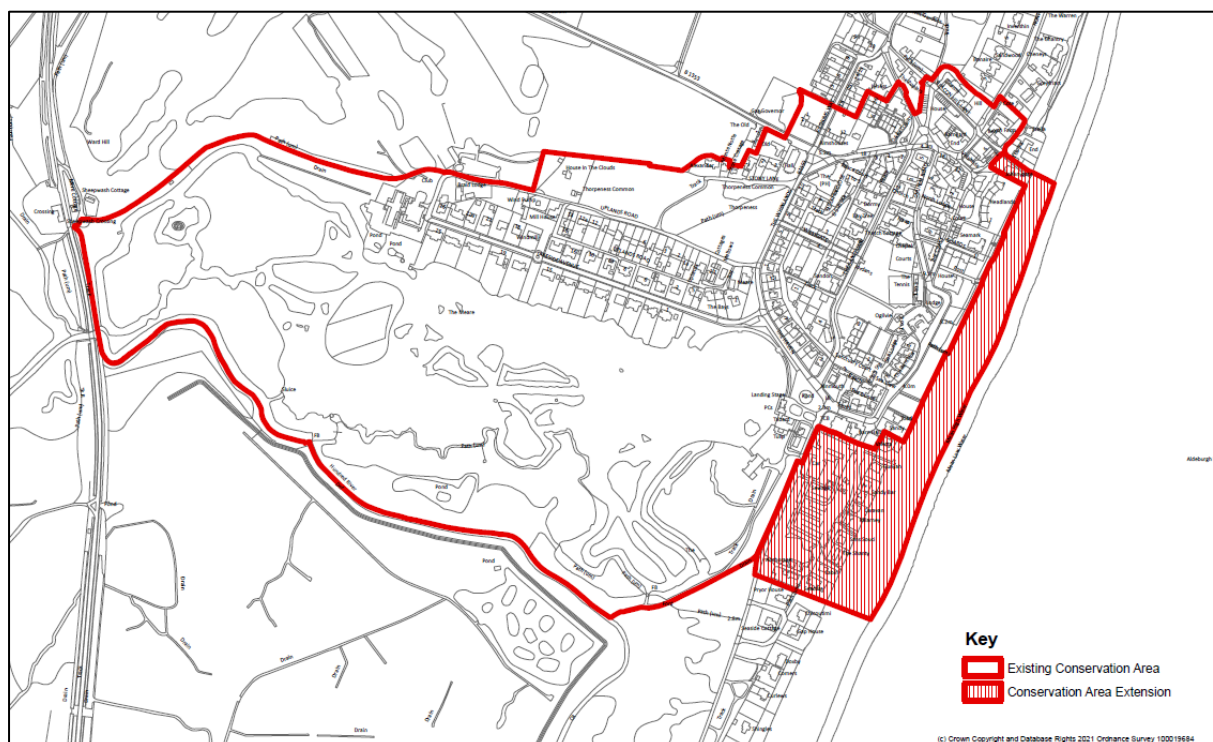
g) All measures to sustain the existing use or find an alternative use/user have been exhausted.

In all cases, proposals for demolition should include comprehensive and detailed plans for redevelopment of the site.

Conservation Area Maps



1882 OS Map of Thorpeness



Current Thorpeness Conservation Area and proposed extension



The Meare, looking north west towards Lakeside Avenue, The House in the Clouds and the Windmill

3.0 Summary of Special Interest

Thorpeness is a largely the vision of one man, Glencairn Stuart Ogilvie (b.1858, d.1932) a Scottish landowner who, with the assistance of two architects, established and tightly controlled the development of a coastal holiday resort during the early 20th century.

The esteemed architectural historian, Sir Nikolaus Pevsner defined Thorpeness as “...something extremely rare, a planned seaside resort” (The Buildings of England, Suffolk: East, 2015).

Thorpeness continues to endure as a destination for tourists, as well as being home to a number of full-time residents, and this is in large part testament to the strength of the original vision, and the unique combination of the natural and man-made landscape, recreational facilities and picturesque architecture.

Thorpeness contains few listed structures, but those that have been statutorily recognised

make an exceptional contribution to the area, including landmark structures such as the Windmill, The House in the Clouds, The Almshouses and Westbar; all structures that now define the village. The significance of some of the earliest and best-preserved houses facing The Meare has also been recognised not only for their architectural style but also the construction techniques employed, including the use of concrete and other fireproof materials.



No. 1 The Haven, one of the first phase of houses to be constructed

Avenues of houses terminate with focal point buildings (see The Golf Club, Lakeside Avenue, Westbar at the top of Westgate and The Almshouses at the head of The Whinlands). Elsewhere, the character is more informal and the scale modest (Uplands Road). Houses have been carefully positioned to take advantage of views of the coastline, green spaces or The Meare. The area to the north is more informal and intimate, with several of the buildings and roads being remnants of the former Thorpe settlement.



Westbar, one of several landmark structures designed and located to draw the eye along carefully planned vistas

Architecture makes a significant contribution to the character of Thorpeness, but landscape and vistas also play a highly significant role in the form of carefully planned avenues and vistas.

The wider natural landscape of coastline, marshes and heath becomes tamed to the perimeter of the settlement, particularly to the north and west of the golf course. Within the settlement, open spaces have been

created to facilitate rest and relaxation. At the heart of Thorpeness is The Meare, a focal point for residents and visitors, and one that is built around the notion of adventure and escapism.



The close relationship between the built and natural environment (The Headlands to the right)

Developments during the mid to later 20th century have, in a few instances, enhanced the original concept for Thorpeness, although most make a neutral contribution. Occasionally infill or replacement dwellings, and larger groups of houses have failed to respond to the unique qualities of the village which has eroded the special quality of streetscape and vistas in a few isolated areas.

Thorpeness is varied in its character; occasionally understated, often quirky and frequently daring. The quality of the original vision, the execution of the early dwellings, the planned vistas and the mix of man-made and natural landscape features result in a village that is unparalleled within the East Suffolk District, and one that is of national significance.



Postcard view of c.1905 showing the beach and fishing boats at Thorpe, looking north

5.0 History

4.1 The Historic Settlement of Thorpe

In 1908 Glencairn Stuart Ogilvie inherited the Sizewell Estate from his mother. On part of the land that formed the estate was a small, dispersed fishing village located to the south of Sizewell Hall called Thorpe, whose name is likely of Norse origin.



Postcard view of Sizewell Hall, prior to the fire of 1921

The Sizewell Estate had been purchased by Ogilvie's parents in 1859 and the house and land holding increased over the years to 6000 acres, including areas of heath, marsh, coastline, arable and pastureland.



Postcard view of c.1900 showing Thorpe

The Aldringham with Thorpe tithe map (1839) shows Thorpe as an open site containing little more than a scattering of 19th century fishermen's cottages and an isolated farm complex to the north. The 1882 OS map shows some growth within the settlement and to outlying farms. Kelly's Directory of Suffolk (1900) describes Thorpe as:

"...an assemblage of about forty fishermen's huts, intermixed with a few tolerable houses, and a coastguard station, bordering on the seashore, on a bleak, unsheltered beach. There is a home for poor children, built in 1874 by Mrs. Ogilvie, of Sizewell House, and conducted and supported by her entirely".



Thorpeness beach, looking south, showing a collection of modest beach structures, many of which pre-date the building of Thorpeness

For a few years prior to Ogilvie inheriting Thorpe had begun to attract seasonal visitors:

"...the little village has been known to the faithful few as an ideal seaside Summer resort. The Country gentry, retired military officers, well-known artists and well-to-do merchants from Norwich, Ipswich, and even London, have built and occupied bungalows on the edge of the rolling sand dunes overlooking the North Sea" (W. H. Parkes, 'Guide to Thorpeness', 1912).



The Gunyah, an early beach house dating from c.1900 and pre-dating the development of Thorpeness. Still extant and outside the current Conservation Area boundary

With the building of Thorpeness, the old structures of Thorpe were retained to add character to Ogilvie's set piece settlement. The area around Beacon Hill Lane retains a strong sense of the former village.



The Old Barn, Old Homes Road

Ogilvie, a lawyer by profession but a playwright by heart, set about transforming the gardens and wider landscape around Sizewell, and he renamed the house Sizewell Hall. By 1910 his attention was focussed on Thorpe. Here, the 19th century cottages and an earlier farm complex, reached by an existing network of rough tracks, formed the basis of his new vision – a holiday resort for those who appreciated beauty.



Architect's sketch for 'A Cottage at Thorpeness', identified as No.1 'Sanctuary House', The Haven. Reproduced from 'A Guide to Thorpeness', W. H. Parkes, 1912

4.2 The Early Development of Thorpeness

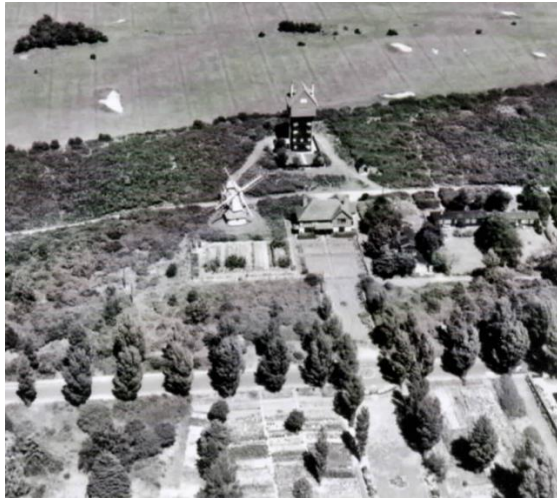
In sketching out the settlement Ogilvie avoided the ordinary, monotonous, and the coastal clichés of piers and promenades in favour of a more naturalistic setting for his development.

Ogilvie's vision was apparently influenced by Ebenezer Howard's book '*Garden Cities of Tomorrow*' (1898) and the author's radical views on town planning and healthy living.

The idea was that the village would appear as though it was not actually 'planned' at all; an organic development rather than the carefully planned set-piece it actually was.

Once the concept had been formed by Ogilvie he consulted his friend, the architect W. G. Wilson (b.1856, d.1943); the two men had previously worked together on the enlargement of Sizewell Hall, which included several garden pavilions and follies which echo the stylistic development that was to come at Thorpeness. The help of a second

architect, Forbes Glennie (b.1872, d.1950) was sought, and between the three men, the vision of Thorpeness was shaped.



Aerial view of c.1930 showing the Windmill and The House in the Clouds and Lakeside Avenue laid out but without structures

Houses, called bungalows, would be grouped around a new lake, and long or short-term lettings of fully equipped houses would be offered. All services were provided by the estate and facilities were on a lavish scale, including domestic staff and daily maids as and when needed. A company was formed called 'Seaside Bungalows Ltd', which was later renamed 'Thorpeness Ltd'.

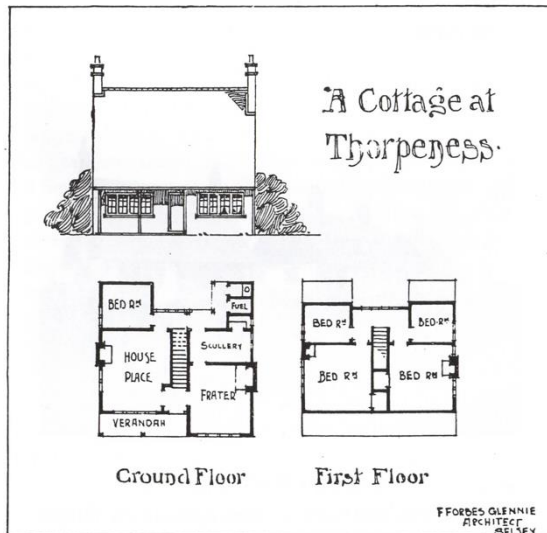
The earliest houses were laid out in a formal and linear way, but in being set amongst the natural landscape, with scrub allowed to grow between properties and open boundaries, a picturesque quality resulted. Each house was subtly different, which added considerable interest to the evolving character and streetscape.



Undated Postcard of The Meare and the Boathouse, with Tabard House and Tulip Cottage behind

During November 1910 a small boggy landlocked area of water, which was fed by the Hundred River, flooded creating a large expanse of shallow standing water. This inspired Ogilvie to block the river permanently and construct sluices to contain a 64-acre lake, now known as The Meare. Work on this progressed through the winter of 1912 with the formal opening taking place on 11th June 1913.

Early advertising for Thorpeness emphasised the similarity between the attractions of The Meare and the adventures of J M Barrie's fictional characters, and Thorpeness was self-styled as "The Home of Peter Pan". This association was more than marketing; Ogilvie and Barrie were close friends, and the creative influence of the author can be clearly seen on Ogilvie and his holiday resort development.



An early drawing for the first new house at Thorpeness, reproduced from 'A Guide to Thorpeness', W. H. Parkes, 1912

In promoting the holiday village, it was emphasised that no two houses were exactly the same. While diversity and an eccentric character were the inevitable consequence of adopting so many contrasting building styles, the development achieves a visual unity primarily through Ogilvie's unwavering desire for quality enhanced by landscape.



View of chalet bungalows, The Uplands

Three principal areas of housing were laid out; Lakeside Avenue, The Uplands and The Haven leading to The Whinlands. All were grouped around The Meare, with the gardens of houses to the south of Lakeside Avenue continuing to the water's edge. These early houses were basic, and indeed only for summer or weekend occupation.



Postcard view of The Kursaal, nearing completion, 1912

The construction of the houses would rely on techniques Ogilvie learned from his father Alexander Milne Ogilvie (b.1812, d.1886), a Civil Engineer. Although appearing to be half-timbered the reality was houses built from poured concrete, with the speed and relatively low cost of this approach being particularly well suited to the development. Elsewhere, construction was timber framed and clad, for both houses and public buildings, including the Boathouse, The Kursaal (a country club) and the delightful cabin-bungalows on The Uplands.

Westgate, off The Whinlands, has perhaps the most eccentric character, with each house varying considerably in design to the next; there is no set style or rhythm, and the lane is terminated by the extraordinary towering gate house of Westbar.

Rail access to Thorpeness was essential for the continued growth of the resort, and in 1914 Thorpeness Halt was opened on a branch line from Saxmundham, operated by Great Eastern Railway. Historic photographs show a simple concrete platform with redundant railway carriages being used for a waiting room and railway personnel accommodation. The station was downgraded to an unmanned stop in 1962 and closed in 1966.



Postcard view of c.1960 showing The Dolphin Inn, prior to fire and later redevelopment

The existing Crown Inn of Thorpe was enlarged and renamed The Dolphin Hotel. The Dolphin was destroyed by fire in 1996 and rebuilt in its present form.

By 1914 the new village was formally opened, and by the spring all available houses had been let. Yet this initial promise was short lived, and with the announcement of War during August 1914 work ceased. The grounds of Sizewell Hall were used as a camp for soldiers and labour diminished as men signed up to fight for their country.

However, work continued throughout the 1920's. An extensive planned development to the north was proposed, with long tree-lined avenues and spaces between linked by short roads with houses radiating either in semi-circular or circular form. A rotunda was also proposed, and areas of planned lawn linked the avenue to the sea. Ogilvie's commitment to providing interesting public spaces is clear to see, as was his ambition, yet financial constraints for the estate meant that towards the end of the decade, houses had to be sold off as leasehold, and individual plots, of varying size and location were made available for lease and with prescriptive covenants attached to control development quality.



The Meare, looking north west towards Lakeside Avenue

Thorpeness is not short of strategically placed landmark structures, often used to terminate vistas along a road or more informally grouped as eye catchers, drawing attention towards the boundaries of the settlement. Two structures that provide this role were the Windmill and the House in the Clouds.



The Windmill, The Uplands

The Windmill initially appears as a relic remaining from the earlier Thorpe settlement, but this is far from the case. Dating from 1803 the former corn mill was originally located at Mill Hill in Aldringham and was purchased by

Ogilvie, despite strong opposition from the estate who doubted the economic viability or practicality of it being restored and re-erected in Thorpeness. For Ogilvie, the Windmill represented more than utility, it was a determined statement of conservation driven by a desire for enhancement and beautification. Ogilvie was creating a feeling of history and permanence in his new village, as well as providing striking structures that could be enjoyed by visitors.

However, Ogilvie had even greater ambition; the Windmill would pump water to a new water tower, and this would have a capacity of 30,000 gallons. It would be practical, but also ornamental, and would have accommodation below the storage tanks. By September 1923 the steelwork for the water tower had been erected, Ogilvie had named it "Gazebo" and standing at 70 feet in height, few can have been in any doubt about the vision and determination of the man behind it.



The House in the Clouds, The Uplands

The House in the Clouds, as Gazebo was later renamed, is now an iconic structure and both it and the Windmill are recognised and

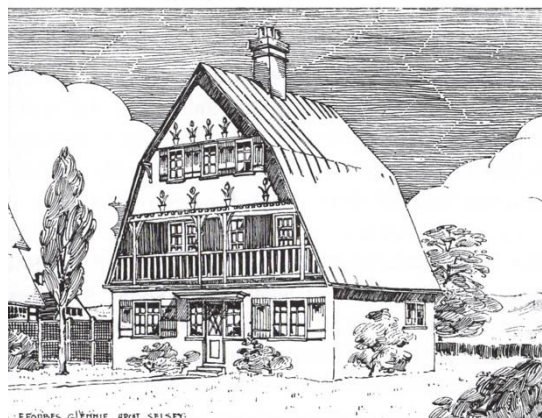
protected as statutorily designated heritage assets.



English vernacular, freely interpreted with picturesque composition

Individual building styles emphasise the romantic picturesque, especially the larger or more prominent buildings. The architecture is very much a recreation of the English (if not specifically Suffolk) vernacular, in many instances very freely interpreted.

The houses located closest to the sea tend to be single storey and modest, as though sheltering amongst the dunes from the prevailing wind. They are generally dispersed and increase in size towards the north and west.



Sketch view by Forbes Glennie for Tulip Cottage, Remembrance Road. Reproduced from 'A Guide to Thorpeness', W. H. Parkes, 1912

Approximately one hundred houses of varying sizes were constructed, all supported by a Country Club, a Public House, and a Boathouse. Additionally, buildings were provided for use by the estate and its staff, notably the Almshouses and the Workmen's Club, both completed during 1928.



Postcard view of The Golf Clubhouse, Lakeside Avenue, c.1950

The Golf Clubhouse of 1929/30 is challenging to define architecturally, adopting a fort-like stance with castellated detailing to the entrance, with a square plan tower with an oast house style roof and four unusual lead stick finials to each corner. It was a unique piece of design, and it displays that the estate appreciated the necessity of, and investment in, the provision of high-quality public buildings.

4.3 Later Development

Ogilvie died in 1932 and control of the estate passed to his son, A. Stuart Ogilvie, although it was run by his uncle and guardian Lt. Colonel Sholto S. Ogilvie until 1945.

During this time the business was streamlined, and financial and legal advice was sought from firms in London. Sizewell Hall was let, and attention turned to the profitability of the arable farms surrounding Thorpeness and Sizewell.



Houses to the south side of Lakeside Avenue, seen from The Meare

The final phase of building work continued through the 1930s until c.1938. St Mary's Church, which had been designed by W. G. Wilson in 1925 and the land set aside, was completed in 1936. A large block of residential apartments called The Headlands (originally called The Crescent) was built 1937 and was also designed by W. G. Wilson. The sparsely detailed curved form owes more to art deco hotels than the Arts and Crafts principles seen elsewhere, yet somehow this non-compliance with its surroundings seems acceptable alongside the architectural eccentricity of the village. The Headlands represents the last building erected following the vision of Ogilvie and his architects and it shows clearly how far the initial concept had developed since the commencement of the project.

Financial difficulties including the need for capital saw No's 2 and 3 The Haven sold on 99-year leases, with ground rents payable to the estate.

A reduction in the tariffs charged by the estate saw an influx of tourists during the 1930s and an increase in repeat bookings. The number of day visitors also increased something the original vision for the resort had aimed to avoid. During this period existing buildings and facilities were modernised.



Aerial view, c.1940, of Thorpeness



Concrete anti-tank cubes between the coastline and The Headlands

The Second World War brought to a halt building works, the completion of The Headlands in 1937 being the last significant

structure erected prior to the outbreak of war. The War Office requisitioned The Country Club, a number of houses and also Sizewell Hall, and sea defences and mines were placed along the coastline.

Post war building restrictions, coupled with labour and material shortages, meant that little was added to Thorpeness in the decade following the Second World War.

From the 1950s onwards land was sold to private developers and with it the already diverse range of building styles became more varied. Some stylish houses resulted from this, but other buildings did not fully adhere to the original 'planned village' concept and the vision became diluted as a result.

During the early 1970s the Ogilvie Estate was devastated by death duties following the death of Stuart Ogilvie, Glencairn Stuart Ogilvie's son. This resulted in parts of the village being sold off to raise capital. By 1972 the estate had begun to break up, and individual houses came into the ownership of private individuals. Finally, Thorpeness Ltd was put into voluntary liquidation, and by

2000 the only part of the village owned directly by the Ogilvie family was The Meare.

4.4 *The Significance of Thorpeness*

Much is made of the connection between Thorpeness and the better-known resort of Portmeirion (northwest Wales). Both share coastal locations but architecturally they are very different. What actually links them is not tangible, but vision and ambition, and that both areas were largely the work of one visionary man.

Both Ogilvie and the creator of Portmeirion, the Welsh architect Clough Williams-Ellis (b.1883, d.1978), were driven by aesthetics; Williams-Ellis wanted to demonstrate that the 'development of a naturally beautiful site need not lead to its defilement' and Ogilvie, keen to establish a garden village and avoid the invasion of trippers, wanted to create an area that would attract those who appreciated beauty.

The site for Portmeirion, previously called Aber lla, was acquired in 1926 and an existing house of 1862 was converted to a hotel. The character of the Portmeirion buildings are almost entirely Italianate, suggesting that of an Italian fishing village, albeit a rather grand one. Several structures were re-erected from elsewhere, including the spectacular c.1760 Arnos Court bathhouse colonnade from Bristol, re-erected in 1959. Other buildings incorporate salvaged architectural fragments, which adds greatly to the interest of the architecture and the settlement.

Williams-Ellis declared that his choice of Italian architectural style was intended to revitalise popularism in architecture and in this he was influenced by the attention received in the press regarding the construction of Thorpeness.

Portmeirion developed in two main phases; the first being 1926 to 1939, and the later phase being 1954 to 1973. Significantly,

Thorpeness is the earlier of the two resorts, built largely between 1912 and c.1938.

There are further similarities between Thorpeness and Portmeirion. Firstly, Williams-Ellis was determined to construct a picturesque coastal village on a new site. The idea of a resort village was established from the beginning, with houses let out to the wealthy middle class for seaside recreation on a self-catering basis, just as at Thorpeness a decade earlier. The planning of the development, like at Thorpeness, was deliberately 'random' in an attempt to create a picturesque quality, and a landscape studded with landmark structures.

Given the site of Portmeirion, densely treed with a steep topography of cliffs leading down to the sea, a rather more spectacular site ensured dramatic vistas, building forms and public spaces. However, it is not always the case that the individual buildings are themselves architecturally superior to those at Thorpeness, and it must be acknowledged that each resort responds in its own way to the characteristics of its setting.

The creators of Thorpeness can claim primacy for being the first in Britain to establish a resort village. Additionally, it must be noted that the holiday chalet concept, later typified at Butlin's, is seen at Thorpeness as early as 1919 with the construction of twelve bungalows known as The Uplands.

The national significance of Thorpeness seems until recently to have been overlooked. The village was designated as a Conservation Area in 1976, but it was only in the mid-1990s that a handful of the original holiday buildings were listed. The early 19th century postmill, moved to the site in the 1920s, was assessed and listed in 1951, but nothing else at this time was considered of merit and the area remains under-protected by national designation. At Portmeirion, the majority of the buildings were listed in 1971 which has ensured the successful protection and

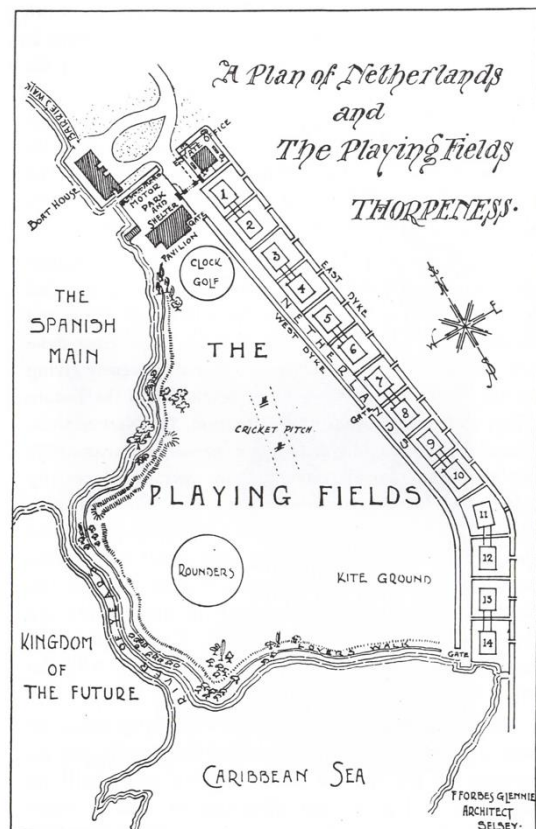
preservation of Williams-Ellis's cohesive vision.



Understated picturesque simplicity; one of a group of chalet bungalows, The Uplands

What was created at Thorpeness, undoubtedly interesting as it exists, was only part of the vision. The planned but unbuilt areas of 'The Netherlands' and 'North End' are discussed elsewhere, but Ogilvie had even greater vision. A hotel was planned, with capacity for over 400 guests, and below this was to have been an arcade of commercial units. Called The Mermaid and The Rows it owed something of its design to the Rows, Chester, particularly the half-timbered elevations and balustraded walkways. Preliminary sketches show it to have been a dramatic and ambitious scheme, and a further example of the exemplary planned development.

Thorpeness is therefore only part of an even more accomplished vision, and one that Two World Wars and the resulting labour, material and financial difficulties curtailed. What was created at Thorpeness, however, is an important and early example of a planned garden village resort of local and national significance.



Architect's plan showing the layout for The Netherlands, an unexecuted proposal for fourteen houses to the south of The Meare. Reproduced from 'A Guide to Thorpeness', W. H. Parkes, 1912

5.0 Assessing the Special Interest

5.1 Location and Topographical Setting

Thorpeness lies within the Suffolk Coast and Heaths Area of Outstanding Natural Beauty (AONB) and the Heritage Coast. The surrounding landscape, including the golf course, the common to the north and The Meare, are classified as Sites of Special Scientific Interest (SSSI) and forms part of RSPB and Suffolk Wildlife Trust reserves.

The geology is that of the Suffolk 'sandlings' coastal strip, crag deposits of sand and gravel laid down during the Pliocene period over chalk at greater depth. The soils are deep well

drained and sandy, forming heathland where well grazed.



Gardens backing onto the dunes and the shingle beach

To the east are dunes and coastline. The road to the south of Thorpeness, which links the village to Aldeburgh is linear and exposed to the marshes and the coastline.



Village pond, to the east of The Meare, looking towards The Dunes

The centre of Thorpeness, around the Boathouse, is flat. The Meare, a large area of standing water of regular shallow depth has areas of swamp and woodland to the

perimeter of the water. Immediately to the east of The Meare is the village pond.



The Benthills, the rising topography is reflected in the design of the dwellings

Beyond this, to the north and west, the topography climbs steadily, and the landscape is considerably higher above sea level than the southern parts of the settlement. This is best seen from The Benthills and the rising gradient towards Church Road. Further north are areas of naturally grazed scrub and bracken, crossed by a number of paths, with areas of dense scrub comprising gorse, hawthorn and brambles. Areas of birch and sycamore woodland provide a diverse habitat.

To the south is an area of shingle, between the sea and private gardens, which is particularly susceptible to change through erosion.



The golf course, with the wider natural landscape beyond

The western side of the village is enclosed by the golf course, an area of 150 acres of heathland remodelled by James Braid in 1922. Around this the setting is mainly grassland with areas of birch trees and bracken.

Access to Thorpeness via road is by a minor coast road going south to Aldeburgh and an inland road, the B1353, which enters Thorpeness at the northwest and continues to Aldringham and Leiston. Historically it was possible to reach the outskirts of Thorpeness via rail, although this branch line closed in 1966.

5.2 Archaeology

One hundred and one sites of archaeological interest appear in the Suffolk Historic Environment Record for the parish of Aldringham cum Thorpe, of which about a quarter are in the locality of Thorpeness itself.

The earliest of these are Neolithic flaked flint axes, one from Thorpeness, the other from Aldringham. About half a dozen sites comprise undated tumuli or round barrows, all on the higher ground in inland Aldringham, and probably of Bronze Age origin. Five of these are Scheduled Monuments.

The Medieval period has left the site of a former in Thorpeness. St Mary's chapel stood in the field near to the Almshouses and the remains of it are shown on the 1882 OS map. No above ground evidence of the structure remains.

Thorpe itself was not listed in the Domesday survey of 1086, although it is believed that one of Leiston's three Domesday churches was sited there.

Post medieval interest is provided by the site of a bridge and two windmill sites, one the original site of the post mill in Aldringham, the other its new location in Thorpeness.

5.3 Character of Spaces



The edge of The Meare. Its curving form is reflected in the laying out of The Haven and The Whinlands

Thorpeness is composed of a series of axial routes to the north, south and west, which converge at a central point around The Meare and the curving form and elevated site of The Whinlands, which reduces in height towards The Haven.



The impressive backdrop of The Almshouses

The architecture of Thorpeness ranges from a uniform backdrop, such as the houses to The Haven and The Whinlands, united by shared detailing, form and a gentle spatial rhythm, to the understated chalets of The Uplands. The relatively high number of inventive landmark structures, all strategically located to terminate a view or enhance a backdrop, such as The Almshouses, make a significant and positive contribution to the area.



The enclosed and rural character of Beacon Hill Lane, looking northwest

The general character is therefore a mix of planned and regulated, giving way to an informal layout, and grouping to the older parts of the settlement, particularly evident around Old Homes Road and Beacon Hill Lane.

Where planned avenues and vistas end, the landscape character quickly reverts from one of an imposed formality to that of natural wilderness. This is particularly clear to the area around North End Avenue and to the south approach from Aldeburgh.



Old Homes Road looking west

A central gateway to the northwest of the settlement includes the listed Almshouses, The Dolphin Inn, Ogilvie Hall as well as a small triangle of grass. The curved form of The Whinlands is evident to south, which links to The Haven and encloses part of the north side of The Meare.



Looking west towards Westbar and playing fields

Westgate, leading east off The Whinlands, is dominated by the Westbar, an imposing cathedral-like water tower with a central gateway. Beyond this is The Sanctuary, a long and broadly linear road which feels very private. The juxtaposition of the towering form of Westbar with the calm haven of the park and tennis courts opposite is a particularly memorable feature of The Sanctuary.

The Benthills, to the east of the Sanctuary has a very different character. The road twists and climbs while the design of the houses reflects the gradient of the land. The coastline to the east is visible but not immediately accessible due to the private gardens enclosed by a concrete wall running almost continuously from The Benthills to The Coast Guards. What starts as tightly grouped dwellings at the foot of The Dunes and The Benthills ends as the rather sprawling Country Club complex at the brow of the hill.



Houses to the north side and eastern end of Lakeside Avenue, continuing the established pattern of houses to The Haven and The Whinlands

Lakeside Avenue is an impressive tree lined avenue that was originally to be more formally crossed than it is now at its mid-point by an avenue leading from The Uplands to The Meare, terminating with a piazza and quay. To the eastern end of the north side are houses and cottages typical of the English vernacular type seen to The Haven and The Whinlands.



Lakeside Avenue, looking west towards the Golf Clubhouse

To the west end of Lakeside Avenue is the Golf Clubhouse which provides an intriguing and effective termination of the road. The houses are of mixed character, date and success, and several replacement and infill dwellings do not enhance the streetscape. The large plots and generous front gardens have, to some degree, helped to unite the varied character of the road.



Low lying houses and open spaces between dwellings affording views of the Windmill and The House in the Clouds, Lakeside Avenue

Parallel to Lakeside Avenue, and further north is The Uplands, located on rising ground and enclosed to the north by common land. To the west is the impressive group of The House in

the Clouds and the Windmill, and the houses between them and The Meare are respectfully scaled to ensure views of these features are had from various points throughout the village. To the east are a group of chalet bungalows dating from c.1919. The character of this part of The Uplands feels very understated, enclosed, and fragile.



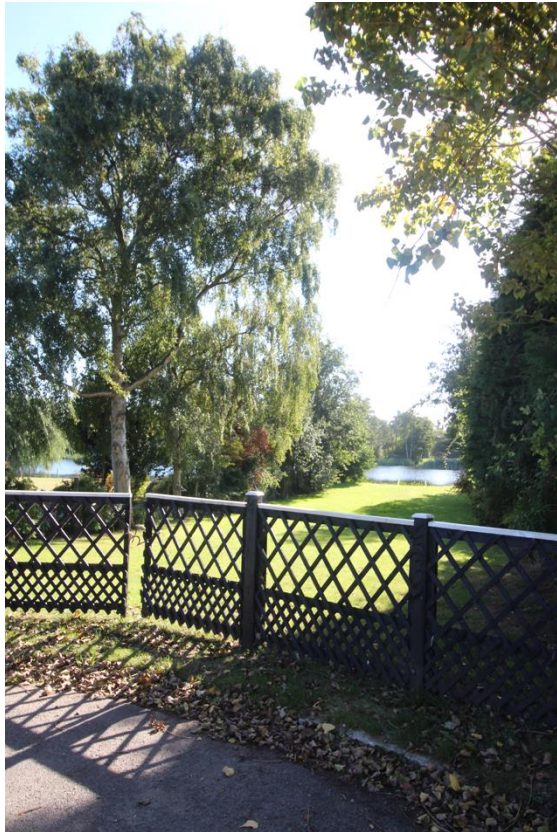
Houses located close to the shingle beach to the southern end of the Conservation Area

The southern end of the Conservation Area has a low-lying and open feel. Houses are dispersed and generally of understated timber construction, sitting amongst a rugged and untamed beach landscape.

5.4 The landscaped setting of the Conservation Area

The contribution made to the Conservation Area by open spaces and landscape features is highly significant and adds to the character and distinctiveness of the settlement.

The natural landscape had already begun to attract a handful of regular visitors to Thorpe, and Ogilvie no doubt fully understood the importance of the coast and surrounding heaths for his planned resort. This he would supplement with a series of man-made landscape features, including a golf course, a boating lake and tree lined avenues where houses and recreational spaces were planned together.



Lakeside Avenue, looking south to The Meare. This area was to have had a quay and piazza, and is enclosed by trellis fencing

Early drawings for the laying out Thorpeness, including Lakeside Avenue, The Meare and the never completed areas known as 'The Netherlands' and 'North End' show great ambition and skilful planning and are significant examples of early garden city planning.

Lakeside Avenue was to have had a transverse avenue, linking The Uplands to the Meare via a piazza and quay. The Netherlands, located to the south of The Meare was to have been a linear group of 14 detached dwellings, all overlooking playing fields, a cricket pitch, kite ground, and putting green, all linked to The Meare via a series of meandering walks. Although several of Ogilvie's plans failed to reach fruition, what the original concepts show is a planned development of considerable originality.

Unmade roads and footpaths, and informal boundaries to private gardens are all

important elements to enhance the rural quality of Thorpeness.



The importance of unmade tracks for preserving a rural character. The Uplands, looking towards The Whinlands

Where adopted road surfaces lead to unmade side roads the character immediately changes to one of informality and an understated and special rural charm. The transition from The Whinlands to The Uplands, and The Haven to The Sanctuary are important examples of this.



Footpath, linking The Benthills with the beach

Trellis fencing, walls and gateways made out concrete block (normally a material more often associated with an urban setting) are some of the smaller details which help to establish the overall character and cohesive appearance of the Conservation Area, and which are, therefore, important to retain.

A key feature of the village is the number of public footpaths traversing the common areas, running between buildings, and providing access from the village to the beach. To the north are footpaths nos.31 and 33 which run in parallel. Access inland to the west is easiest from The Whinlands across Thorpeness Common using footpaths nos. 34, 35 or 36, leading to footpaths nos. 38 and 39 around the north-west end of The Meare. Here these form the Conservation Area boundary, as does the former railway line they meet beyond, much of which is now also footpath.

5.5 *Contribution by Green Spaces and Trees*

Not all the significant green spaces within the Conservation Area are presently public ones, with private gardens also making a significant contribution to local character.

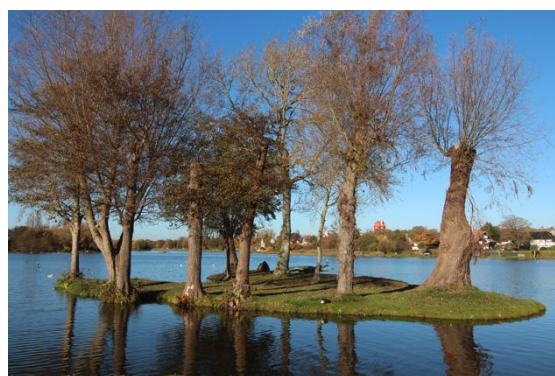


Trees and scrub, The Uplands

Within a Conservation Area all trees over a certain size are afforded protection and notice to fell or prune trees has to be submitted to the local planning authority for consideration through a Section 211 Notice. Specific trees, groups or woodlands throughout the Conservation Area may sometimes be protected by Tree Preservation Orders (TPO) by virtue of the fact that there has been a previous request or proposal to remove the tree or develop a site. Protected trees may have particular amenity, historic and ecological value.

In Thorpeness there are several trees afforded TPO status which are of significance, however there are also many other trees which contribute to the character of the area, including tree lined avenues and planted spaces, which enhance public realm and the setting of buildings.

The Conservation Area is, in places, fairly rich in tree cover, although proximity to the sea means that some areas are almost completely lacking in examples. Further inland are areas of trees grouped around buildings or in open spaces, which can be seen to the west of The Emporium, and to the common to the north of The Uplands. Here can be found opportunist Sycamore and planted Red Oak along with the more usual heathland species of Birch, Scots Pine and Rowan.



An island in The Meare with willow and alder

Three small areas nearer the beach have trees with preservation orders. On the Whinlands TPO no.3 covered originally a Wheatley Elm, now replaced with a Rowan, just south of the

Church TPO no.34 covers a single Sycamore, whilst to the north side of Old Homes Road TPO no.68 covers an area of Scots Pine and Holm Oak.

There are a variety of trees located to the perimeter of The Meare and on the islands within it. They range from trees planted as part of the original development, to self-sown. All contribute to the setting of The Meare.



Sycamore in the garden of The Dolphin Inn

There are some notable pines scattered throughout the village including those within the grounds of The Dolphin PH and a further cluster to the west of the Thorpeness Emporium.



View of trees to The Sanctuary

The Sanctuary is fairly heavily treed, and groups of trees create a reasonably dense backdrop from various vantage points. Other roads, such as The Benthills and Westgate have few examples, due either to the exposed

site or a lack of green spaces resulting from a high density of buildings.

As The Benthills moves away from the coast and becomes Church Road and heads north, the number of trees found in private gardens and adjacent the road increases, making the area more enclosed and varied.

Lakeside Avenue was planned as a tree lined avenue, and there are several mature poplar and plane trees, as well as other varieties located within private gardens. These make a strong and formal statement and are a feature of the original planned scheme for the avenue.

The low-lying form of the easternmost parts of the settlement is exposed to the effects of coastal weathering, and results in a landscape of grasses and gorse rather than fine specimen trees.

There appear to be few trees that pre-date the creation of Thorpeness.

5.6 Key Views

Designed vistas are an important feature of the settlement. Unlike many Conservation Areas, which developed over a long period, every detail at Thorpeness was planned which allowed buildings to be strategically placed, and long and short views to be included as part of the design process.

Key views within Thorpeness fall largely into two categories; those focussed on landmark structures and those relating to landscape.

The Whinlands is a clear example of an axial route with the impressive form of The Almshouses providing a focus to the north, and The Meare being visible to the south. Lakeside Avenue, as discussed elsewhere, is a planned avenue with the Golf Clubhouse located on rising ground and in straight axis with the road. Views are also offered in the opposite direction towards The Haven. From the roundabout, as well as elsewhere along

Lakeside Avenue, there are important views of both The Windmill and The House in the Clouds.



Postcard view of Westgate, with Westbar terminating the view to the east

A similar effect is created on Westgate. The land rises to the east, and the line of structures either side of the road direct views towards Westbar. The Westbar also forms an impressive structure viewed from the east.

The curving form of The Haven, which heads south and becomes Aldeburgh Road, allows numerous views of The Meare as well as glimpsed shorter views towards The Emporium and the treed verges of the road. From The Whinlands, The Margaret Ogilvie Almshouses offers an impressive focal point.

From almost any point within the village, The House in the Clouds and the Windmill can be seen, although closer views of these and other structures, glimpsed between houses and over rooftops, are equally important.

Views of the coastline are best experienced from higher ground as the beach is largely obscured from view by dunes, houses, boundary walls, gardens, and scrub. However there are important glimpses of the sea viewed from the end of Old Homes Road, The Coast Guards, The Benthills and the footpath between Killarney and Sans Souci. The higher ground of The Benthills also provides clear views of Aldeburgh in the distance.

The open expanse of The Meare is a particularly good vantage point from which to enjoy views of the village and an opportunity to see the winding and climbing forms of The Haven and The Whinlands, as well as glimpses

of the Golf Clubhouse and The House in the Clouds.



Lakeside Avenue, the Windmill and The House in the Clouds, seen from The Meare

To the north, where the network of roads and paths are more informal, views are shorter and focussed on buildings and front gardens. These include views northwest up Beacon Hill Lane as well as east along Old Homes Road to The Old Barn. Facing west on Old Homes Road offers a view of both Ogilvie Hall and the village sign.

When approaching from the northwest, along the B1353, the crenelated top to Westbar can be seen over rooftops, and the side of Ogilvie Hall gradually comes into view. A belt of trees close to the north side of the road and behind a low wall largely restricts views of The Almshouses, whereas the gable end of The Dolphin Inn provides a clear focal point. The limited signage and lack of streetlighting and pavements make the views into the Conservation Area feel appealingly unspoilt.

5.7 *Setting of the Conservation Area*

The NPPF describes the setting of a heritage asset as: The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.

Historic England Good Practice Advice Note on the Setting of Heritage Assets (2017) indicates that the setting of a heritage asset is the surroundings in which the asset is experienced; “Where that experience is capable of being affected by a proposed development (in any way) then the proposed development can be said to affect the setting of that asset”.

Thorpeness is located on the Suffolk Coast and the northern end of the town is raised up, giving properties on the cliffs views over the North Sea. To the north of the town is heathland, while Thorpe Common and the western edge of The Meare mark its western boundary. Aldeburgh Road going south is bordered by grazing marsh and sand dunes. The natural beauty of Thorpeness’ surroundings contributed to its success as a resort and therefore forms part of its setting.

The land west of The Meare, includes the reedbed area known as The Fens and through which the Hundred River flows, possesses a wild, desolate quality which contributes significantly to the character of Thorpeness. This area feels like an extension of The Meare, seamlessly continuing on from it.

Likewise, the heathland to the north and northwest of the town, characterised by gorse bushes and other low-lying scrub, also give the setting of the town a uniquely untamed character.

In contrast, the grazing marsh and sand dunes to the south of the town possess a much more open character. However, this space marks a definitive boundary between Thorpeness and Aldeburgh, with almost no structures in between to blur the two distinct settlements. While possessing less of an untamed character to the heathland, this area still retains an unspoilt natural quality which benefits the setting of the resort.

The beach also forms part of the setting of Thorpeness, attracting the first pre-resort era travellers. This historic relationship continues

to this day, as holidaymakers continue to visit for the beach as well as the town itself.

Certain buildings such as Westbar, The House in the Clouds and The Windmill are visible in the open countryside surrounding Thorpeness for some distance, especially on the road leading from Aldeburgh, reinforcing the link between the town itself and its surroundings.

5.8 *Traditional Building Materials, Details, and Colours*



Thatch to The Old Barn, Old Homes Road

Earlier Structures

The earliest known structures are those that formed part of the Thorpe settlement, including Beach Farm and Beacon Hill Cottages. Here use is made of thatch (a material also seen to the kiosks and Thatch Cottage on The Sanctuary). The Old Barn is one of the few genuinely timber framed structures in Thorpeness, rather than a decorative exterior application as seen throughout the settlement.



Thatch, seen to one of a pair of kiosks, The Sanctuary

Brick

Beacon Hill Cottages are constructed from Suffolk red brick with the occasional burnt headers and the brickwork is of high quality for a modest structure. Brick is a surprisingly uncommon material within Thorpeness and typically is found on the structures pre-dating the planned development. Notable exceptions are The Almshouses and Westbar, where dramatic form and high-quality brickwork with stone dressings elevate the significance of both structures.



Exceptional brickwork and stone detailing to The Almshouses

Washed cobble with brick margins are occasionally seen to low boundary walls, and there are examples of this material being used to the elevations of houses. It is not, however, a common characteristic of the village, and No's 2-6 Old Homes Road are notable exceptions.



Washed cobble with white brick margins, Old Homes Road

Crittall Windows

Crittall windows are still found to buildings within Thorpeness; and these metal frames, with slim glazing bar profiles and detailing, significantly enhance the properties where retained. Replacement windows are now a common sight and these, along with Velux rooflights detrimentally alter the appearance of elevations and roof pitches.



Half-timbering, seen to The Whinlands

Half-Timbering

Frequent use is made of half-timbering, although this is either applied detailing or cast and painted. However, it is an important uniting characteristic of The Whinlands, The Haven and The Dunes.

Render

Painted render is also a commonly found material and typically the colour palette applied is white and black, to enhance the effect of close studded half-timbering, or simply to conform to what exists in close proximity. One significant exception is The Headlands, where each block of apartments has adopted a vibrant and consciously different colour to its neighbour. The colours enhance what otherwise could potentially be a rather foreboding block.



Red clay pan tiles, seen throughout Thorpeness

Tiles

Red clay pan tiles are the most commonly found roof covering and roofs tend to be steeply pitched and uninterrupted except for the occasional half dormer or a ridge or gable end brick stack. Plain tiles are less commonly found, and tend to be reserved for higher status buildings, such as The Almshouses.

Slate

Welsh slate roof coverings are occasionally found, primarily on roofs of shallow pitch and generally on buildings that pre-date the planned resort. Mineral felt is also seen surprisingly often, usually to the smaller cabins and chalets found to The Uplands and around the beach.



Black stained weatherboarding to the Boathouse, The Meare

Weatherboarding

The use of horizontal weatherboarding, often to the first floor of cottages and occasionally for entire buildings, such as the Boathouse,

are typically black stained, reflecting the early 20th century fashion for this finish. The chalet bungalows to The Uplands represent an area where this material use is the dominant characteristic.



Imaginative use of diagonal set bay windows and bays above porches, The Whinlands

Dormer and Bay Windows and Porches

Dormer and bay windows are a recurring feature of Thorpeness, often used with skill and considerable originality to add flair and interest to an elevation. Open porches are an often-found feature that enhance many properties. Where they have later been enclosed properties lose some of their compositional form and appeal.



Timber lattice fences enclosing front gardens, The Whinlands

Fences

Timber lattice fences, enclosing the eastern perimeter of The Meare, as well as the front gardens of The Haven and The Whinlands are also seen throughout the village. Originally many gardens had open boundaries or simple

chestnut palings, although these have now all disappeared.



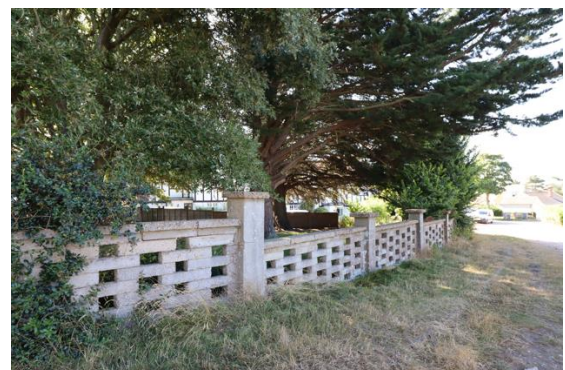
Balustraded balcony, The Sanctuary

Balconies

Balconies and covered seating areas, often to the first and second floors of houses to obtain a sea view, are an occasional and interesting feature, usually with well-detailed balusters and other joinery.

Concrete

Concrete is used with surprising frequency in Thorpeness. It was a material Ogilvie was particularly interested in, partly as a result of his father who was a Civil Engineer with experience of the material for rail and naval projects, and partly due to speed and low cost. Ogilvie invested in a machine that produced cast concrete panels, and many houses were constructed using this technique, although with the material disguised as half-timbering and render.



Concrete wall made from pre-cast blocks, The Sanctuary

Where the use of concrete was expressed more honestly was with the construction of

boundary walls. Often of low height and pierced design, these walls often run some considerable length, as evident to The Benthills and The Sanctuary. The walls represent an important and unifying element of Thorpeness and hint at the pioneering construction techniques Ogilvie and his architects were experimenting with.

Contemporary Materials

In recent years the material palette of Thorpeness has increased, and a growing use of zinc for roof coverings and weatherings, as well as an unfortunate use of uPVC for replacement doors and windows has diluted the coherency of certain areas, including highly sensitive areas such as The Whinlands, The Haven and The Benthills.

In assessing the material use in Thorpeness it should be recognised that while there is an existing character to many parts of the settlement, and composition is often relied on over material use to provide interest, parts of the village make no attempt to conform in terms of materials, detailing or colouring. While this could present a discordant tone, quality of design and skilled detailing ensures success.

5.9 Street Furniture

Street furniture can enhance a Conservation Area and the experience of those who visit it, but it needs to be of good design quality and located with sensitivity so that the built and natural environment is not compromised by its existence.



A restrained use of signage and street furniture to the northwest of the Conservation Area

Thorpeness is unusual in having a relatively limited amount of furniture and what it does have is generally well sited and often of high-quality design.

The Village Sign, possibly dating from c.1960, is located to the northeast of the Boathouse. Around it are signs, benches and information boards associated with a commercial operation.



Detail of the Thorpeness village sign

Streetlights have not been introduced, and telephone kiosks and pillar boxes are also not found. Smaller 'lamp boxes' fixed to a post are seen and located fairly discreetly.



Painted timber base and wrought iron surround to the sign for The Dolphin Inn

Outside the Village Store are a group of noticeboards and signs, although planting around the base and to the rear helps reduce the impact of these items. The painted timber sign for the Dolphin Inn, located to the triangle of grass to the west, is traditionally designed and detailed and contributes positively to the area.



Information board, of a type seen throughout Thorpeness

Information boards, of simple design, are located at strategic points around Thorpeness and enhance the visitor experience.



Metal panel indicating the location of the boating lake

Between the car park to the south of The Emporium and Aldeburgh Road is a galvanised panel of inventive design, signposting the way to The Meare and depicts a stylised image of the sea, a sailboat and sunrise.

The most elaborate or striking items of street furniture are located to The Sanctuary, and include a pair of thatched kiosk structures, opposite Westbar, and marking the western entry point to the playing field and tennis courts. Located a few metres to the east of the kiosks is a painted timber dovecote with overhanging conical roof covered with plain tiles. The kiosks and dovecote form an attractive group and enhance the setting of the Grade II listed Westbar.



Dovecote and thatched kiosks, The Sanctuary

To the southern end of The Sanctuary, where the road bends and before it joins The Haven is a cast concrete gateway marking the southern entry point to the Club and tennis courts.



Concrete gateway, The Sanctuary



Gateway to the largely unbuilt development 'The Netherlands'

The gateway to the southeast of The Meare was to have formed the entrance to 'The Netherlands', a group of fourteen houses located around playing fields and The Meare. The scale of the structure provides some indication of the ambitious nature of the development, and it contributes significantly to the public realm even if it now, rather incongruously, leads to storage buildings and workshops.

6.0 Structures Which Make a Positive Contribution to the Conservation Area

The following inventory does not claim to be exhaustive, as other structures of architectural and / or historic significance not readily visible from public footpaths and roads, may also exist.

Where it has not been possible to find an accurate postal address for a structure it has been included as part of a description for the road it faces or is in closest proximity to.

A boundary review has also been completed as part of the field work and this, and any structures that contribute positively to any proposed extension areas, or any that exist within areas proposed for exclusion, are discussed separately within the Management Plan located towards the end of this document.

Admirals Walk (West side)



Garages, Admirals Walk

Garages A row of eight garages, likely the structures shown on the 1958 OS map. Although architecturally undistinguished, they are prominently located and their low unaltered form, continuous pan tile roof, and boarded door elevation makes an understated contribution to the Conservation Area. Possibly associated with The Headlands, opposite.



Former St Mary's Church, Admirals Walk

Former St Mary's Church, (grade II) 1937 by William Gilmour Wilson. Rendered concrete and brick with stone dressings. Plain tile roof. Neo-Norman style. Projecting north and south chapels at west end, each lit through a 2-light leaded casement. Now private residences.

This building is mentioned in Bettley, J and Pevsner, N 'The Buildings of England. Suffolk: East' (2015), p.551.

Admirals Walk (East Side)



No's 1 to 6 (inc) The Headlands, Admirals Walk

No's 1 to 6, The Headlands A distinctive landmark structure; impressive for its shallow crescent form and unusual coloured elevations. Although its three-storey height and materials differ significantly from the usual lower small-scale vernacular structures

in the Conservation Area, it commands its sea facing setting. Both W. G. Wilson and Forbes Glennie have been credited with the design, which was built 1937. Originally seven large apartments, but now apparently six. Framing the central five units are straight-fronted end bays. The central units have recessed third floor balconies with curved fronts, clasped between gables that project from the wall plane and are supported to their base by a central corbel. The balconies to the end bays are crowned by pyramidal roofs covered with plain tile. Most doors and windows are regrettably uPVC replacements of the original Crittall windows.

This building is mentioned in Bettley, J and Pevsner, N 'The Buildings of England. Suffolk: East' (2015), p.551.

Beach Farm Road



Beach Farm Cottages, No.1 (left) and No.2 (right), Beach Farm Road

Beach Farm Cottages and boundary wall A pair of mid to late 19th century two storey cottages, probably built as three separate dwellings to house farm workers. Painted render to the elevations and pan tile roof with ridge stacks. Good red brick dwarf wall enclosing the front garden. The cottages and wall pre-date the development of Thorpeness and exist in relatively unaltered form. Windows are likely replacement units in the original openings.



Anti-tank cubes within the garden at Johnnygate, Beach Farm Road

Anti-tank cubes Located within the garden curtilage of Johnnygate are five anti-tank cubes; the remains of WWII coastal defences and forming part of a defensive line that stretched from Thorpeness to Aldeburgh. They have been identified as NDHAs due to their archaeological interest and historic interest (association).

Beacon Hill Lane (North side)



Beacon Hill Barn and boundary wall, Beacon Hill Lane

Beacon Hill Barn A brick barn converted to residential use 1987 with weatherboarded south gable end and two lower ranges. Weatherboarded to the north and rendered to the south. The entire complex is roofed with red clay pan tiles. Shown on the 1882 OS map as Beach Farm, with a larger footprint and projecting structures to either end of the southwest facing façade, which extended forward as far as the road. These structures were removed relatively recently as they are still shown on the 1971-72 OS map. A

relatively sensitive conversion for its date; the opening for the threshing porch is clearly readable. The Velux rooflights however, to the highly visible south facing roof pitch, are an unfortunate intervention.

The boundary wall of brick margin with cobble panels, while not of any great age (probably dating from the time of the conversion work), is important to the setting and this part of the Conservation Area.



No's 1 and 2 Beacon Hill Cottages and boundary walls, Beacon Hill Lane

No's 1 and 2 Beacon Hill Cottages and boundary wall A pair of picturesque and asymmetrically composed cottages, likely built to house workers associated with the farm complex to which the dwellings were formerly attached. Shown on the 1882 OS map as three dwellings with outshot accommodation to each gable end. Likely dating from the early 19th century. One bay wide addition to the W gable end with dormer window, which looks as though it had been rebuilt or absorbed into the left-hand cottage by the time the 1904 OS map was published. By 1927 further work had reconfigured the cottages into the two units that now exist.

Storey and a half elevations of red brick laid to Flemish bond with occasional burnt headers. Ground floor windows sit beneath brick arch lintels. Prominent upstand brick gable ends with steeply pitched red clay pan tile roof covering. Red brick ridge stack over the right-hand cottage, with a gable end stack set at right angles to the ridge line over the left cottage. Enclosing the front gardens is an

attractive low red brick and flint wall, which contributes positively to the setting of the cottages. The porch to the front elevation detracts from the simple form of the original structure. Windows are replacement units within the original structural openings.

The cottages represent some of the earliest structures within the Conservation Area.

Beacon Hill Lane (South side)



Beach Farm House, Beacon Hill Lane, south elevation

Beach Farm House and attached outbuilding Of similar construction and materials as Beacon Hill Cottages, and therefore likely to be of contemporary date. Shown on the 1882 OS map as a single dwelling, which had been split into two units by the time the 1927 OS map was published. The structure is now a single dwelling. Two storey, red brick elevations with burnt headers. Long pitched roof covered with red pan tiles, presenting long and unbroken pitches to the north and south. Two ridge stacks, one close to the west gable end and the other located at the approximate midpoint of the ridge to the east. Although the north elevation, which abuts Beacon Hill Lane, has several windows, these are later insertions, and the elevation would originally have been blind save for one small casement. Cross tie plates to the north elevation. The farmhouse was clearly orientated to face away from the lane and overlook the land to the south. The window opening to the south elevation appears to be

a mid 20th century enlargement with replacement.

Attached to the west gable end is a long and impressive single storey outbuilding, constructed from cobble with red brick margins. Shallow pitched roof covered with red clay pan tiles. The north and west elevations are blind. The structure likely dates from the early to mid 19th century. It is shown on the 1882 OS map and is shown as having been extended to the west on the 1904 OS map. Very slight variations in the construction possibly indicate that the roof may have been raised in height, or that the structure was built off an existing boundary wall. The south elevation has a timber addition with felt covered roof and a number of boarded door openings which covers and encloses what was likely to originally have been a mix of open cart stores and cattle sheds and enclosed stores.



Beach Farm House attached outbuilding, Beacon Hill Lane

The farmhouse and outbuilding form part of an important and picturesque group with the neighbouring barns and farm cottages.

Church Road



Chapel House, Church Road

Chapel House A single storey cottage likely built during the early part of the second quarter of the 20th century, although possibly incorporating an earlier structure. Painted render elevations with an enclosed porch to the entrance façade. Red clay pan tile roof covering with two small painted brick ridge stacks. To the west end is a conservatory dating from 2004 and to the east is a double garage with rooms and a dormer over, added in 2002.

The house is prominent in views looking south along Church Road.

Dolphin Close (off Old Homes Road)



Village Store, No's 1 to 3, Peace Court, Dolphin Close

Village Store, No's 1 to 3 Peace Court, Dolphin Close First shown on the 1927 OS map. A two storey structure weatherboarded structure incorporating commercial and residential premises. Prominent street facing roof owing to its low eaves height. First floor dormer

window to the east end of the roof. The west gable end is weatherboarded. Roof covered with red pan tiles and with a short red brick stack to the ridge. The composition steps down to the east and the elevational treatment changes to painted brick.

Lakeside Avenue (North side)



No. 1 'The Ness', Lakeside Avenue

The Ness A detached villa of c.1920, located to the corner of Lakeside Avenue and The Haven, and prominent in views from The Mere. Occupied by architect W. G. Wilson until 1927. Storey-and-a-half rendered elevations with prominent and steeply pitched pan tile roof covering. Stout red brick gable end stacks frame the composition. Centrally located entrance with recessed open porch (now covered by a projecting porch) and flanked by wide small pane casement windows to the living accommodation either side of the central hall. Half timbering and weatherboards to the end gables. To the south facing roof pitch are three dormer windows with pitched roofs and overhanging eaves. Replacement roof covering, windows, and the insertion of Velux windows to the north roof pitch has slightly marred the appearance of the building. The property sits back from the road and the boundary is enclosed by a timber lattice picket fence and similarly detailed gate.



No.2 (right) and No.3 (left), Lakeside Avenue

No's 2 and 3, The Bays A semi-detached pair of cottages, constructed c.1911, set back from the road on elevated ground. Both are good examples of the Arts and Crafts style so typical of Thorpeness' early development, and which contribute significantly to the Conservation Area's character as a group. Finely detailed with painted render elevations, half timbering to the first floor and blue glazed pan tiles on a steeply pitched roof with hips over the gable ends. A cluster of joined red brick chimney shafts marks the position of the party wall between the cottages. Grouped towards the centre of the street elevation are a pair of square two storey bay windows with flat roofs over, which add considerable interest to the composition. Enclosing the garden area to the south is a timber post and rail fence with lattice panels between vertical posts. Both houses have sympathetic replacement windows.



No.4 (right) and No.5 (left), Lakeside Avenue

No's 4 and 5, The Bays A pair of semi-detached houses; two storey and an attic, elevations similar in form to No's 2 and 3 but

very different in their detailing. Both are good examples of the Arts and Crafts style so typical of Thorpeness' early development, and which contribute significantly to the Conservation Area's character as a group. The increased height of the dwellings, incorporating accommodation within the attic and the use of red clay pantiles and black stained weatherboarding to the elevations gives these houses a more formal and imposing character. The steeply pitched roof with wide central dormer has gable ends and a centrally located chimneystack of four diamond set red brick shafts. The flat-roofed square bay windows are each supported at first floor height by a pair of curved timber brackets located to the corners of the entrance bay below. Located to the outer corners of each dwelling is an unusual flat roofed bay window positioned at 45° to the entrance façade. Mid to late 20th century side and garden additions have diluted the success of the composition and setting. Enclosing the south boundary is post and rail fence with lattice panels and matching hand gates.



Concrete boundary wall outside No.2 'Lake Cottage', Lakeside Avenue

A mid 20th century concrete wall of pierced design with projecting capped concrete piers. The wall is important as it creates a uniting visual character when looking west along the north side of Lakeside Avenue and continues (in varying form) to the front of No. 4 and No. 6 (houses numbered No.2, No.4 and No.6 are not included).



Concrete boundary wall outside No. 4 Lakeside Avenue (house not included)



No.6 and concrete boundary wall, Lakeside Avenue

No.6 A half-timbered cottage with attic accommodation and a prominent south facing gable end. Two storey side extension, roof alterations and dormers c.2009. Garden enclosed by a pierced concrete wall. Although altered, including the installation of unsympathetic uPVC windows, the house and its wall contribute positively to group value and the streetscape.

For Mill House, see The Uplands



Windmill Cottage, Lakeside Avenue

Windmill Cottage Built c.1963, although stylistically the property references domestic

design from the first quarter of the 20th century. An attractive and well-detailed structure, with hipped roof covered with plain tiles, offset red brick stack and a lively grouping of three gables to the south elevation. The central gable contains a half-timbered enclosed entrance porch with herringbone brickwork detailing, and attractive leaded glass with pontil mark detailing. The flanking bays repeat the timber and brick panel detailing of the porch. Elsewhere the walls are of painted render. Set back from the road on an elevated and prominent site, the low-lying structure makes a positive contribution to views along Lakeside Avenue as well as the grade II listed post mill to the north.



Thorpeness Golf Clubhouse and Hotel, Lakeside Avenue

Thorpeness Golf Clubhouse and Hotel, Lakeside Avenue Located at the western end of Lakeside Avenue on an elevated site and forming a prominent and effective visual termination point to the Avenue. The main club house was designed c.1925 by the resident Thorpeness architect Frederick Forbes Glennie and built 1929/30 by William. C. Reade (Aldeburgh). An unusual and striking composition firmly anchored to its elevated site by the two storey square plan towers at each corner. The prominence of the tower roofs are reminiscent of a Kentish oast house rather than being indigenous to Suffolk. Crowning each tower are four unusual stick finials, which add liveliness and reflect the crenelated form of the parapet of the entrance bay (which is repeated in similar form to the west elevation).



View of one of the four corner towers, Thorpeness Golf Clubhouse and Hotel, Lakeside Avenue

Built of rendered concrete blocks with Loughborough slate covered roofs. The doors and windows were originally Crittall units which, detrimentally, have been replaced with uPVC. To the east side is an 'open' brickwork wall. Attached and to the north is a (loosely) eight-sided addition which, although prominent, is not of particular interest.

Large additions to the west are of no interest.

The golf course to the northeast was laid out by the celebrated golfer and course designer James Braid (1870-1950). This area lies outside the Conservation Area boundary.

This building is mentioned in Bettley, J and Pevsner, N *'The Buildings of England. Suffolk: East'* (2015), p.550.

Lakeside Avenue (South side)



No.1 Rudder Grange, Lakeside Avenue

No.1, Rudder Grange A large and picturesquely composed house of 1911, one of the earliest to have been built in the resort. As one of the earliest structures to have been

built as part of Ogilvie's resort, the building clearly demonstrates the strong Arts and Crafts focus of the development, and contributes positively to the Conservation Area's character. Constructed, according to original marketing material, from 'Asbestone, wood and brick' with applied half-timbering. To the centre, grouped between two projecting gables of differing form and heights, is the main entrance contained within a flat roofed single storey structure, with timber canopy porch dating from c.2007. The roof is covered with double Roman tiles and punctuated to the east and west by brick chimney stacks – that to the east being diamond set. The south elevation overlooks The Meare and is prominent in views from the east and south. Enclosing the front boundary is a timber lattice fence of similar detailing as that seen to the north side of Lakeside Avenue and The Bays. The building has suffered from the installation of unsympathetic Upvc windows. The detached double garage block is not of significance and has done little to enhance the setting of this structure.

This building is mentioned in Bettley, J and Pevsner, N *'The Buildings of England. Suffolk: East'* (2015), p.549.



No. 3 'Heronsmead', Lakeside Avenue

Heronsmead Stylistically similar to No. 1 Lakeside Avenue, and of similar date. Two storeys with red clay pan tile roof covering which replaces a thatched covering shown in historic photographs. Broad gable end with half-hipped roof facing south. The composition of Heronsmead is less playful and

varied than that at Rudder Grange. To the rear is a black weatherboarded two storey addition of later date. Doors and windows are replacement uPVC units. Enclosing the front boundary is a concrete block wall with piers.



No.5 'The Hermitage', Lakeside Avenue

No.5, The Hermitage The third and final house located to the south side of Lakeside Avenue built prior to the publication of the 1927 OS map but appears to be slightly later in date than Heronsmead, particularly the applied timbering, which is more relaxed and with broader spacing than either Rudder Grange or Heronsmead. Twin gable ends with a recessed centre containing the entrance and a gabled dormer to the first floor. Replacement timber windows. The boundary to the entrance front is enclosed by a pierced concrete block wall and piers. As one of the earlier buildings to have been constructed in the resort, it contributes importantly to the Conservation Area's Arts and Crafts character.



No. 7 Lakeside Avenue

No.7 A detached property with attic accommodation. Not shown on the 1938 OS map and probably dating from c.1950. The house shares much of its detailing and its twin

gabled form and recessed centre with that of its neighbour to the east, No. 5 'The Hermitage'. Red clay pan tile roof covering with brick stacks. The wall to the front boundary appears to have been rebuilt albeit following the pierced concrete block arrangement found elsewhere. Though much later than the resort's original Edwardian development, the structure reflects the predominance of the initial Arts and Crafts style and hence also contributes to the character of the Conservation Area.



No. 9, Lakeside Avenue

No. 9 A large detached two storey house, probably built c.1930, and adopting the fairly commonplace format of end gables facing Lakeside Avenue with a recessed centre containing the entrance. The first floor of the gables are clad with dark stained weatherboards, elsewhere the elevations are painted render. The roof is covered with red clay pan tiles and the central ridge has a pair of short red bricks stacks at either end. Doors and windows are replacement uPVC. To the front boundary is a pierced concrete block wall and associated piers.

'The Lilly Pad' and 'The Lake House' Shown on the 1971-72 OS map as a single dwelling, since which time the house has been subdivided and remodelled. Probably originally dating from c.1930. The house retains its form of two gable ends facing the road with a recessed entrance to the centre.



'The Lilly Pad' (left) and 'The Lake House' (right), Lakeside Avenue

However, it is to the south elevation (facing The Meare) that the building is of greatest interest as, to the southwest corner, is a crenulated corner tower. The detailing is reminiscent of that to the east and west elevations of the Thorpeness Golf Club and Hotel.



'The Lilly Pad' and 'The Lake House' (centre) with 'Four Gables' (left) and No.9 (right), seen from The Meare



Postcard view c.1950, showing houses to the south side of Lakeside Avenue



No. 13 'Four Gables', Lakeside Avenue

'Four Gables' As its name suggests, the basic form of this house is four gables, facing north, south, east and west. The main body of the house runs east / west, with central gables facing north and south. A stylish villa that breaks the established form and detailing seen to the south side of Lakeside Avenue, it however reflects the continued Arts and Crafts style so typical of the resort. The architect of the house is not known. Probably built during the early 1930s and apart from replacement uPVC windows it seems little altered since that date. To the base of the entrance front gable is an attractive recessed porch, covered by a continuation of the main roof covering. Flanking the entrance gable are dormers with pitched and hipped roofs (it is not clear if it is these dormers or the two dormers to the rear elevation that were added c.2007). The north, east and west elevations are broken above the first floor windows by a horizontal string course. Elevations are of painted render. A pierced block concrete wall and piers encloses the property to the north boundary.



Picket fence and gates around the roundabout, to the south of Lakeside Avenue

Picket fence and gates Timber lattice fence and gates divided horizontally and with closer grouped lattice work to the lower section. The gates form part of a planned vista, visually linking Mill House to the north (see Uplands Road) with The Meare. The vista was to have been terminated by a piazza and quay, although this was never realised. However, the site remains a significant green space and key view within the Conservation Area.



No. 23 'Reedlands', Lakeside Avenue

'Reedlands' A linear two storey composition, probably dating from just before or after

WWII. A prominent and uninterrupted roof, covered with red pan tiles and two hipped gable projections over projecting bays. A square flat-roofed projection exists to the approximate centre of the entrance elevation, presumably containing the main staircase. Short painted brick ridge stack to the western end of the roof. The southern elevation (facing The Meare) is less well preserved, lacks the half-timbering and has replacement plate glass windows, a balcony between the projecting gables and a timber clad first floor bay window. The street elevation retains its original Crittall windows. The building reflects the continued evolution of the resort's Arts and Crafts style which in turn contributes to the Conservation Area alongside its intactness.



No. 25, Bittern and boundary wall, Lakeside Avenue

No. 25, Bittern and boundary wall A stylish detached Arts and Crafts villa, dating from c.1935 and constructed (unusually for this location) of red brick with tile hanging to the first floor. Two stories with attic accommodation. The composition has central emphasis, provided by the sweep of the main roof, a corbelled central red brick stack and rendered canted bay containing the main entrance. Flanking the central block are lower wings with steeply pitched pan tile covered roofs the sweep down and forward.

The south facing elevation is no less imaginative and contains, to the centre of the elevation, an open covered first floor veranda with oak balustrade and braces, designed to take advantage of the fine views over The

Meare. Linking the house with the gardens are a set of fine brick steps and dwarf walls with urns. The house was remodelled internally and externally c.2015. However, its high quality design and materials mean it contributes positively to the Conservation Area.

To the front boundary is a pierced concrete block wall and piers.

North End Avenue



Boundary wall to the west of Hope Cove Cottage, North End Avenue

Boundary wall to the west of Hope Cove Cottage Mid 20th century pierced concrete block wall with tall concrete piers with flat coping stones, similar to other Ogilvie-era walls around the resort and hence contributing to the Conservation Area's unique character.

Old Homes Road



The Old Barn, Old Homes Road

The Old Barn One of a handful of buildings within the Conservation Area shown on the

1882 first edition OS map, with the farm complex that included the barn being identified as Thorpe Farm. An attractive timber framed barn with thatched roof, largely faced with soft red brick, with sections of weatherboarding to the southeast end of the main range and upper part of the gable facing southwest. Threshing doors to the southwest elevation. Projecting gable to northwest end of later date and incorporating the remains of a timber shop front of mixed age, apparently a former fish shop. The pan tile canopy formerly over the shop entrance has recently been removed. The single storey red brick structure attached to the southeast end of the barn has been remodelled and is not included as part of this description. The southwest facing gable end is extremely prominent in views along Old Homes Road, Church Road and Admirals Walk. The building is an important local landmark, contributing to the Conservation Area both aesthetically and as a pre-Ogilvie era structure.



The Old Barn showing the former Fish Shop access and window

Attached to the northeast elevation is a range of store buildings, likely originally open sided and now enclosed with boarded doors. The roof is covered with red clay pan tiles. Then, also attached and running parallel to Beach Farm House to the north (see Beacon Hill Lane) is a further range of outbuildings, possibly originally used as loose boxes.



Loose box range to the north east of the main barn

The range has a steeply pitched roof with hipped ends and is covered with red clay pan tiles. Part of the elevation facing the barn is constructed with cobble and flint, possibly indicating this range was built in two phases. The whole forms an attractive courtyard to the rear of the barn.



No's 2 to 6, Old Homes Road

No's 2 to 6 A row of cottages mostly dating from the mid 19th century. Shown on the 1882 and 1902 OS maps as three cottages and marked as 'Convalescent Home', and at one time known as 'The Old Home' which was owned by the Ogilvie Charity. The 1927 OS map shows this row as six cottages. What exists now is a row of four flint two storey structures, with black weatherboarded

additions to the north west and south east. White brick dressing demarcates the vertical division between each structure and also used as surrounds to door and window openings. Ground floor window openings have all been widened except to No. 2. This house has 6 over 6 pane hornless sash windows to the ground and first floor openings although historic photographs show that 3 over 3 pane sash windows evident at No.4 and No.5 to be the original configuration. The roofs are shallow pitched and covered with red clay pan tiles. Ridge stacks are of red brick with attractive white brick banding.

To the northwest end of the row is No. 6, a later structure (shown on the 1972 OS map), probably built c.1950, with a gable end facing the street. The elevations are clad with black stained weatherboarding, and the roof is covered with double Roman clay tiles. This structure occupies a prominent corner plot location.

Enclosing the front boundaries of the cottages and also the garden of No. 6 are red bricks walls of varying date, built of cobble, some sections with random bricks and other fill material being evident. The walls make a strong contribution to this part of the Conservation Area.

Pilgrims Way



The Margaret Ogilvie Almshouses, Pilgrims Way

The Margaret Olgivie Almshouses (grade II) Residences for estate staff, 1926-8 by William Gilmour Wilson. Still in use as almshouses. Concrete and brick with applied timber framing. Plain tiled roofs. Continuous 2-storey

range with central gateway and projecting end pavilions. Gateway of 2 storeys. Central stone stilted carriage arch with 4-centred pedestrian passageways right and left under square heads. The structure is of great significance to the Conservation Area, due to its designed architectural quality, scale, landmark status, presence and position within the village, being one of the first buildings visible when first arriving in the settlement from the B1353.

The Margaret Ogilvie Almshouses are mentioned in Bettley, J and Pevsner, N '*The Buildings of England. Suffolk: East*' (2015), p.551.



The Margaret Ogilvie Almshouses, Pilgrims Way. Detail of central tower



Matron's House, Pilgrims Way

Matron's House, Located to the immediate north east of the Almshouses, built as part of the development and sharing details with it including plain tile roof covering, half-timbering and timber casement windows. An extremely stylish house with unusual tile hung first floor and gable ends. Symmetrical entrance elevation with open recessed porch supported on jowled posts. Half timbering to the ground floor, and a red brick stack to both gable ends. The Matron's House derives part of its significance from its group value with The Margaret Ogilvie Almshouses, and its high quality design and materials contribute to the Conservation Area.

Remembrance Road



Tulip Cottage, Remembrance Road

Tulip Cottage A striking three storey cottage of clear Dutch influence (unsurprising, given the name of the house). Designed in 1912 by Frederick Forbes Glennie and one of two houses built out of a planned total of 14 structures which collectively were to have been known as 'The Netherlands'. The design is dominated by a mansard roof which continues from ridge and stops between the ground and first floor. The walls are rendered and painted. To the second floor of the east façade is an open balcony with a central post supporting the gable above, and a vertical timber balustrade enclosing the space.



Tulip Cottage, Remembrance Road, west elevation (facing The Meare)

The elevation facing The Meare has a first floor balcony – these have been very cleverly designed – the higher of the two balconies to the east elevation has longer views over the dunes towards the sea, and the lower balcony to the west enjoys the shorter views towards The Meare. Unfortunately, the west façade has lost much of Glennie's detailing, including pargetted tulip decoration, timber balustrade and shutters to the ground and second floor windows.

Side additions made in the last quarter of the 20th century and a scheme of 2017 have

diluted the form of Glennie's original and unusual design. The timber foot bridge shown on historic views and which linked the site to Remembrance Road has been removed. Most of the current windows are uPVC replacements.



Tabard House, Remembrance Road

Tabard House Constructed c.1911 (certainly prior to the construction of Tulip Cottage) and built as the Thorpeness Estate Office, from where village administration and development decisions were made up until 1925 when the office relocated to larger premises to the east side of Remembrance Road (Barn Hall, which was redeveloped c.2012). The name Tabard House presumably references the "wrought iron Tabard sign" that hung outside the Estate Office. Prominently located close to The Meare and the point at which several roads meet, the half-timbered walls, steeply pitched roof with dormers to the north and south, storey-and-a-half elevations (with accommodation within the pitch of the roof) and short red brick ridge stack (originally painted white) is very much a stylistic forerunner of the developments that would follow to The Haven and The Benthills. Doors and windows are replacement uPVC units, and the boundary wall is not of interest. The timber foot bridge shown on historic views and which linked the site to Remembrance Road has been removed.



Railings signposting the way to The Boating Lake, Remembrance Road

Railings, Remembrance Road A galvanised metal panel of unknown date, now painted, signposting the direction of The Boating Lake from the car park to the south of The Emporium. Of stylised design and depicting a sunrise, sailboat and the sea, it contributes positively to the Conservation Area.

Stony Lane



The Stone Cottage, Stony Lane

The Stone Cottage A mid to late 19th century two storey cottage that formed part of the former Thorpe hamlet. Built from cobbles with red brick margins. The roof has a shallow pitch and unusually, for this location, is covered with slate. The cottage was extended to the eastern end during the early 20th century, and this two storey addition matches the main house in terms of materials and detailing. Less successful mid 20th century additions to the east and entrance front compromise the simple form of the original cottage. Enclosing the front boundary is a fine cobble wall with red brick margins and half

round caps. This wall extends along the east boundary and then to the north, where gate piers and a section of wall sweep up to meet the height of an outbuilding.



Monte Notte, Stony Lane

Monte Notte A modest single storey dwelling, largely hidden from the road. It appears to be of timber construction with a shallow pitched roof covered with corrugated tin. To the south elevation is a small porch contained within a modest projecting porch. Either side of the porch are timber casement windows, which appear to be original. The property appears to be shown on the 1904 OS map and its footprint remains consistent on later OS maps. Therefore, this modest cottage is not only one of a few that remain from the former fishing hamlet of Thorpe, but it is also a precursor to the similarly styled and built bungalows on The Uplands.



Alexander House, Stony Lane

Alexander House A two storey house named after William Alexander, coxswain of the Thorpeness Lifeboat, who was able to purchase the property after a successful legal battle in the 1880's with The Lord of the Manor after claiming 'squatters rights' and

ownership of land and huts near the estuary. Dating from the mid to late 19th century, with rendered walls, red clay pan tile roof and a red brick stack to the eastern gable end (a ridge stack towards the western end of the roof has been removed as part of the work completed to the house post 2010). To the first floor is a regiment of six sash windows and below a mix of tripartite windows and French doors – these are modern units. Offset to the entrance elevation is a modern timber boarded porch.

The Benthills (East Side)



Sandy Lodge, boundary wall and gate, The Benthills. Postcard view of c.1930

Sandy Lodge A steeply pitched two storey half-timbered gable dominates views east along The Dunes. Attached to its southern end is a single storey wing, again with a steeply pitched roof unbroken by dormers and covered with corrugated tin. The house is shown on the 1927 OS map. Unfortunate replacement uPVC windows in an otherwise understated and interesting building. Enclosing the boundary to the west is a concrete wall with timber hand gate; a stylistic and physical continuation of the wall to the east side of The Benthills.



Toad Hall, The Benthills. E facing elevation, as seen from the beach

Toad Hall A half-timbered house of two storeys and an attic, with projecting lower gable to the front elevation and a large cat-slide attic dormer (of c.1990) to the east elevation. The steeply pitched roofs are covered with red clay pantiles and set behind the ridge, to the east facing pitch, is a short brick stack.



Toad Hall, The Benthills

Owing to the open land to the north, the house is highly visible from the beach and in views along The Benthills and from the public footpath linking the road with the beach. Any future alterations therefore would need to be carefully considered due to the site's sensitive location.

The Benthills (West Side)



No's 1 to 6, The Benthills. Looking NE

No's 1 to 6 A group of six cottages in three separate picturesquely composed and grouped blocks that respond to the rising site. Their significance partly derives from their group value. Built in 1913 and very likely designed by Frederick Forbes Glennie.



No's 1 to 6, The Benthills. Postcard view c.1930

The cottages (originally known and marketed with false modesty as 'bungalows') share the established Thorpeness material palette of black stained weatherboarding, red clay pantiles on steeply pitched roofs and dormer windows. Each house was designed with a loggia facing the sea, and No. 6 has an interesting single storey bay window located diagonally across the south corner of the house (a detail also found on The Whinlands). To take account of the rising site, No.6 is set at a lower level than the other cottages, which adds greatly to the picturesque quality of the group, although piecemeal additions to the south and east elevations have eroded the compositional quality of this block. Other detailing of note includes the curved bay windows (No. 4) although these appear to be

later additions. Regrettably the majority of the original joinery has been replaced.

Originally the front gardens were open and planted with grasses and shrubs commonly found growing in the sand dunes opposite – an interesting attempt to unite the built and natural environment. The front gardens are now enclosed with concrete block walls and piers dating from c.1930, of which beach shingle was an aggregate.



No. 1 and No. 2, The Benthills



No. 3 and No. 4, The Benthills



No. 5 and No. 6 and boundary wall, The Benthills



Concrete wall, gate piers and hardwood gates, to the east side of The Benthills

Concrete wall, gate piers and gates When The Benthills (opposite) were built, the area between them and the sea was left open. The wall that now exists to the east side of the road, which extends from Sandy Lodge (The Dunes) and extends north up to and around Drake House (The Coast Guards). The wall dates from c.1930 is constructed from cast concrete blocks, using beach shingle as an aggregate, laid vertically with spaces between, with a cast concrete base and cap. Gate posts with simple projecting concrete caps and the occasional well-detailed timber gate, make this an impressive wall, and a feature that makes a strong contribution to the character of the Conservation Area.



Thorpeness Country Club; Ogilvie Lodge (left), Truman Lodge (right) and The Dormy (to the rear) and boundary wall, The Benthills

Thorpeness Country Club Originally a modest timber frame structure with timber shingle roof, the whole now forms the centrepiece of a much larger complex. The club house, originally called The Kursaal (a German word meaning a public room at a health spa)

opened on the 6th May 1912, prior to the construction of surrounding bungalows and houses as a reassurance by the developers, to prospective purchasers, of their intentions for the area. Designed by Forbes Glennie with an upper floor comprising a lounge, card room, kitchen and offices, with changing rooms below allowing access to the tennis courts and bowling greens. The original form of The Kursaal is now diluted by large linked additions to the north east and south west (The Dormy and Ogilvie Lodge c.1926). The development of the club was rapid, and the 1927 OS map shows a similar footprint of buildings to what exists today. While there has clearly been much alteration and change over the years the importance of the original building and the later additions, particularly in relation to the development of Thorpeness, is clear. The complex contributes to the Conservation Area not only through its design but also by retaining its original function, hence maintaining Thorpeness' resort character.

The complex is mentioned in Bettley, J and Pevsner, N *'The Buildings of England. Suffolk: East'* (2015), p.549.



The Dormy and boundary wall, The Benthills

For the concrete boundary wall to the E side of The Benthills (opposite the Thorpeness Country Club) see Drake House, The Coast Guards

The Coast Guards (East side)



Undated postcard view of Drake House, The Coast Guards

Drake House A striking Modernist essay reputedly built in 1927 (although not shown on the OS map of the same year). Linear composition, flat roofed and predominately single storey, with two storey sections with viewing platforms to the east and west ends (originally with timber balustrading and half timbering). Replacement windows and added balconies have eroded slightly the simple quality of the design, although it remains a striking composition.



Drake House and boundary wall (including the section and gates running down the E side of The Benthills), The Coast Guards

Enclosing the site to the south and west is a wall of cast concrete blocks, laid vertically with spaces between, with a cast concrete base and cap. A curved entrance sweep exists to the west. Impressive ball finialled pedestrian entrance to the south. This feature, which links to that on The Benthills, makes a strong contribution to the setting of several buildings and enhances the character of the Conservation Area.



No. 1 to No. 5 (inc), The Coast Guards



No's 1 to 5 (inc), The Coast Guards

No.1 to 5 (inc) A terrace of late 19th / early 20th century cottages. First shown on the 1904 OS map as two pairs of semi-detached dwellings linked possibly by enclosed yards – that had been infilled by 1972. The original form of the cottages is much masked by later cladding and alterations to window openings, but the brick stacks (some painted) with corbelled caps are a welcome feature. Although the cottages are heavily altered, they are a reference back to the original settlement of Thorpe.

Seamark, The Coast Guards A detached villa designed with its principal elevation facing the sea. L plan, with the entrance set within the angle of the two wings. The elevation facing the sea has a pair of hipped gables, with the roof between continuing down and forming a covered seating area.



Seamark, The Coast Guards

The roofline, punctuated by slender chimney stacks is lively and sweeping, and compositionally interesting when viewed from the south west. An interesting and gently imaginative design, although replacement windows and roof covering have eroded some of the understated qualities of the house.



Seamark, The Coast Guards. Sea facing elevation

The Coast Guards (West side)



No.5 (former Coastguard's Mess) and boundary wall, The Coast Guards

No.5 and boundary wall A two storey dwelling (originally the Coast Guards Mess) and dating from the late 19th / early 20th century. Prominently sited to the corner of The Coast

Guards, Admirals Walk and Church Road. Painted render to the ground floor with painted brick above. The building retains many of its original 6 over 6 pane sash windows, and an attractive single storey canted bay with lead roof to the south elevation. Large extension to the north added during the mid to later 20th century.



Curved boundary wall, No.5 The Coast Guards

Enclosing the garden to the south, east and west is a concrete wall, with attractive curved end to the south.

The Dunes



No. 1, The Dunes

No.1 The Dunes A striking half-timbered detached villa of c.1912, almost symmetrical in elevation with a projecting enclosed entrance porch with oversailing first floor supported on curved braces. Either side are flat roofed dormers which project above the eaves level. To each gable end is a chimney stack; the example to the right being behind the ridge and diamond set. Replacement windows have largely been sympathetically

executed and the house appears as a little altered example of a larger property from the early development phase of Thorpeness.



No's 2 to 4 (inc), The Dunes

No's 2 to 4, The Dunes An accomplished composition which to the eastern end rises up to take advantage of views of the sea, and to the western end is more tightly composed. Built c.1912 the houses repeat details found elsewhere in Thorpeness (cf No.1 The Dunes for the entrance porch and diamond set chimney, and No.2 and 3 Lakeside Avenue for the clustered chimney stacks). The half-timbering makes for lively elevations, and the recessed balcony to the first floor of No.2 ensures this three-storey gable does not overpower. Flat roofed dormers interrupt the eaves and contribute to the lively design. A central porch (to No.3) oversails to the first floor and is supported on curved braces gives the design central emphasis. Apparently constructed of fire-proof materials. This group of houses makes a highly significant contribution to the Conservation Area and is a fine and little altered example of an early design by Forbes Glennie.

No's 1 to 4 are mentioned in Bettley, J and Pevsner, N 'The Buildings of England. Suffolk: East' (2015), p.549.

No's 1 to 3, South Cottages and detached outbuildings to the north This short row of cottages are shown on the 1882 OS map. Rendered, with brick dentil eaves detailing. Slate roof with red clay ridge tiles. The cottage to the western end is a later addition.

Windows have generally been replaced, and the casement style windows and projecting porches detract from the form of the cottage (work completed 2007, accordingly to sundial to the front elevation). The cottages are located in a prominent and highly sensitive location. Enclosing the garden to No's 2 and 3 is a lattice fence with a late 19th century hand gate.



No's 1 to 3 (inc), South Cottages, The Dunes and detached outbuildings to the north

Detached and to the north is a range of outbuildings which contribute to the setting of the properties.



Alnmouth, and boundary wall, The Dunes

Alnmouth and boundary wall A detached single storey painted brick structure located to a corner site and overlooking The Meare. Dating from the late 19th / early 20th century. A single storey addition is shown to the front of the property on the 1927 OS map, and this seems to exist in part, although altered and now with a gabled projection to the centre. Pierced timber bargeboards and finials add interest. The diamond brick detailing to the south elevation is now painted over. Plate glass sash windows retained to the west

elevation, and an impressive red brick chimney stack contributes positively to slate covered roof. Enclosing the garden to the south and west is a concrete wall, typical of the type found throughout Thorpeness.

Alnmouth is mentioned in Bettley, J and Pevsner, N *'The Buildings of England. Suffolk: East'* (2015), p.549.

No's 1 to 3, Beach Cottages Tucked away, to the north of Alwyn is a row of mid to late 19th century cottages. Shown on the 1882 OS map as five units the row now comprises three dwellings. Rendered elevations with red clay pan tile roof covering. Although largely obscured from the public domain, this row of cottages forms an important cluster of dwellings that pre-date the development of Thorpeness.

The Haven

No's 1 to 12 A group of detached and semi-detached cottages, on elevated sites overlooking The Meare. Dating from c.1911, with vertical weatherboarding rather than the intricate half-timbering, bays and dormers seen elsewhere.

The cottages are all of relatively low stature; none have a full second storey, instead dormers are set back and project within the roof pitch or continue up from the elevation.

Unlike The Whinlands, the cottages to The Haven all present a roof pitch to the road, rather than a gable end, which creates a more restful streetscape.

Windows tend to be wide with casements having small panes of glass. The majority of houses have open porches with the accommodation over supported by jowled timber posts.

The material palette of The Haven is limited, and the houses gain a cohesion through this; red clay pan tiled roofs, short red brick stacks

(often one stack diamond set), and stained weatherboarding to the first floors.

The forms of the houses are simple; essentially rectangular with open porches or the occasional continuation of the roof pitch down over lower projecting accommodation to break symmetry. While this is not as exciting as the grouping of No's 1 to 4 The Dunes, it results in a quiet rhythm and spacing being achieved and creates a restful backdrop to The Meare.

Like The Whinlands, The Haven is of great significance to the Conservation Area, demonstrating the Arts and Crafts style established from the earliest days of the resort.



No.1 Sanctuary House, The Haven

No.1 Early photographs show this house without its dormer window, the left hand ground floor area as an open veranda and a matching chimney to the right had gable. Despite these changes, this early house of c.1911 makes a positive contribution to the Conservation Area. The close-boarded fence enclosing the garden to the east does not contribute positively to the streetscape.



No's 2 and 3, The Haven

No's 2 and 3 A pair of cottages better preserved than No.1, albeit lacking their ridge stacks and with additional dormers flanking the original joined dormers to the centre of the roof pitch. Open verandas to the left and right corners are an important feature and fortunately have not been enclosed.



No. 4, The Haven

No.4 A detached cottage, originally without dormer windows to the entrance elevation and some infilling of the open porch has taken place, reducing the impact and simplicity of the original design. Unsympathetic modern window units have been installed.



No's 5 and 6, The Haven

No's 5 and 6 A pair of cottages, now with projecting enclosed porches. Dark stained weatherboarded elevations, and a diamond set central ridge stack. They have been sympathetically maintained and hence contribute positively to the Conservation Area.



No. 7, The Haven

No.7 A little altered detached cottage with open porch to the right side of the front elevation, dark stained weatherboarding to the upper floor and a single dormer. Chimney stacks set behind the ridge, the example to the left being diamond set. No. 7 makes an important contribution to the character of both The Haven and the Conservation Area.



No. 8, The Haven

No.8 A two storey cottage, now with attic accommodation. The left side of the roof continues down over a ground floor projection. To the right is an open porch with jowled posts, and this feature continues to the windows of the enclosed porch. The jowled posts bestow uniqueness on the property while it also contributes to the Arts and Crafts character of the street. Black stained weatherboards to the first floor. Gable end stacks, the ridge stack to the left end being diamond set.



No. 9, The Haven

No.9 Almost a mirror image of No.8, although there are differences to the arrangement of the porch and the roof over it. Alterations to the porch and the addition of dormers were granted planning consent during 1984, though it continues to contribute positively to the streetscape.



No. 10, The Haven

No.10 Of similar design to No.7 and with an enclosed porch to the left side. Large expanse of pan tiled roof, with a single central flat roofed dormer. Black weatherboarding to the first floor of the front elevation, which continues to the sides. The building makes a positive contribution to the Conservation Area.



Nos 11 and 12, The Haven

Nos 11 and 12 A pair of cottages, similar to No.5 and No.6, although with enclosed projecting porches, likely later additions. However they still make a significant contribution to both the streetscape and the Conservation Area. Single central diamond set ridge stack and the usual red clay pan tile roof covering. Fully weatherboarded elevations, with a regiment of eaves dormers.

Group Value

The group value of No's 1 to 12 is significant, and they each form an important part of the backdrop to The Meare as well as contributing significantly to the Conservation Area as a whole. While elements such as door and

window joinery have been replaced, the houses retain an untouched quality; generally open porches have not been enclosed and large expanses of roof pitch have not been too altered through the introduction of later rooflights or dormers. Future development therefore should be minimal to ensure the group's character.

The lattice fences and gates enclosing each property repeat a design seen elsewhere in Thorpeness and add a picturesque quality to the setting of each house. Originally The Haven had grass banks abutting the road, and at the top of the bank simple chestnut palings enclosing the gardens.

The Haven is mentioned in Bettley, J and Pevsner, N 'The Buildings of England. Suffolk: East' (2015), p.549



Sea View, The Haven. Seen from the beach

Sea View At the heart of the property is a two bay wide cottage which is shown on the 1888 OS map. To this several additions have been made, including two storey gabled additions to the northern and southern end. Timber boarding has been added to the first floor, no doubt in an attempt to make this property, which pre-dates the development of Thorpeness, conform to the detailing of the properties around it.

The Meare



The Boathouse, The Meare

The Boathouse This weatherboarded structure was one of the first to be completed in Thorpeness, a clear indication of the importance of The Meare as a tourist attraction. Completed in 1911 the Boathouse sits at the eastern edge of the man-made lake. Its stance is typically low, with hipped ends to the roof which continue forward as single storey projections to the east and west elevations. Rising from the composition is a slender clock tower with louvred bellcote and pitched roof. This feature clearly identifies the structure as something different, clearly not residential and an inviting focal point set back from the road. Added to the side of the tower, perhaps during the mid to later 20th century, is a large flat roofed projection to the first floor. Much better was the smaller dormer which it replaced, which did not dilute the impact of the tower.

To the west elevation (facing The Meare) is a loggia, contained between two single storey projecting wings. A roof now covers this area, and the original lattice timber balustrade has been replaced.

The Boathouse today functions as a boat hire, making an important contribution to the resort character of Thorpeness.

The Boat House is mentioned in Bettley, J and Pevsner, N 'The Buildings of England. Suffolk: East' (2015), p.549.



The Meare Shop and Tea Room, The Meare

The Meare Shop and Tea Room A single storey structure of simple rectangular form, with low eaves and pan tiled roof. Elevations are clad in black stained waney edge weatherboarding. Located to the south east corner of the Boathouse and built sometime around the mid 20th century (certainly before 1972) its form and materials do not detract from the older structures around it. The current business' hospitality function contributes positively to the resort character of the Conservation Area.



Boat House Kiosk, The Meare

Boat House Kiosk, The Meare A small hexagonal structure with pitched roof. Of uncertain date but possibly mid to later 20th century. Thoughtful scale, design and detailing, with its stained boarded walls sitting comfortably alongside the Boat House.



Boat Shelter Cottage, The Meare

Boat Shelter Cottage A sizeable, detached structure containing four open bays with a steeply pitched hipped roof over, and flanking lower wings to the east and west. The ground floor is now a mix of open and enclosed bays for storing boats, with living accommodation above. Slender brick chimneys to the east and west hips, and flat roofed dormers to the north and south facing roof pitches. An interesting design, little altered, and one that relies on good composition for its success. Its current use contributes to the resort character of the Conservation Area.



Gateway, The Meare, to the east of the Shop and Tea Room

Gateway A strikingly stark rendered arch with oversailing plain tiled roof supported on timber brackets. Buttressed and with a circle motif breaking the mass above the arched opening. Conceived as a planned approach to 'The Netherlands'; an area to the south east of The Meare that was to have had 14 dwellings overlooking a cricket pitch, kite ground, playing field and an area for golf and rounders. Only the gateway, Tulip Cottage and Tabard House were built. A striking piece

of design and a symbol of the aims and ambition of the original development.



Store building to the south west of Boat Shelter Cottage, The Meare

Store A large mid 20th century store, located to the southwest on what would have been the playing fields to The Netherlands. Black stained horizontal boards to the walls and red tin roof ensure the structure sits happily amongst the Boathouse, Tea Room and Shelter Cottage. Elevations largely lacking window openings show that this is a building of utility, as does the taking in door to the first floor of the north gable. Two short single storey projections face The Meare.



Detail of the picket fence to the north and west of the Boathouse, to the perimeter of The Meare

Picket fence Enclosing the east and north sides of The Meare is a timber fence with large lattice to the upper section and smaller lattice to the base, supported on regularly spaced square section posts. The design reflects fences found elsewhere in Thorpeness.



Village Sign, to the north east of The Boathouse, The Meare

Village Sign Wrought iron sign depicting the Windmill and The House in the Clouds, on a timber post base. Probably dating from the mid to later 20th century.

The Sanctuary (East side)



Club Gateway, to the west of Sanctuary Court, The Sanctuary

Club Gateway A stark and rather foreboding pre-cast concrete arch dating from c.1920. Detailing and ornament is sparse, although a

cornice is supported by dentil blocks, and the pierced top reflects the detailing of the concrete wall to the east side of The Sanctuary. The gateway leads to the playing field and tennis courts associated with The Kursaal (now the Thorpeness Country Club, The Benthills).



Boundary wall to the west of the park, The Sanctuary

Boundary wall A low pre-cast concrete wall with square section piers, dating from c.1920. Of considerable length and enclosing the western boundary of the park and tennis courts. Pierced design, which is seen elsewhere in Thorpeness. Contributes positively to the setting of the park and the grade II listed structures to the west.



Dovecote within The Park, The Sanctuary

Dovecote An attractive and imaginatively designed painted timber structure with hexagonal base supported on a square section pole, with a deeply overhanging plain tile conical roof and spike finial. Contributes positively to the park and the setting of grade II listed structures to the west.



Thatched kiosks to the park, The Sanctuary

Thatched Kiosks An unusual pair of kiosks which mark the entrance to the park and tennis courts and which are formally positioned opposite Westbar; a building they pre-date by a couple of years. Half-timbered with steeply pitched thatch. The structures

contribute positively to the setting of the park and Westbar opposite.



Thatch Cottage and detached garden structure, The Sanctuary

Thatch Cottage A low and linear design that abuts the north end of the park. Dating from c.1950 with a two storey central section flanked by long single storey wings. The form makes gentle reference to the much more dramatic Westbar to the south west, although the use of thatch and painted render creates a more gentle aesthetic. A detached garden structure, also thatched, and located to the east contributes to the setting of the house and the park.

The Sanctuary (West side)



Sea Pebbles, The Sanctuary

Sea Pebbles A low single storey house of 1975-6. Originally called Sandons after its architect, Eric Sandon. Shallow pitched pan tiled roof over rendered and weatherboarded walls. Set back and to the north is the entrance and further accommodation, possibly converted from a garage, with mono-

pitch roof over. The materials, if not the form, attempting to reflect the local vernacular.

Sandons is mentioned in Bettley, J and Pevsner, N *'The Buildings of England. Suffolk: East'* (2015), p.551.



Jordans, The Sanctuary

Jordans An attractive three storey property attached and located to the immediate south of Westbar. Likely constructed during the early 1930s the house is rendered with a covered open loggia to the second floor overlooking the park. Enclosing this is a pierced balustrade and above are decorative dentil detailing (cf Tulip Cottage, Remembrance Road). The building retains its original Crittall windows.

Westbar (grade II) Gatehouse with accommodation and water tank. 1929 by William Gilmour Wilson. Concrete, but faced with brick and timber framing. Plain tile roofs. Symmetrical composition comprising 6-storey gatehouse tower flanked by dwellings of 3 storeys and dormer attic. Tower has archway in centre at second-floor level, with suspended timber-framed accommodation below, leaving a square-headed coved carriageway beneath. Claspings corner buttresses rise from base to parapet.

Fenestration mainly of timber casements with leaded panes to east side, metal casements to west side. Upper 2 stages of tower depend on ecclesiastical precursors: 2 pairs of square-headed lancets to each face with 2 2-light Y-tracery belfry windows above. These elements separated by brick pilaster strips. Crenelated parapet. Mullioned timber windows and gabled roofs. One tall studio light in flat-topped dormers to each side of west face.

Besides its design, the building also derives its significance from serving as a major landmark for the resort, being visible from outside Thorpeness for quite some distance.



Westbar, The Sanctuary

Westbar is mentioned in Bettley, J and Pevsner, N *'The Buildings of England. Suffolk: East'* (2015), p.550-1.

The Uplands (South Side)



No. 1 and No. 2 Red House Cottages and outbuildings, The Uplands

No.1 and 2 A pair of red brick cottages, dating from the mid to later 19th century. Red clay pan tile roof with central ridge stack. Timber casement windows under brick arches. Outbuilding range, again pan tiled, to the north.

No's 1 to 16 A group of 6 structures, with each block (except No's 12 and 13) comprising three cottages. Built c.1919-20 these unassuming cottages are rare survivors. The original intention for the site was larger cottages and housing, but the restrictive effects of The First World War ended that vision. Instead, the cottages are humble, modestly scaled and without ornament or pretence. The chalets are at odds with the rest of the more stylistically self-conscious areas of Thorpeness.

The use of materials is unsurprisingly limited, which gives the group cohesion; black weatherboarded elevations, corrugated roof covering (or felt in some cases), small open porches, casement windows and squat red brick ridge stacks. Each property sits back from The Uplands and the boundary is enclosed by lattice fence, similar to that seen to The Haven, The Meare and The Whinlands.



No. 1, The Uplands



No. 1a, The Uplands



No. 2, The Uplands



No. 3, boundary fence and gate, The Uplands



No. 4, The Uplands



No. 7, The Uplands



No. 5, The Uplands



No. 8 and boundary fence, The Uplands



No. 6, The Uplands



No. 9 and boundary fence, The Uplands

Best preserved are No's 6, 7 and 8, which retain their original roof covering and door and window joinery, making them remarkably rare survivors. Future development should therefore retain the group's current appearance and character.



No. 10 and boundary fence, The Uplands



No. 11, The Uplands



No's 12 and 12a, boundary fence and gates, The Uplands



No. 14, The Uplands



No. 15, The Uplands



No. 16, The Uplands

Their modest size and large private gardens make these structures particularly susceptible to change, and evidence of harm can be seen through the introduction of uPVC windows, over-scaled porches and rooflights. However, their rarity as modest and relatively unaltered inter-war structures, which provided quickly erected and affordable accommodation, is considerable and the group value of the structures is high. Future development and alterations should be carefully managed therefore to retain their modest character, and inappropriate development will be resisted.

Mill House A sizeable, detached villa, which forms part of the setting of the grade II Windmill. Located on an elevated site and highly visible from Lakeside Avenue and elsewhere. Built sometime after the Second World War, the house is of conservative design; hipped plain tiled roof, half timbering with herringbone brick infill and large red brick stacks.



Mill House and boundary wall, The Uplands

Additions made c.2016 to the south elevation have eroded some of the quality of the original design and are highly visible from Lakeside Avenue.



Thorpeness Mill, The Uplands

Thorpeness Mill (grade II) Post windmill. Early 19th century; moved here from Mill Lane, Aldringham in 1922-3 and converted from a corn mill to pump water. Restored to working order 1977. Timber framed and weatherboarded body on square pan tiled base. 4 patent sails and fantail. Internal machinery intact. There is a reciprocating drive to the pump rod which passes through

the centre of the main post to a pump in the well below.

The Uplands (North Side)



The House in the Clouds, The Uplands

The House in the Clouds (grade II). Water tower and house, 1923 by Frederick Forbes Glennie. Steel box frame clad with weatherboarding. Pantile roof. Square on plan. Lower stages consist of a 5-storey tower entered through an arched doorway in south face. Fenestration of small single and 2-light casements set at corners. East and west sides with external rendered brick stacks rising through superstructure. Superstructure of 2 storeys contains water tank, oversailing on all sides and supported on arched corner braces. North and south faces with one 4-light casement beneath a 3-light casement, east and west faces with a canted bay window set in front of stack. Gabled roof.

The Whinlands (East side)

The east side of the Whinlands forms a continuation of The Haven, as seen in pre-WWI Arts and Crafts design. As some of the earliest structures to be built in the resort, they are of high significance to the Conservation Area, and a number are also statutorily listed. The Arts and Crafts character of the buildings is reflected in their use of applied timber framing, weatherboarding, pantiles and small-paned casement windows, all of which bestows a distinct charm to the street. Similarly, the buildings feature either black-stained timber with white render or dark-stained weatherboarding, in keeping with their Arts and Crafts character. The unity of design also gives the ensemble group value.



No.1 and picket fence boundary, The Whinlands

No.1 (grade II). 1910-14, designed by Frederick Forbes Glennie. Probably concrete block with applied timber framing. Pan tiled roof, gable descending to ground floor on left. 2 storeys; 2-window range of 3-light wooden casements. Right-hand half of ground floor is recessed to form a veranda and has part-glazed door and porch and 3-light casement. The veranda is visually distinctive and features jeweled posts. A similar casement to far left. Further casements to sides. Brick ridge stack to rear. Despite rear dormer extensions, the building has strong aesthetic value and contributes positively to the Conservation Area.



No.2 and picket fence boundary, The Whinlands

No.2 A more restrained design than No.1 but essentially the same form, with weatherboarded elevations rather than half-timbered. The porch is now enclosed, which detracts from the design as does the rear addition which obscures views of Westbar. However, despite these alterations, the building still retains its original Arts and Crafts character.



No's 3 and 4 and picket fence boundary, The Whinlands

No.3 and 4 A pair of cottages, busily half-timbered but with a gently symmetrical form and wide expanse of uninterrupted pan tile roof covering, another good example of Thorpeness Arts and Crafts architecture. Attractive diamond set ridge stack. To the centre of each cottage is a two storey projection which contains a porch to the ground floor. Clapsed to the side of this, to the first floor of each cottage is a flat roofed dormer window. A satisfying design, the detailing of which has similarities with No's 1 to 4, The Dunes. Both possess group value due to their design and intactness, and

contribute positively to the Conservation Area.



No. 5 and picket boundary fence, The Whinlands

No.5 A detached cottage located to the corner of The Whinlands and Westgate, and as a consequence this house also contributes to the setting of the grade II listed Westbar. Fully weatherboarded elevations, with an open porch to the left side of the entrance elevation. A large gable facing The Whinlands in addition to the main roof gives this house a mass that the majority of others on The Whinlands do not have. However, it still conforms to the Arts and Crafts style of its neighbours and may therefore be considered to have group value alongside them.



Nos 6 and 7, The Whinlands

No.6 and 7 (grade II) 1910-14, by Frederick Forbes Glennie. Probably concrete block with applied timber framing. Roof of pantiles. Elaborate asymmetry with gable facing to

right. 2 storeys, mainly of 2- and 3-light wooden casements with square 2-storey bays projecting to form porches on ground floor. Both properties have been well maintained and retain their original Arts and Crafts design, and may therefore be considered to have group value.



No.6, The Whinlands

Square bays project on ground floor to No.7 to left and another is canted across the right corner to No.6, this being formed of 2 triangular bays, which give the building a distinct visual appeal. There is another 2-storey gabled bay to the right side. Left side is recessed on ground floor, the upper part being supported on piers giving a mock jettied effect. Brick diagonal ridge and rear ridge stacks. The distinctive design of the bays reflects the high quality of much of Thorpeness' Arts and Crafts architecture.



No. 8, The Whinlands

No.8 (grade II) 1910-14, by Frederick Forbes Glennie. Probably concrete block with applied timber framing on brick plinth. Hipped roof of pantiles. 2 storeys with central gable and long 5-light window. Below are 2 3-light

casements, the right-hand within a recessed section forming an open veranda. Part-glazed door and porch to right. Further casements to sides. Rear ridge stack. A good example of the resort's original Arts and Crafts building stock.



No's 9 and 10, The Whinlands

No's 9 and 10 (grade II) 1910-14, by Frederick Forbes Glennie. Probably concrete block with applied weatherboarding. Each house a mirror image, but careful asymmetry within the design. 2 storeys and attic; 2-window range of square 2-storey bays partly above eaves, and forming porches to ground floor. On ground floor to either end a square bay canted across the corner, this being formed of 2 triangular bays. Larger lean-to square section further to rear at sides. Long 6-light dormer to front. Central ridge stack with grouped flues set diagonally. The triangular bays, 2-storey bays and large dormer window give this pair of buildings a unique charm while also retaining their original Arts and Crafts design.



Boundary wall associated with The Dolphin Inn, The Whinlands (Inn not included)

Boundary Wall, The Dolphin Inn A pre-cast capped concrete block wall, with concrete piers, also with caps. Forms an important and

highly visible part of the Conservation Area, and is of a design found elsewhere in Thorpeness.



Stand and surround to pub sign, opposite The Dolphin Inn, The Whinlands

Stand and surround to pub sign A timber base, with splayed feet and a horizontal upper bar supported by vertical bearers. To the top is a wrought iron surround to the hinged sign. Shown on historic views, it is believed to date from c.1925. The sign itself is modern and does not form part of this description.

The Whinlands (West side)

Ogilvie Hall An imposing and prominently located former Workmen's Club, designed by Wilson 1925 (opened 1928). Converted to 5 residential units c.2011. Constructed from concrete with a half-timbered and projecting first floor. The long expanse of unbroken roof facing east is striking (marred only by the recent introduction of a rooflight) and the slender pair of diamond set chimneys adds a degree of excitement. The composition as seen from the south is skilfully handled, with the main gable end eaves projecting out at attic storey level. Enclosing the site is a wall constructed from pre-cast concrete blocks, of

similar appearance to the wall at The Dolphin Inn, opposite.



Ogilvie Hall and boundary wall, east elevation, The Whinlands

Ogilvie Hall is mentioned in Bettley, J and Pevsner, N *'The Buildings of England. Suffolk: East'* (2015), p.551.



Ogilvie Hall and boundary wall, south elevation, The Whinlands

Westgate

No.1 A highly unusual design, likely by Forbes Glennie c.1928-9, which makes clear references to the Moot Hall, Aldeburgh, in material use and composition, particularly the use of brick, timber framing, use of stone (in this case stone and concrete) to the ground floor. External timber staircase of good quality design and detailing, and a prominent gable end stack to the west elevation. The attic dormer with cat slide roof is probably a later addition. The building is visible from The Whinlands and contributes positively to the

setting of the neighbouring and attached listed properties, and Westbar to the east.



No.1, Westgate

No.1, Westgate is mentioned in Bettley, J and Pevsner, N *'The Buildings of England. Suffolk: East'* (2015), p.550-1.



No.2, Westgate

No.2 (grade II) 1928-29 by Frederick Forbes Glennie. Rendered and whitewashed concrete with stone details. Pan tiled roof. 2 storeys and dormer attic. 4-window range to south elevation. Ground floor dressed with coursed, rough-cut, York and Ketton stone rising at west end to enclose doorway. Doorway in form of depressed arch beneath pointed

relieving arch leading to recessed porch. Internal porch door is half glazed. Ground floor with one 4-light mullioned and leaded metal casement and one 2-light mullioned and leaded window. First floor lit through 3 metal cross casements of 2 and 3 lights. To left is an additional 2-light mullioned window with leaded glazing. Gabled roof with 3 flat-topped dormers fitted with 3-light metal casements. Stack to front roof slope set right of centre.



No.3, Westgate

No. 3 (grade II) 1928-29 by Frederick Forbes Glennie. Rendered and colourwashed concrete and timber frame. Plain tile roofs. 1-2 storeys. Front elevation of studied irregularity consisting of 2 elements. Left element with 3-light mullioned window to ground floor. First floor jettied and timber framed, with a similar window. Gabled roof. Rear also jettied to first floor and fitted with 3-light mullioned window. Remainder of ground floor lit through 2 3-light mullioned windows separated by a doorway. 2 timber-framed gables rise into second floor, that to left jettied on arched braces. 3-light mullioned window. Gabled roof. Right gable lit through tall 3-light mullioned window with 2 transoms. Internal gable-end stack to north. Additional ridge stack left of centre.



No.4 and boundary wall, Westgate

No.4 A varied composition and design of two halves, probably dating from the early 1930s. To the left is a tall, rendered gable, projecting and half-timbered to the first floor and above, with a projecting tiled canopy supported on brackets which shelters a religious figure (lacking head). The figure sits on a timber carved boss and the canopy has decorated bargeboards. Below are casement windows to the first and ground floor. To the right is a red brick single storey range with rendered plinth and half-timbering above with brick infill. Three light casement windows, all with lead glazing and a single window to the right-hand end. Steeply pitched roof covered with pantiles with a tall red brick stack towards the right-hand end. Offset entrance door. The property sits behind a low wall constructed from randomly laid tile, stone and cobble and which contributes positively to the setting of the house.



No.4, Westgate. Detail of figure and canopy to gable end



No. 5 and boundary wall, Westgate

No.5 Built 1928, three bay cottage constructed from concrete and was the home of the architect Forbes-Glennie between 1928/9. Three hipped first floor dormer windows. Projecting porch to right side of later date. The property sits behind a low wall constructed from randomly laid tile, stone and cobble and which contributes positively to the setting of the house. It is not clear whether the panelled living room and fireplace shown in historic views still exists.



No. 6, The Turret House and W facing boundary wall, Westgate

No.6, The Turret House A prominent two storey house with painted render elevations, enlivened by a slender octagonal tower with tiled candle-snuffer roof. The cornice to the base of the tower continues across the north elevation as a string course. To the west elevation are two gable ends, and to the north a single storey porch with hipped plain tile roof covering. The porch, a later addition, contains reclaimed timber carvings of exceptional quality. Low red brick wall to the west side contributes positively to the setting of the house.

No.6, The Turret House, is mentioned in Bettley, J and Pevsner, N *'The Buildings of England. Suffolk: East'* (2015), p.551.

Management Plan

Despite the pressure of modern development much of Thorpeness' historic character has been retained and the vision of the original village is still easily decipherable.

While a relatively young settlement, the overall quality of its buildings is high, and the various phases of development each contribute important and often unique qualities. Thorpeness is a village of considerable charm without rivals in East Suffolk or nationally.

Although small-scale changes have had an adverse impact on the character and significance of certain buildings, the village continues to retain many of the special characteristics which justify its Conservation Area designation.

These special characteristics include; the settlement's clear and planned development, the number and quality of its historic buildings, and the important relationship the settlement has with facilities connected with tourism.

The connection Thorpeness has with the natural environment, particularly the coastline and the common, is also important. Within Thorpeness the contribution made by The Meare, the tennis courts and park on The Sanctuary, and the area of common to the north of The Uplands contributes significantly to the success of the area as a destination, and also a place in which to live. Natural features such as trees, dunes and private gardens also make a major contribution. It is vitally important therefore, that these special characteristics are retained and reinforced.

There are however, other characteristics which can serve to undermine the special qualities of a Conservation Area like Thorpeness. These can include street lights, standard concrete kerbs, large prominently sited highway signs and road markings and

the erosion of architectural quality through incremental change.

Thorpeness is fortunate to retain several unadopted roads and paths, and these rough tracks, without formal edges, create a valuable and often underrated rural aesthetic.

As a tourist destination, Thorpeness suffers seasonally from issues relating to parking. The car park located off Remembrance Road is discreetly located, with a sensitive surface treatment and largely free of signage. This all helps the area integrate with the Conservation Area.

Physical measures to control parking including signage, with lining and bollards, need to be carefully considered to minimise their impact on the quality and importance of open spaces and street scenes. Alternatives should always be considered preferable.

Inappropriate new developments and the cumulative effect of incremental change are a constant threat to the special architectural and historic interest of a Conservation Area. Detrimental change can take many forms, from infill with poorly designed new houses to poorly designed modern replacement windows and doors in older buildings.

Other undesirable changes can include inappropriate alterations and extensions which do not respect the scale, form, and detailing of existing buildings. The inappropriate use of modern materials and details can also cause harm, as can insensitive highway works and signage, unsympathetic advertising and the construction of intrusive walls, balustrades, fences, driveways, garages and other structures. The use of concrete tiles, artificial slates, rooflights, plastic and aluminium windows and doors, cement render and modern bricks should all be avoided.

In order to protect the character and appearance of the Conservation Area, wherever possible the District Council will

seek to prevent such inappropriate developments from taking place. To this end the Council is publishing design guidance and other advisory material.

Alterations to Existing Buildings

The character of Thorpeness is particularly sensitive to the cumulative loss or alteration of key features that contribute to the character and appearance of the Conservation Area. Such features include window and door joinery, front boundaries, chimneys, and roof coverings. Whereas some Conservation Areas can benefit from the enhancement of their mixed character, others will be slowly degraded over time through the exercise of permitted development rights. It is proposed, therefore, that a survey be undertaken to identify the extent of existing harmful change and that an Article 4(2) Direction be considered for making in the Conservation Area which will require householders to seek planning permission when changing any of the following features:

- Front windows
- Front doors
- Chimneys
- Roof coverings
- Removal of front boundary walls and railings

An Article 4(2) Direction removes the permitted development rights of householders within a Conservation Area to undertake works to their houses without planning permission. Such a Direction is only justifiable where erosion of the Conservation Area's character through the cumulative effect of unsympathetic works is happening and may not be relevant in every Conservation Area. The purpose of a Direction would be to encourage retention and repair of original features or their sympathetic replacement or reinstatement, where necessary. The purpose of this proposal would

be to encourage retention and repair of original such features or their sympathetic replacement or reinstatement, where necessary.

Residents of the Conservation Area will be sought their views on the proposal for an Article 4(2) Direction before proceeding with it.

The Design and Location of New Development

In a Conservation Area such as Thorpeness the prevailing historic character can make it a challenge to consider what is appropriate for the design of new development. High quality modern design can work well, where thought is given to the architectural and aesthetic sensitivities of its surroundings. The scale and massing of contemporary designs and the avoidance of assertive cladding materials can be key to their success.

Designs based on traditional styles can also be successful, whether they follow the local vernacular tradition, or seek to utilise polite classical or other historicist styles. Modern developments based on historical styles are not always achieved well however, especially where the existing building stock abounds in decorative features, or in the case of classical buildings where the carefully calculated proportions of their façades are key to their architectural success.

New development should always respect the grain of the Conservation Area, including the preservation of building lines, relationship to gardens, streets, parking and farmland, scale, density, uses and key sight lines. The number and quality of the large gardens and public spaces within the Thorpeness Conservation Area is one of its most important features. These areas, and their concrete boundary walls and trellis fences, are often of considerable significance in their own right.

Proper account should be taken of the impact that new development adjacent to a Conservation Area can have on its setting. Although a Conservation Area boundary represents a demarcation enclosing a special area of historic interest, changes immediately outside of it can still have a significant impact on character and appearance. The setting of the Conservation Area, therefore, has an intrinsic value that must be acknowledged in any proposals for change to it.

It should be noted that the areas of coastline, common and The Golf Course which surround the Conservation Area are themselves of considerable historic and aesthetic significance, and that they form part of the wider setting of often listed buildings.

Any development to the rear of historic buildings, particularly those on The Whinlands, The Haven, The Sanctuary and Pilgrims Way should be handled carefully as the rear elevations are often seen from the public realm and form the setting of other significant structures.

The Importance of Planned Vistas

Views within the Conservation Area are particularly important and should be retained where possible. Thorpeness is unusual in having a planned layout, rather than one that grew organically over a period of time, and consequently the landscape and its vistas are a designed feature.

The village also has a number of significant buildings or eyecatchers, such as The Golf Clubhouse, The Windmill, Westbar, The House in the Clouds, as well as long straight avenues that have glimpsed views of The Meare or the sea. These planned views should be considered when siting new development or enlarging existing properties.

Demolition

Thorpeness has a finite quantity of historic buildings which are integral to the character of the Conservation Area. Their loss, through unwarranted demolition or neglect, would erode the special status and distinctive character of Thorpeness and undermine the Conservation Area. The National Planning Policy Framework (NPPF) contains policies which are designed to safeguard the significance of listed buildings, Conservation Areas, and of individual non-designated heritage assets which may be found within Conservation Areas.

Enhancement Opportunities

Opportunities to enhance the Conservation Area have been identified by the appraisal including the protection of planned vistas and the negative impact of incremental change on one or a group of buildings. Where possible the Council will work, through its enforcement role and in conjunction with other local authorities to promote the visual improvement of the Conservation Area.

The Council will also work to ensure that in terms of the highway, footpaths and open spaces, the distinctive character of Thorpeness is maintained and protected.

Buildings at risk

The majority of structures within the Conservation Area are cared for, inhabited and in a good state of repair. The Old Barn and attached shop, Old Homes Road, and the attached and detached outbuildings to the south of Beacon Hill Lane should however be added to the 'at risk' register.

Landscape and Trees

The positive management and design of the landscape of the Conservation Area is a key consideration in planning related work. This is

particularly important at Thorpeness where there is a concentration of designed landscapes and open spaces as well as natural environment.

The Meare, the coastline and areas of common on the periphery of the Conservation Area are of considerable historic and aesthetic significance and form the setting of numerous important buildings. Other smaller designed landscapes within the settlement are also worthy of protection and areas include the open space in close proximity to the Boathouse, the tennis courts and park on The Sanctuary and the vista from Lakeside Avenue towards The Meare.

Thorpeness Conservation Area and its immediate surroundings are particularly blessed with fine trees, many of which were carefully chosen and sited for aesthetic reasons. Within the village itself, large gardens also contain examples of specimen trees which were planted during the early twentieth century. When tree planting is considered within a significant landscape it should be informed by an understanding of that landscape's development, and of any designed views within it.

Inappropriate planting (design and species) can detract from the character of the settlement. Using plants which are found naturally within the locality and taking guidance available from the Suffolk landscape character assessment web site (www.suffolklandscape.org.uk) and Supplementary Planning Guidance's can be useful tools.

The key consideration regarding trees is to ensure that the spaces they need to grow and thrive are preserved and enhanced. Suitable replacement planting to ensure longevity and succession in the treescape of the settlement will be encouraged in addition to the positive management of existing trees.

Where space for larger trees is not available character can be achieved through other

species, climbers and distinctive shrubs. New boundary treatments to a property can also provide enhancement to the Conservation Area and here the use of materials which are in character with the settlement should be considered. Walls, fences, railings, and hedges (whether native or ornamental) can be carefully chosen to reflect local styles and respond/create a sense of local distinctiveness.

Listing Opportunities

The last buildings to be listed in Thorpeness were some of the structures on The Whinlands during 1995. No buildings have been statutorily designated since this date.

The recent re-appraisal of all structures in Thorpeness has increased understanding of the village and its significance, and has highlighted several individual and groups of buildings that would warrant further scrutiny for assessment before being put forward for listing. These include:

- The Golf Clubhouse, Lakeside Avenue
- The Old Barn, Old Homes Road
- No's 1 to 4, The Dunes
- No's 1 to 12, The Haven
- The Boathouse, The Meare
- No's 1 to 16, The Uplands
- No. 1, Westgate
- No's 2, 3 and 4 and No. 5, The Whinlands
- Ogilvie Hall, The Whinlands

Any assessment of the built environment should also take account of the designed landscape to the perimeter and within the Conservation Area, in particular:

- The Golf Course
- The Meare

Contacts

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

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Further information regarding the Suffolk Historic Environment Record can be found at

<http://heritage.suffolk.gov.uk>

or by contacting 01284 741237

or emailing archaeology.her@suffolk.gov.uk

or further information regarding Conservation Areas and Listed buildings please visit the Councils web site <https://www.eastsuffolk.gov.uk/planning/design-and-conservation/conservation-areas/> or contact the Design & Conservation Team:

Tel: (01394) 383789

or email: conservation@eastsuffolk.gov.uk.

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Boundary Review

East Suffolk Council have recently commissioned boundary reviews of several its Conservation Areas.

Potential boundary changes to the southern end of the existing Conservation Area are discussed.

There is no scope of boundary extension to the east due to the location of the coastline, and The Meare to the west forms an effective and easily definable boundary. Consideration was given to extending the northern boundary to incorporate North End Avenue, but this has since been dismissed due to future coastal erosion.

The potential extension area is:

- 1) The South Beach, Aldeburgh Road extension area

1. The South Beach, Aldeburgh Road extension area

The existing Conservation Area southern boundary excludes a picturesque group of nine beach chalets, some of which pre-date the construction of Thorpeness, and which have a modest character that responds well to the sensitive setting.

Where properties have less formally defined boundaries, such as The Shanty and Seacote, they integrate best with their setting. Between some of the houses are paths with link the dunes to the west with the shingle beach.

The majority of these simple structures have been altered and added to over time, but this has largely been done without the form and size of the original structure being harmed.

Additionally, to the west are a line of nine World War Two anti-tank cubes, which should be included within the enlarged boundary.

The following structures would be included within the southern boundary extension area:



Valetta, Aldeburgh Road

Valetta It is believed that Valetta was built as an early holiday home pre-dating the development of Thorpeness. It is probably the small structure shown on the 1904 OS map. Certainly, by the 1927 OS map the building is shown with a footprint closely matching what exists today. The house is a low-lying single storey structure, perched on the dunes and overlooking the beach. Clad in painted vertical weatherboards with a shallow pitched roof and waney eaves boards. To the west elevations is a small, enclosed porch, and to the east, taking advantage of the sea views, is an enclosed garden room.

The importance of such structures includes the low-key response to their sensitive locations with Valetta being a structure that pre-dates the development of Thorpeness.



Gunyah, Aldeburgh Road

Gunyah Shown on the 1904 OS map, one of the earliest purpose-built holiday homes built in Thorpe, and pre-dating the development of Thorpeness. Simple form, with large areas of

glazing looking towards the sea. Shallow pitched roof covered with corrugated tin. The boundary wall and railings reduces the important connection this property has to the landscape, although the simple understated form of the house is still discernible and contributes positively to the area.



No.1 and 2, Sandy Bar, Aldeburgh Road

No. 1 and 2, Sandy Bar A pair of houses grown out of a single hut, first shown on the 1938 OS map. The projecting wings, to the north and south ends, are not shown on OS maps until 1972 and probably date from the early to mid-1960s. The central older section has a hipped pan tile roof with stacks set to either end.



Caravan, Aldeburgh Road

Caravan This property may be one of the cluster of small units shown to this location on the 1904 OS map, and was certainly built by 1927. Presumably, as the name suggests, the house started out as a modest caravan, to which more permanent additions have been attached over the years. Red pan tile roof covering over the main house, with a red brick

stack and outshot accommodation to the north side.



Killarney, Aldeburgh Road

Killarney, Aldeburgh Road This house is shown on the 1904 OS map and the property appears to have been built as a holiday home, rather than evolving out of a fishing hut or other structure. Weatherboarded elevations, with a projecting porch to the centre of the east elevation. Gable end extension to the north end. The roof is pitched and covered with slate.



Sans Souci, Aldeburgh Road

Sans Souci The 1927 OS map shows this house with a similar plan form to what exists, although clearly some additions have been made to the house over the years. Similar in arrangement to Killarney, although handed, and with a felt roof covering, rather than pan tiles.



The Shanty, Aldeburgh Road

The Shanty Dating from the early 20th century, with a low and simple weatherboarded form, with double pitched hipped roof covered with red pan tiles. The lack of formal boundary helps the house integrate with its immediate landscape.



The Cabin, Aldeburgh Road

The Cabin Dating from the early 20th century and originally a pair of joined cabins. Painted weatherboard elevations, with later alteration to the roof, which has disguised slightly the original double gable form seen in historic views of this house.



Seacote, Aldeburgh Road

Seacote Constructed during the early 20th century and designed, with its open veranda facing the sea, as a residence, rather than something connected with the fishing industry of Thorpe. Pyramidal roof covered with pantiles and a central red brick stack. The joinery supporting the veranda, including the decorative posts, appears to be original. The garden room and dormer to the south side are late 20th century additions of no interest. A good and relatively little altered example of a beach house the pre-dates the development of Thorpeness.



Anti-tank cubes, Aldeburgh Road, to the north west of The Mission Hall

Anti-tank cubes A linear run of concrete cubes, cast in-situ and dating from the Second World War. These cubes form a part of an important group of coastal defences along the east coast and part of a 3.5km stretch of coastal defences running from Thorpeness to Aldeburgh, although many have been removed.

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Summary of Character Features Map

