

THE POUND, Higham

Design and Access Statement with Heritage Assessment

For planning application and listed building consent
application for alterations and additions to the house and
outbuilding May 2021

with Appendix Design Statement on Revised Proposals
September 2021



**Hoare,
Ridge &
Morris**

Architects



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<i>Planning History</i>	
<i>A preapplication enquiry was submitted in November with feedback received in January 2021.</i>	
<i>A planning application DC/21/02889 was submitted in May 2021 to address the points raised in the preapplication response - but following a holding objection and subsequent discussions with Jonathan Duck, Conservation and Design Officer, this application was withdrawn.</i>	
<i>Between May and September 2021 design revisions for a fresh application were agreed with the Conservation Officer and the final revised proposals were supported.</i>	
<i>The following pages 3-28 were drafted to support the withdrawn application but are presented here as an edited version, which also relate to the current proposals.</i>	
<i>The appendix on page 29 describes the current proposals which are supported by the Conservation Officer.</i>	

Introduction

The Pound was bought by the current owners in May 2017, and they have lived full time in the house since then. Before embarking on any material changes to the house, the owners decided to live in it as they found it to see the house through all of the seasons. Therefore, over the past four years they've been able slowly and sensitively to decide which improvements and alterations in their mind best suit the building and work with their advisers to confirm its historical significance. The owners feel very fortunate to be able to be the custodians of The Pound and they want to make the improvements that are now necessary to preserve it for the future generations, just as the previous owners had done before them.

Hoare Ridge & Morris was appointed in spring 2020 to put together proposals for the repair and potential changes to the house and its adjacent outbuilding.

The Pound is listed grade II and is an interesting example of a 16th century farmhouse, with 17th, 19th and 20th century alterations. It has an established garden, a small amount of farmland and some surviving farm outbuildings. However, much of the historic outbuilding group that is seen on the historic plans no longer exists. The name of the working farm "Pound Farm" was changed to "The Pound" when it became a rural dwelling house (although it is still known by both names).

Although the main 20th century alterations to the house, of which there are many, all occurred more recently, in 1929 the house was leased by the artists Cedric Morris and Arthur Lett-Haines (who was known as Lett), and was then subsequently acquired by them in 1932 following the death of its then owner, Mrs Vivian Doyle Jones. There is therefore some historical significance related to this period given the increasing national importance of Cedric Morris's reputation as an artist-plantsman.

Supporting documents

Supporting documents alongside this statement are drawings as follows:

Hoare Ridge & Morris drawings:

- 177.PL01A Location Plans
- 177.PL02A Existing Site Plan
- 177.PL03A Historic Phasing Plan
- 177.PL04A Existing Plans
- 177.PL05A Existing Elevations (House)
- 177.PL06A Proposed Ground and First Floor Plans
- 177.PL07A Proposed Elevation
- 177.PL08A Site Plan as Proposed

Heritage Assessment

Additionally Nicolaas Joubert carried out historic research on the Pound prior to Hoare Ridge & Morris's appointment. His report is submitted alongside this:

- A Heritage Asset Assessment of The Pound, December 2017

Because of 20th century alterations and plasterwork, some assumptions have been made in this report about the date of particular walls. Hoare Ridge & Morris have conducted their own investigations, uncovered a twentieth century architectural plan, and commissioned a more thorough laser survey of the building, which has resulted in an adjusted version of the phasing plan. Consideration has also been given to the period of occupation by Cedric Morris and Lett and their impact this episode has on the historical significance of the house and studio.

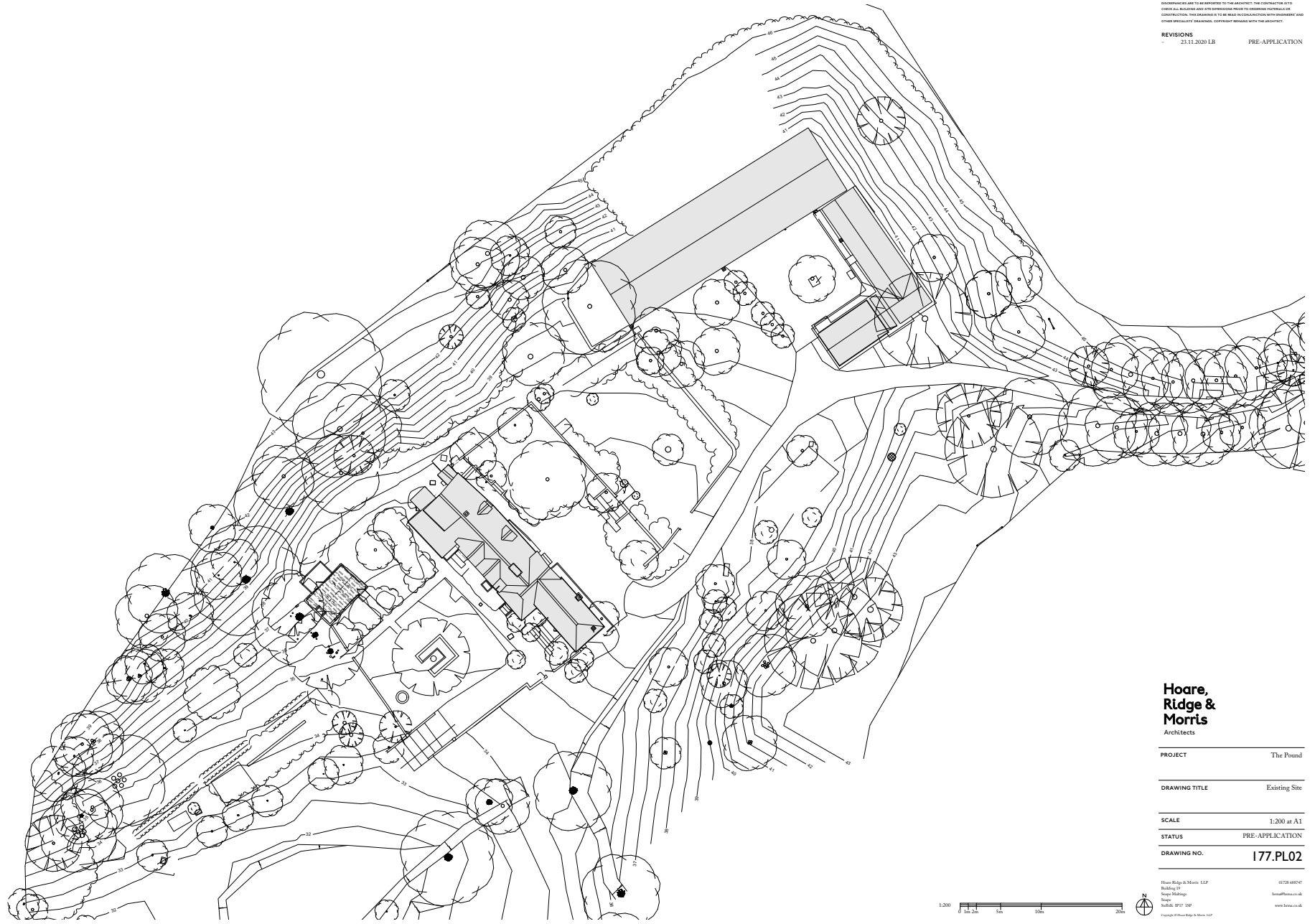
Ecology Assessment

Norfolk Wildlife Services have carried out an initial ecology survey - which is included with the application:

- Ecological Impact Assessment, The Pound, Higham Suffolk

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REVISIONS
23.11.2020 LB PRE-APPLICATION



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PROJECT	The Pound
DRAWING TITLE	Existing Site
SCALE	1:200 at A1
STATUS	PRE-APPLICATION
DRAWING NO.	177.PL02

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The Pound - Existing Site plan

Background and Context

The Pound is a grade II listed building. The core of the building dates to the early 16th century with a secondary 16th century phase of alterations. The building was extended during the early 17th century with a timber framed cross wing with a jettied front at which time a floor structure was inserted into the original hall and the roof structure was replaced. There are two 18th/19th century phases of alterations, in the first half of the 18th century and a second phase in the late 18th or early 19th century when a brick range to the south end of the 17th century cross wing was added. There is also some evidence of a late 19th century phase of alterations. The last phase of work took place in the mid- to late-twentieth century. This phase included the replacement of a large number of windows and external doors, the reconstruction of the main chimney stack above roof level, the demolition of a second chimney stack, the re-pargetting of the house and major alterations to the northern service end to form a mid-late C20 kitchen, additional partitions in the entrance hall to create a study and w.c. and the addition of 2 bathrooms within the master bedroom itself.

The house occupies a secluded location in a small valley to the north of Higham. It is accessed down a steep driveway from the east, and commands impressive views to the south west. There is a 19th century stable block and a 20th century large barn on the site of what were once more significant historic farm buildings above the house and to the north east. Some of the stable buildings were built by the previous family, which we understand was most likely done at the same time as the barn was replaced. There is a single outbuilding to the southwest (what was also Cedric Morris's former studio) which is now in a poor, but salvageable, state of disrepair and is now significantly smaller than it was historically.

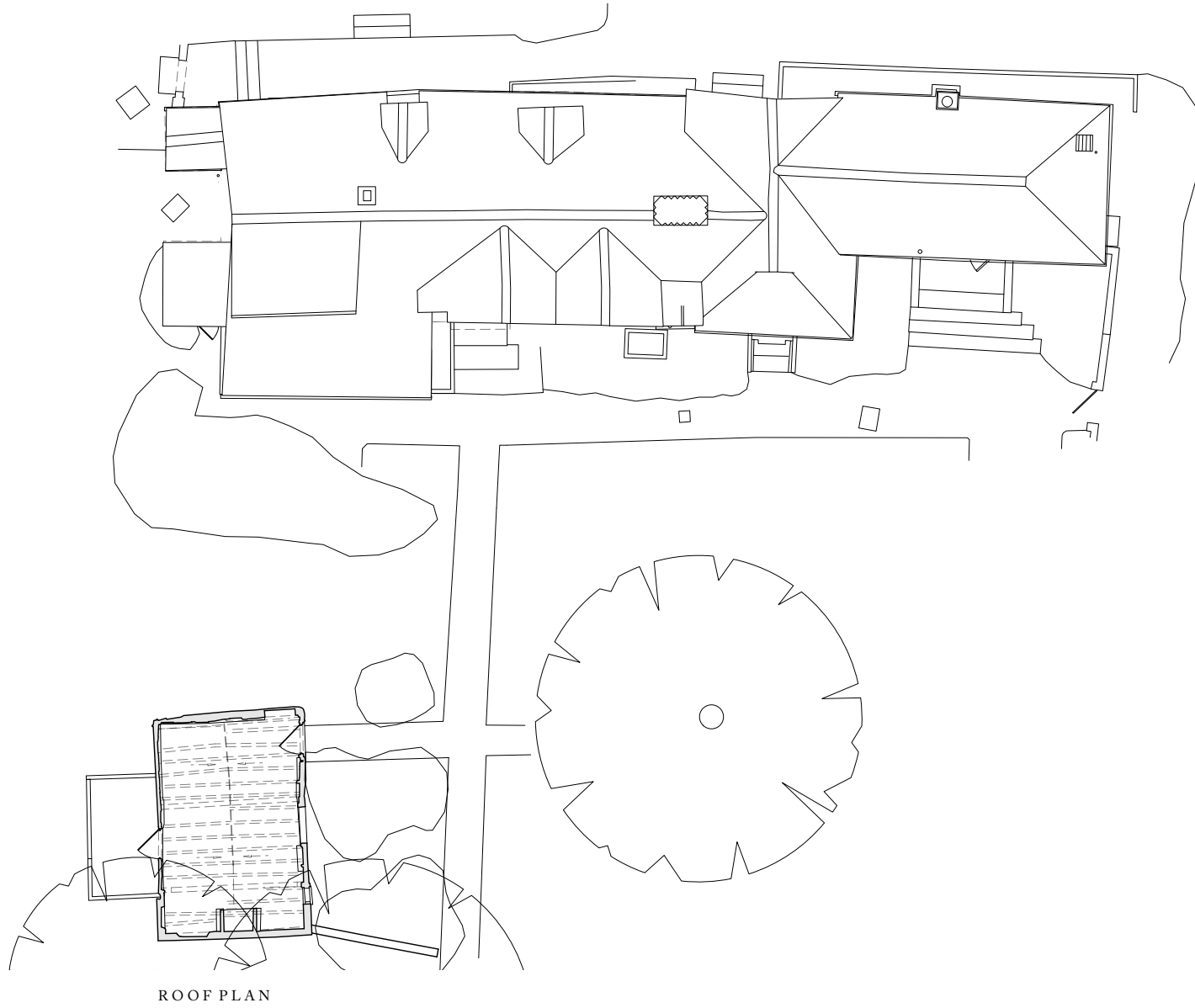
At some point in the 19th to early 20th century, the old cattle yard to the northeast of the house, and the garden to the southwest of the house, were laid out with garden walls and brick paths (as are shown on the OS maps dated 1884, 1902 and 1926). The wider landscape was also planted with various trees, to form walks through the landscape so that there is a gentle and subtle progression from the domestic sphere into the wider landscape. The previous owners built upon and added their own touch to this much cherished and loved garden, and the current owners intend to do their best to follow suit. As with any garden after the passage of time, there are now a number of trees where selective thinning would be beneficial.



North east elevation showing late 18th/19th century brick range, and 17th century cross wing beyond



South west elevation, showing 18/19th century brick range, 17th century cross wing, and 20th century alterations to the 16th century wing beyond



Existing Roof Plan

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REVISIONS

- 23.11.2020 LB PRE-APPLICATION

- Phase 1 - Early 16th Century
- Phase 2 - Early 17th Century
- Phase 3 - Late 18th or Early 19th Century
- Phase 4 - Late 19th Century
- Phase 5 - 20th Century
- Walls known to be removed during 20th Century
- Shown on CM Stanford & Sons Plan

**Hoare,
Ridge &
Morris**
Architects

PROJECT The Pound, Higham

DRAWING TITLE Historic Phasing Plans
HRM's interpretation following
Nicolaas Joubert's Heritage Appraisal

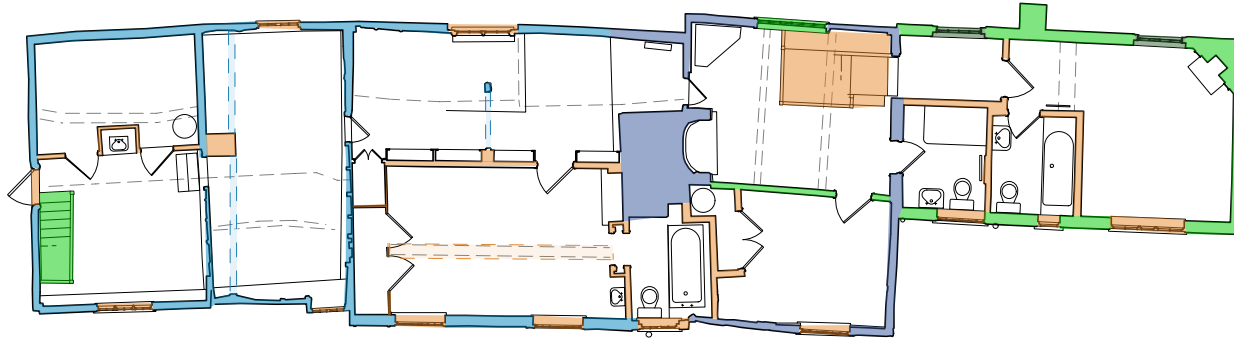
SCALE 1:100 at A3

STATUS PRE-APPLICATION

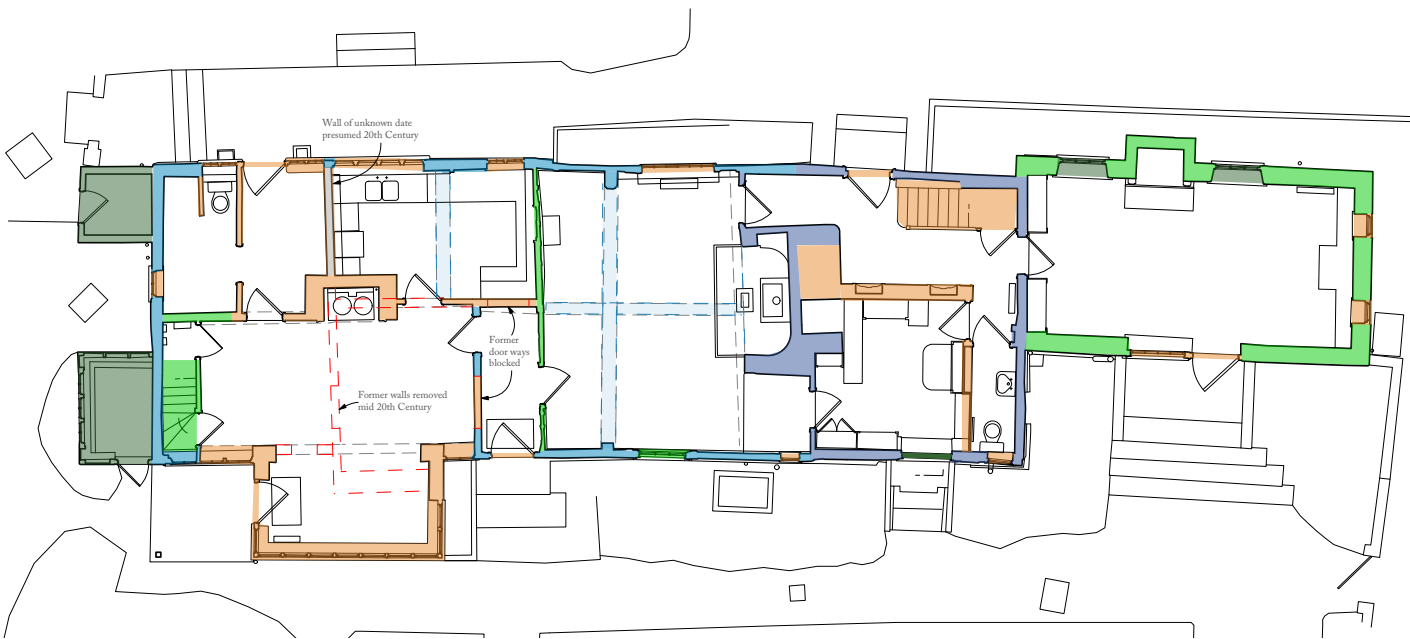
DRAWING NO. **I77.PL03**

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Building 19
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Snape
Suffolk IP17 1SP
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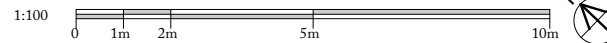
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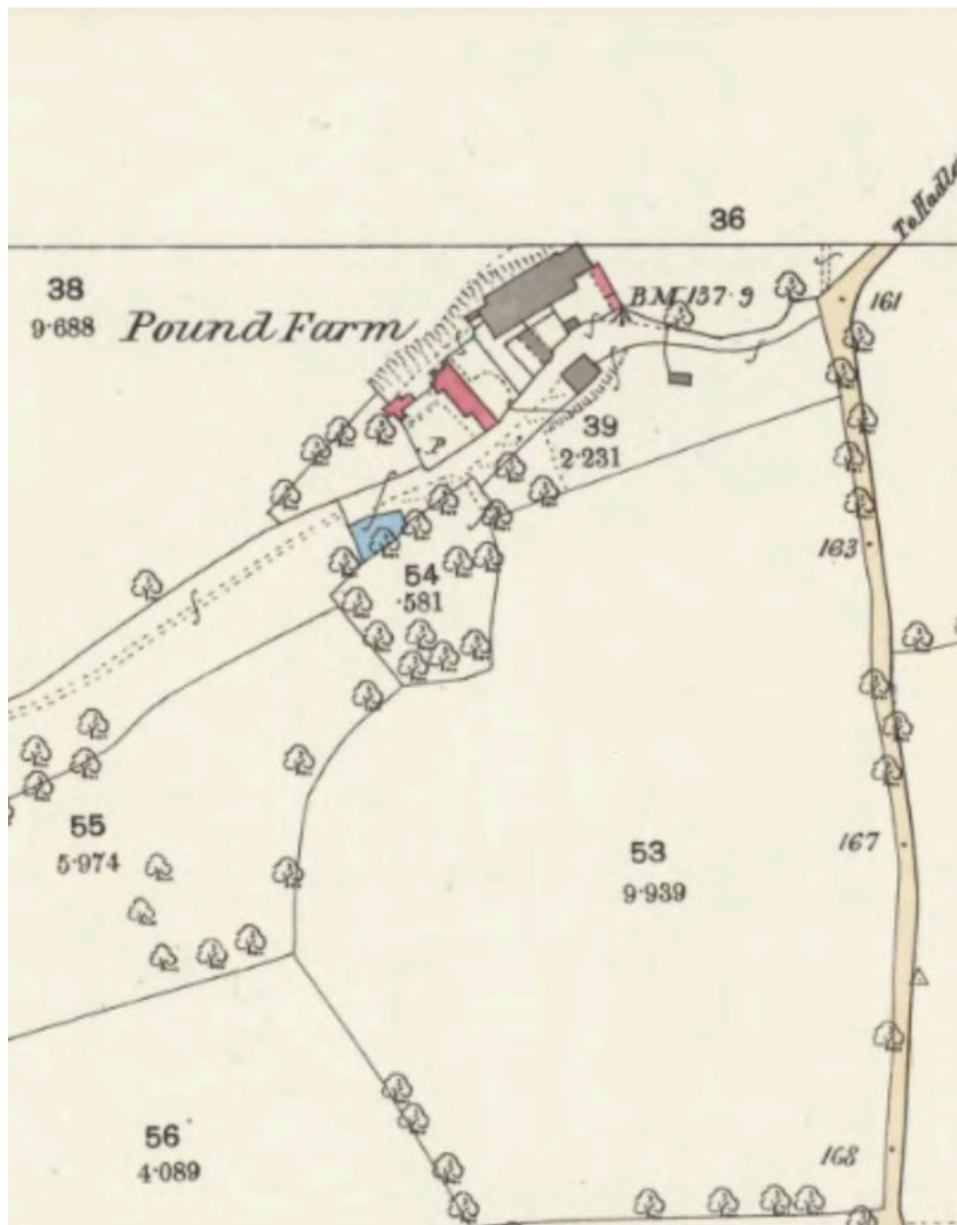


FIRST FLOOR PLAN

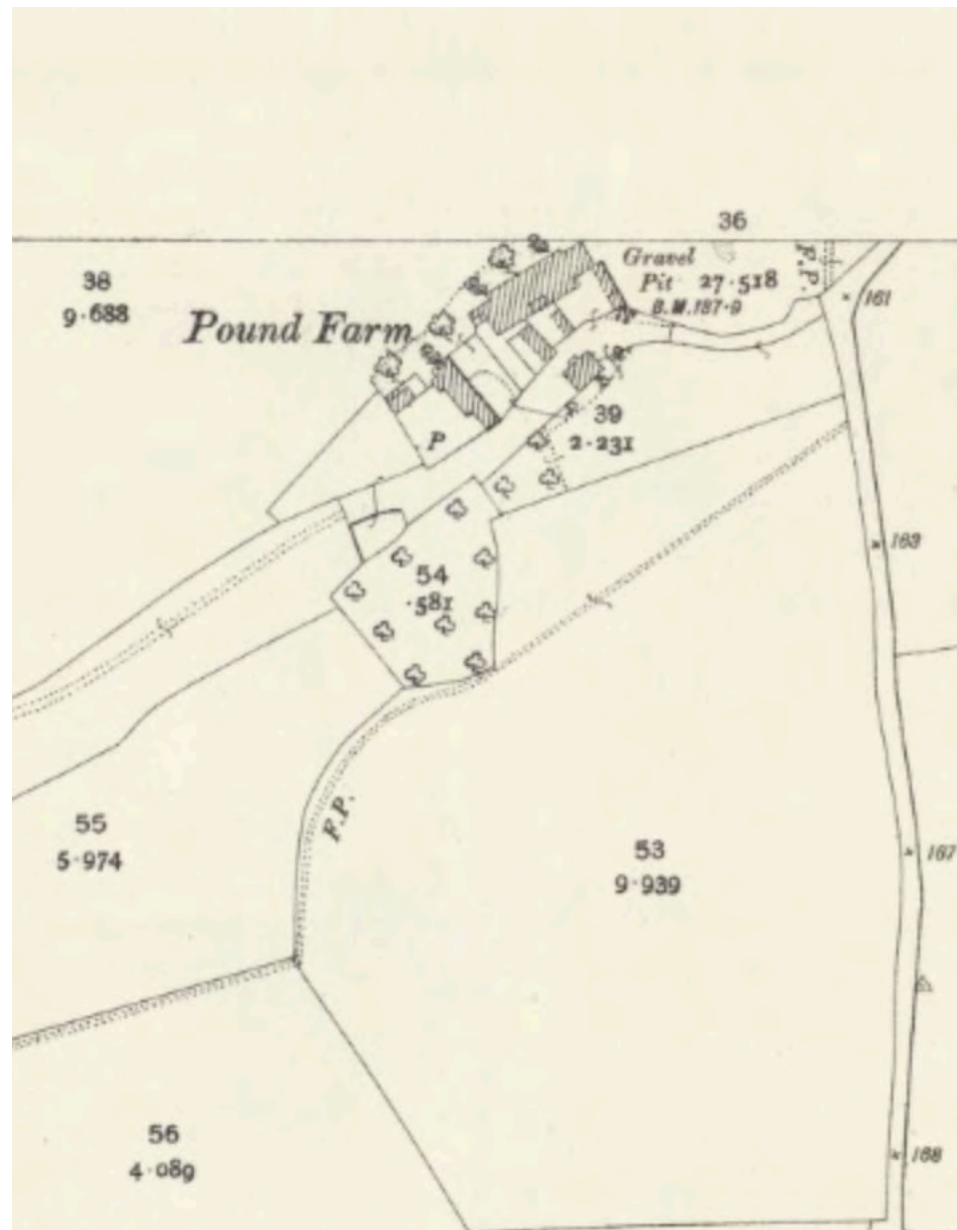


GROUND FLOOR PLAN





OS Map - 1884



OS Map - 1902

The history of Pound Farm's pre-twentieth century development and an assessment of its significance is covered in Nicolaas Joubert's report. This shows that the farm is likely to have been rebuilt on the site of the manor of Raven's Hall (also known as Reymes) in the 16th century, with those names for the house being in use up until 1750. There were several phases of reconstruction between the 16th and the 19th century which are still visible today in the three main phases of building extending in sequence from north east to south west. There was some additional remodelling in the mid-to-late 20th century.

Through its history as Pound Farm it was owned by several land-owning families and tenanted as Pound Farm - although it wasn't always lived in by tenant farmers - and became known as The Pound/Pound Farm interchangeably during the 20th Century.

The clearest description of the buildings are in two sales particulars - from 1887 and in more detail in the Sale of Gifford's Hall Estate 31 August 1918.

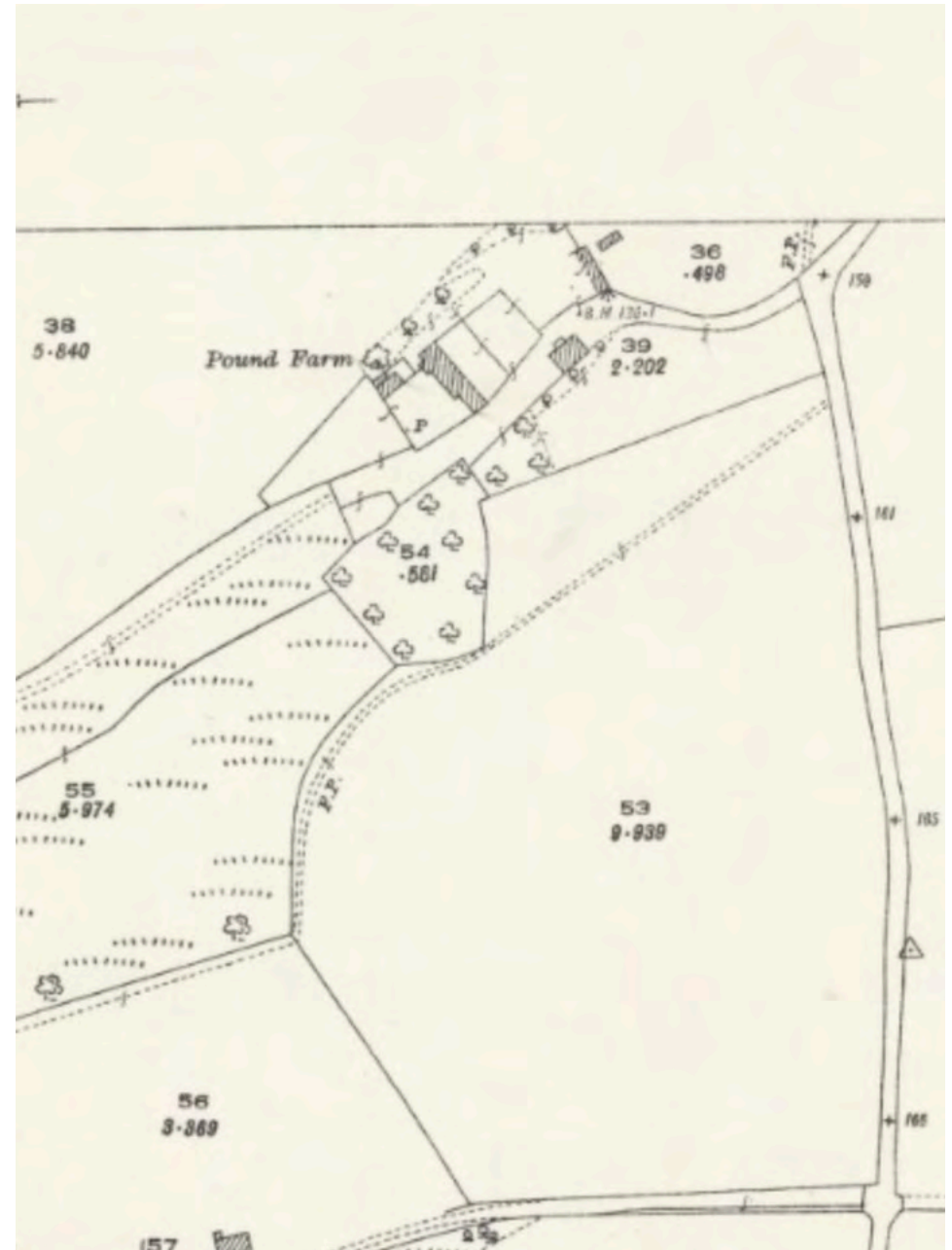
The house: *'the charming old-fashioned gabled residence, built of brick with a tiled roof'. It occupied 'a pleasant position with extensive views to the south' and contained 'five bedrooms, two attics, two sitting rooms, front and back kitchen, dairy, pantry etc with garden and orchard attached'.*

The farm buildings: *'cart horse stable for five, loose box 4-bay, cattle shed and yard, large barn, 2-bay shed and yard, cart shed with granary over, two other cattle yards with shedding, piggeries etc*

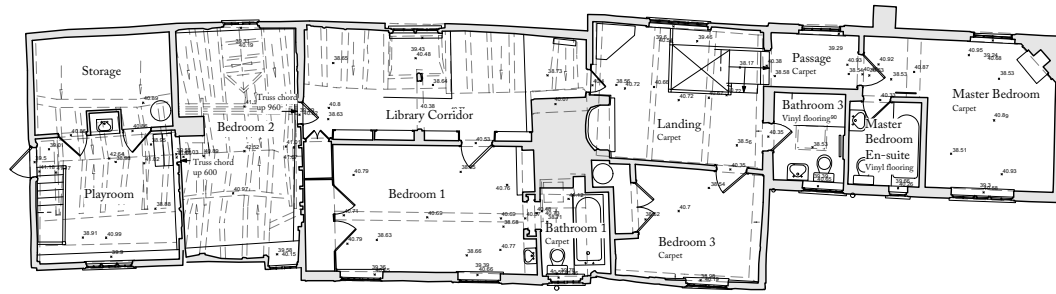
The three 6 inch OS plans represented here from 1884, 1902 and 1926 show the extent of the historic outbuildings, and their loss over time as well as the wall structures in the garden.

The house by 1884 is in the form we find it today (although the kitchen and internal alterations were to follow in the mid-to-late 20th century).

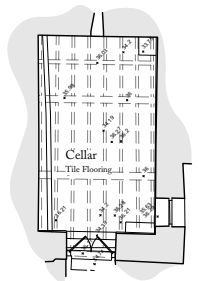
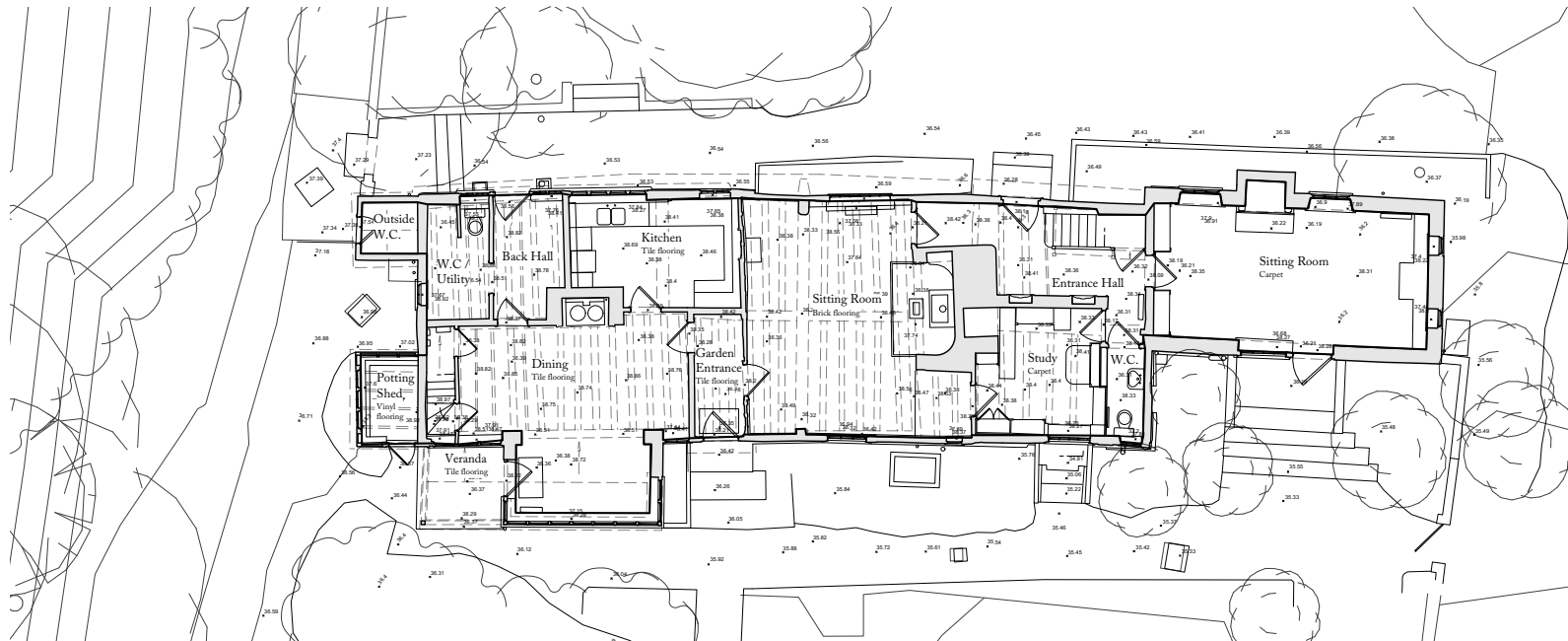
- The outbuilding to the south west (Nicolaas Joubert's "workshop", used as a studio by Cedric Morris) was significantly larger with additions to the north, east and south.
- The large barn in the first two plans is lost by 1926 (and was replaced by a modern 20th century barn in the 1970s).
- The stables (built after the tithe map in 1834, and by the first OS in 1884) remain to this day, with some reconstruction by the previous owners.



OS Map - 1926



FIRST FLOOR PLAN



CELLAR PLAN

Existing Ground and First Floor Plan

- Two additional farm buildings (possibly cattle sheds?) between the stables and the house were lost by 1926 - and the large cart shed/granary building to the south of the barns - existing in 1926 (and which was used by Lett as a studio) has been lost long before today.

Therefore, the site of The Pound should be seen, like many listed farms, in this history of development and change. It has seen a significantly larger building grouping than is found currently on site. The house itself has seen several major phases of development, growing and altering with the fortunes of the estates and the norms of the time.

The twentieth century saw both the loss, or replacement, of some of the farm buildings and the establishment of a well laid out garden.

Cedric Morris and Arthur Lett-Haines (1929-1939)

In 1929, The Pound was rented from the then owners by Cedric Morris and Lett, who at the time also continued renting accommodation in London to avoid cutting themselves off completely from the London art scene. Morris took the workshop in the garden as a studio and embarked on building what was to be his first developed garden, whilst also travelling throughout the 30s, abroad but also particularly to Wales, from where he originated, as he was concerned about the increasing poverty and unemployment there following the 1929 crash. Lett continued painting and sculpting (using one of the other outbuildings, long since no longer in existence, as his studio) whilst also having responsibility for the upkeep and improvements to the house.

Having already become an established artist in London, it was only later, whilst at Benton End, that Morris became the celebrated plantsman, known in particular for breeding irises. However, part of his journey to becoming an established plantsman would have been encouraged by his time creating the garden at The Pound (although he would be the first to admit, like all gardeners starting out, that he made some mistakes, like the planting of some rampant Japanese knotweed that lived on for decades after he left!).

It is possible that some of the twentieth-century alterations to the house took place during their time at the Pound, but it is not clear what changes have lasted since then. Diary entries make reference to Lett's work on the house (e.g. restoring the main chimney stack) but it is understood that the material kitchen and other internal alterations date from the post-war years in the period when Laurie Ogden leased and then bought the house from Cedric.

It is more certain that some of the immediate garden's beds that remain today were laid by Morris (see p.25 of this document). In addition, Cedric's garden allegedly ran to a few acres at the Pound whereas it is understood that under the subsequent owner's (and certainly under the current owner's) period of ownership, a smaller garden was kept given the extensive work required to maintain it.

It is, however, more difficult to verify what lasting changes were made to the house, garden and studio in Morris and Lett's time. The studio was used, but does not appear to be much altered by Morris, other than possibly the northeast-facing windows that may have been inserted by him to ensure he had the benefit of north light for his painting. The studio was subsequently badly damaged

when its chimney collapsed into the building following a storm and it has been a complete ruin for some time

The Catalpa tree to the east of the house was planted by Cedric and Lett, and the tank walls directly around the tree were built (and used as a pond) at this time (said to have been inhabited by Cedric's adopted tree-frogs). Cedric and Lett (and their guests) appear at the Pound in various photographs from the 30s, however, what planting, if any, remains from Cedric Morris's time has been hard to deduce even though the current owners have tried hard to do so with the help of plantsmen and gardeners. Indeed, it is understood Cedric, Lett and his students transferred all of his plants to Benton End when they moved there and based on various discussions the current owners have had, it is understood the current garden consists of planting carried out by the previous owners.

Nevertheless, it is clear that during the early 1930s, The Pound would have provided the blank canvas of a romantic landscape and garden and helped develop the artistic life of Morris and Lett, as well as further encouraging Cedric's interest in gardening and painting flowers.

In 1937, Lett and Morris set up The East Anglian School of Painting and Drawing in a building in Dedham, opposite The Marlborough pub, until a fire brought the building's use to an end in 1939 (allegedly the fault of Lucian Freud). As a result, in 1939, they took a lease on a larger house, Benton End, on the outskirts of Hadleigh, and moved their art school there, as Benton End allowed them to accommodate their students and live in the same house at the same time. The Pound continued to be in Morris's ownership for a period of time following the move to Benton End (aided by the generosity of Paul Odo Cross, who helped Cedric and Lett, and they were able to acquire the new house). From some time in the late 30s or early 40s it was leased to their student Lorna Style, later to Tom and Elisabeth Wright (see painting on page 18) and finally was leased and subsequently sold to the Ogden family whose ownership precedes the current owners.

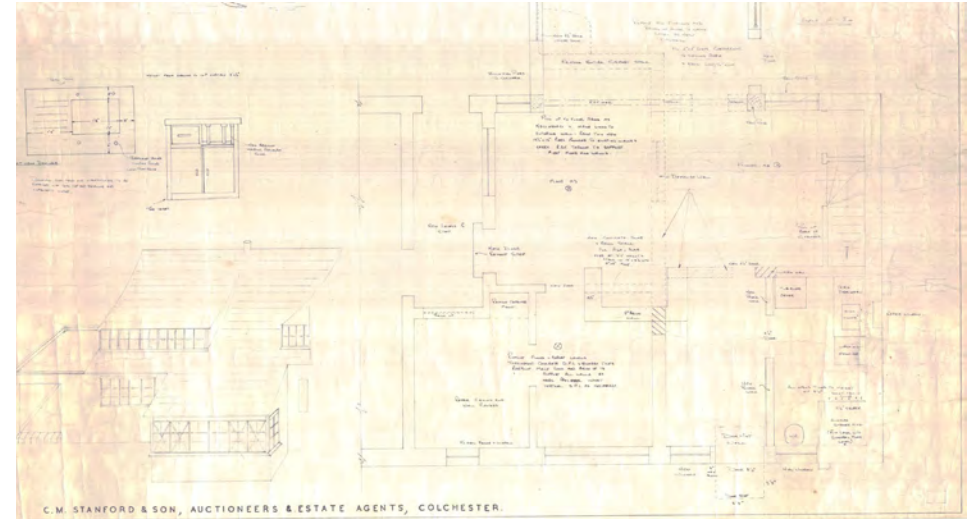
Details of the episodes involving Cedric, Lett and their various guests at the Pound are written about in various books (and the Tate holds some of Cedric's archive from this time) - these books include a number of photographs and paintings of the studio, the garden and the house. However we unfortunately do not have the copyright or consent to refer to any of these items specifically, or include any of the photos or paintings, in this application.

The House today

Following Cedric Morris's ownership, one family owned the house before it was subsequently sold to the current owners by the trustees of that family's estate in May 2017.

The last major refurbishment to the house was during this next period of ownership in the mid to late 20th century, when alterations were carried out in particular to the kitchen end of the house as well as a number of partitions in the house to create additional bathrooms/a study etc. The previous kitchen alterations can be seen on an undated plan by C.M. Stanford & Sons from the mid 20th century.

It is likely that the house was rewired at this time, but it still remains without any form of central heating and it is now also in need of repair and refurbishment. The historic windows and doors are generally in fair condition given their age, but the twentieth century windows are at the end of their life. Rainwater goods are in need of renewal, the main chimney will not remain weathertight for much longer without proper re-roofing etc. Approaching 50 years since the last major works, it is a timely moment to review the condition of the building and put works in hand to keep it in sound condition for the rest of the century.



C.M. Stanford & Sons floor plan from the mid 20th Century – showing alterations to the kitchen, including removal of internal walls and chimney, construction of central chimney, blocking of openings and creating a catslide roof and new fenestration



View of 20th century alterations to 16th century kitchen range

Current Layout

Ground Floor

Current kitchen/dining area

The current working kitchen facing northeast serves a dining space which faces southwest under the twentieth century inserted fenestration, with the roof extended over a timber clad steel beam. Twentieth century inserted partitions in this part of the house do not provide sufficient back of house support by way of utility rooms. The floor is hard quarry tile on concrete and the modern partitions and fittings are now tired and the plaster throughout is modern.

Current sitting room

The central room works extremely well as a sitting room and is the heart of the house, as it has always been. This room has been cut off from the kitchen somewhat, meaning you are led through a chicane of doors via a back-hall/ passage - the result of twentieth century alterations seen on the Stanford plan (rather than the cellular nature of the historic plan form).

Front hall

The entrance hall has a twentieth century staircase inserted into it as well as a modern joinery partition in the middle of the room to form a separate study and ground floor W.C. These additions alter the historic plan and enclose what is potentially a working/original fireplace in what was originally a front hall covering the whole width of the building (see painting on page 18 showing former layout).

Additional sitting room at SE side

The 18/19th century room at the south east side is damp and has no heating, requires rewiring for safety and it has a non working fireplace that needs repair. As a result, and because the room is cut off from the rest of the house by the inserted partitions in the Front Hall, the room is currently not much used by the family which they feel is a shame as it has some of the best views from the house down the valley. The twentieth century door and window that have been inserted crudely on the SW side are in need of repair.



Twentieth century alterations in existing Dining Area



Modern stair, ceiling structure and partitions in the Entrance Hall (obstructing the view seen from Wright's painting on page 18)

First Floor

Playroom/Storage/Bedroom 2

On the first floor up a steep staircase, the “Playroom” and adjoining “Storage” room were previously just one room. Plaster is modern, rafters on the southwest side have been cut to form a mid 20th century pitched dormer. The “Storage” area is a 20th century insertion used to dry linen, house a boiler and a sink which serviced what was used as a bedroom prior to the current owners moving in. The 20th century insertion unnecessarily cramps what would be another wonderful bedroom if the insertion is removed and it would then match “Bedroom 2” in size and style, and would allow two of the children to sleep in adjacent/separate rooms as they grow older (rather than sharing “Bedroom 2 as they do currently).

The Playroom and Bedroom 2 are connected by climbing over a waist high truss chord - and a similar journey over a second truss is made to connect to the rest of the house via the Library Corridor. These rooms are therefore disconnected from any easy access to bathrooms and the Playroom in particular would benefit from being returned to its original layout as a bedroom.

Library Corridor

This northern passage is a 20th century invention, but works very well as a book-lined room and allows a good sized bedroom (Bedroom 1) to be carved out of a bigger chamber with lovely views of the Catalpa garden. The ceiling structure is modern.

Bedroom 1/ensuite

This bedroom has an en-suite bathroom, which is currently used by all the children and needs refurbishment. The timbers in the bathroom ceiling are twentieth century and were presumably raised for headroom. Bedroom 1 is otherwise in good condition, albeit the bedroom sink needs replacing.

Bedroom 3/Landing

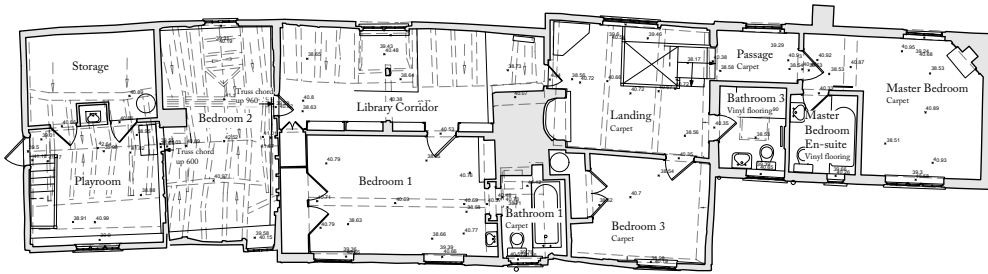
The chamber over the entrance hall has previously been subdivided to create a small bedroom, currently used by the family’s youngest child. The bedroom has been further reduced by the twentieth century addition of a fitted cupboard which contains a water tank and storage. The Landing’s fireplace is left feeling slightly out of place due to the new wall partition, but would benefit from some refurbishment and removal of some of the wardrobes on the landing which would be achievable under the new proposals.



Library Corridor inserted to form central bedroom



Chamber over Entrance Hall - modern stair, bedroom partitions and modern ceiling structure



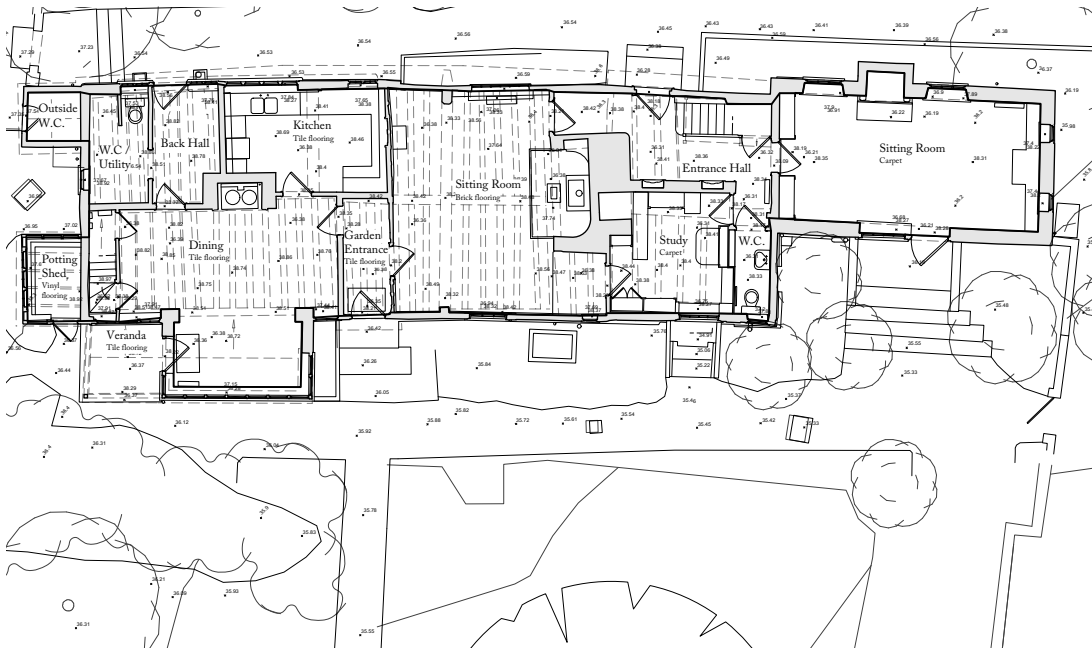
Existing First Floor Plan

Master Bedroom

In the 18/19th century range, the master bedroom arguably has the best views in the house looking down the valley and would make an exceptional room if it were able to be enlarged back to its former state. The room has previously been partitioned to create two small modern bathrooms (one en-suite and one shower room servicing Bedroom 3) which therefore significantly reduces the size of the original space.

Summary of the House today

As a number of the rooms have been subdivided by 20th Century changes, the house feels more cramped and complicated than it once was. The owners' proposals will help reinstate the earlier plan form, by removing partitions of no significance which harm the historical integrity of the building.



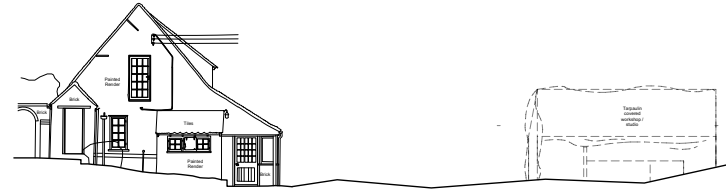
Existing Ground Floor Plan



view from the Master Bedroom



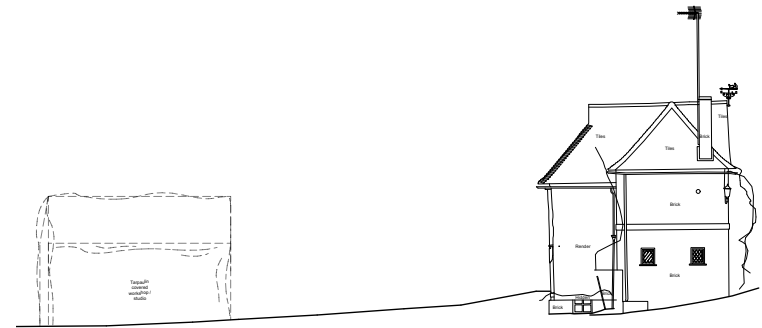
NORTH EAST ELEVATION



NORTH WEST ELEVATION



SOUTH WEST ELEVATION



SOUTH EAST ELEVATION



Painting by Benton End student Elizabeth Wright "Through the Window of the Pound" showing the front door and hallway before the partitions were introduced looking through to window beyond. Wright was a tenant after Morris and Lett left The Pound.



Location of proposed reopened doorway - one 20th century sawn softwood stud to be removed (see step in floor)



Future Back Hall to be formed by removing 20th century partitions



20th C dormer window in Bedroom 2, introduced when the room was changed to a bedroom. Similar dormer proposed to the current playroom between the rafters to provide light to an otherwise underlit room.



20th C dormer and bay extensions to northern service end



20th C inserted windows in south west brick elevation (RH window to be replaced)



Left: 20th C Bedroom 2 dormer - between rafters - in modern plasterboard



Right: The door to nowhere - to access future bathroom in presumed location of former "Cheese Room"



20th century window and door to be repaired. This area of altered brickwork to be covered by passage.

Preapplication Proposals

In November 2020, pre-application proposals were submitted to Babergh for discussion. This proposed two extensions both of which were larger than the current proposals, as well as proposing an extension to the studio that was significantly larger than the current proposals.

The new proposals set out below address the concerns of the council, and also develop those parts of the pre-application proposals which were supported by the council. Additional information is provided in this statement as requested by the council.

Preapplication Response Summary:

External Extension:

The previous proposals included large extensions to the northern and the southern end of the house. This was considered to 'bookend' the house in a way which diluted the legibility and significance of the house. It was recommended that the northern end should have an extension which is significantly smaller than the previous proposals.

The southern end extension was considered possible, exploiting views across the garden and the landscape beyond. But it was considered that the extension should be smaller and its roof rationalised. A change in language from the exposed brick range was considered to help 'ensure separation from the main range which in turn could help sustain significance of the main part of the house'.

Internal and External alterations:

These have not changed significantly from the preapplication enquiry. The changes were considered to be limited in scope, and the removal of partitions was considered acceptable.

Studio extension:

Babergh asked for additional heritage assessment of the significance of the curtilage listed building related to the life of Cedric Morris. The building was understood to be ruinous, and a new use was considered very important, but the proposed extensions were considered by Babergh to be too large, duplicating the footprint of the building in one extension.

The House: Proposals

The potential scope of repairs and refurbishment work is described in this section, along with potential alterations to improve the house in order to achieve a more modern way of living without affecting the historic integrity of the house. Changes to the kitchen arrangements are a major part of what is proposed, but the full proposals, when combined, have the benefit of unlocking the rest of the building's use and restoring a number of rooms to their previous plan form.

Externally, it is proposed to carry out a thorough programme of repairs, from re-roofing (re-using the current house's plain-tiles where possible), installing new rainwater goods, and repairing the windows where required. Generally, the house has otherwise been kept in good decorative order externally and it is therefore not anticipated that significant redecoration will be required externally other than as mentioned.

Similarly, a programme of repairs is proposed for the interior, including the installation of new central heating system, new sanitaryware, new electrics, and new internal decoration where required.

The owners have had a previous planning application approved in relation to the installation of a separate plant room (reference number PP-07592684), which they have not carried out yet as they felt it best to wait until they can do all the works at the same time for efficiency, and also because they are all inter-related. It is intended that the owners will carry out the plant room installation at the same time as part of the new proposals, if approved.

Proposed alterations to the existing house

Careful consideration has been made of the use of the rooms, with a number of options explored to answer the primary brief set out above, which is to provide a better sized family kitchen and restoring the bedrooms to serve the family's requirements while avoiding significant alterations to the existing house.

Previous owners in the twentieth century have resorted to subdivision within the historic plan form to provide passages, additional bathrooms to support the bedrooms which is all understandable as they were a much larger family (with 7 children) - but this has led to a diminution in proportion of the original

chambers which in turn has meant the feel of the pre twentieth century house has been diminished.

Our proposal is to remove some of the twentieth century partitions and reinstate the former proportions and layout, in particular (with reference to the plans “as proposed”):

First Floor

In Bedroom 1 - to remove the 20th Century partition, to restore the room to its original layout and to make use of the external door that possibly led into a Cheese Room previously. The stair case would be retained leading to this room, but the bottom treads would be altered.

In the Master Bedroom - to reinstate the original size of the room with the best views down the valley by removing the two recently inserted bathrooms.

Ground Floor

Off the existing kitchen, to create a more practical Laundry Room and Boot Room, whilst also creating a downstairs children’s room for the children to enjoy as they grow up to adulthood, whilst also re-utilising the original outside W.C. which currently has no use. This involves the removal of some 20th century blockwork and hard plaster walls, and removal and extension of 20th century structure to extend the fenestration to a new covered porch.

From the existing sitting room, at the heart of the house, to restore an former door/access directly into what will be the new Laundry Room to allow for easy flow from the Master Bedroom end of the house into the servicing end of the house. This involves removing a single painted sawn softwood stud and infill.

In the front Hall at the centre of the house - to reinstate the original front hall here by removing the 20th century partitions that form the current study - and to restore and open up a large old fireplace for future use.



Current Proposed Elevations

South East extension

Following the preapplication discussions with Babergh, it is proposed to form one main extension to the southeast gable, which allows for a larger eat-in kitchen, while remaining subservient in form to the main house, with a new bathroom at first floor for the master bedroom (replacing the inserted bathrooms that are to be removed), allowing the plan of the master bedroom to breathe again as a larger room and giving it dual aspect views on northeast and southwest sides as originally intended for that room. This extension is reduced in size from the previous design, and the roof form (previously broken down into individual massing elements) has been simplified.

Running across the south west elevation of the 18/19th century brick wing we propose a linking passageway in the form of a conservatory under a lead flat roof. This would mask the lower part of the 18/19th century ranges which has gone through some 20th century refenestration and brickwork alteration that is consequently in need of repair. This link would conveniently connect the new southeast extension with the original house without forming an opening through the better quality (and unaltered) 18/19th century brickwork on the southeast side which will remain intact and visible internally.

The room behind the new link would then be perfectly positioned, next to the kitchen, to become a dining room. It has the ideal proportions for a dining room, given it is long and narrow, and it would also enjoy the stunning views down the valley. Being at this end of the house would also ensure the dining area is away from the end of the house where the children sleep.

New openings in historic fabric would be kept to a minimum - where possible, openings will be formed where existing openings exist or have been blocked or where significant repair / reconstruction is required.

North West extension

To the north is proposed a very small extension between the two existing lean-to outbuildings. This provides a small shower room and W.C. at first floor next to what will be the new "Bedroom 1" (i.e. the old Playroom/Storage). Bedroom 1 and Bedroom 2 would then have easy access to the new shower room without needing to use Bedroom 3's en-suite and occupants climb over waist high trusses.

There is an existing first floor external door "to nowhere" from Bedroom 1 on the north side - as above, this is possibly where a previous external stair was, or potentially where the "Cheese Room" referred to in the 19th century sales particulars was then found.

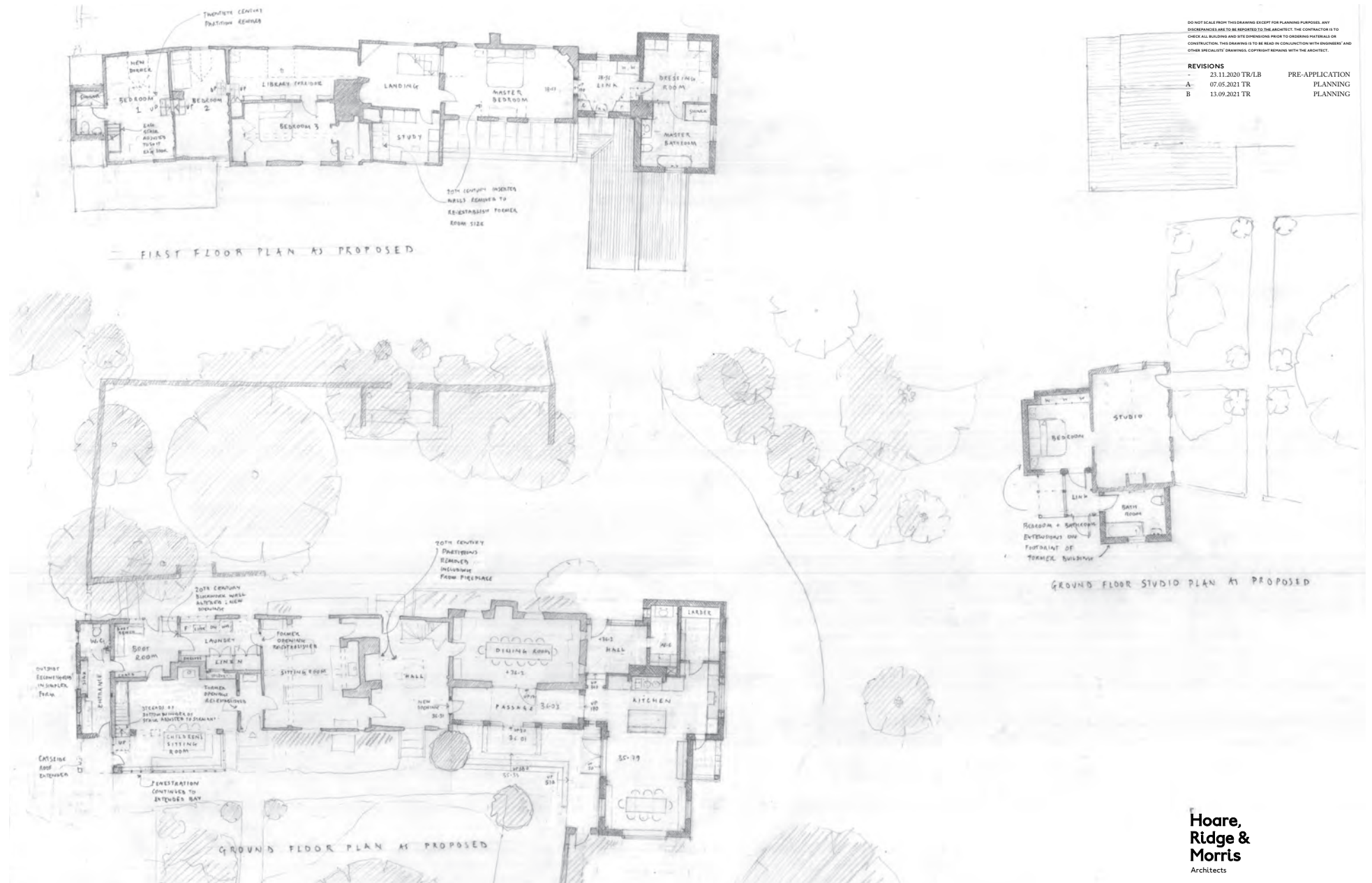
The north side extension is formed with no alteration to the frame - and with a small amount of remodelling at ground floor to incorporate the remodelled outbuildings into the house, thus ensuring better use of the current lean-tos and restoring the use of what was clearly once an outdoor W.C (see current floorplans). At the Preapplication Babergh were firmly against the principal of two equal sized extensions to the south east and north west because of overpowering and 'book ending' the host dwelling. The proposals therefore have been redesigned to provide only a small showerroom - on a footprint between two existing outshot buildings.

Bedroom 1 has a small south west facing window - formed in the late 20th century by cutting the rafters across the room and raising the roof in the form of a continuous dormer. The proposals include a discrete dormer cut on the north side of the roof between rafters, following the precedent in Bedroom 2 - and providing much needed light to that side of the room. The dormer would be more discreet than the south west side - and would not involve the loss of significant fabric. It is likely that Bedroom 2's dormer was inserted when this room was converted to a bedroom - and the same justification is provided for the creation of Bedroom 1 out of the current playroom / former cheese room. Externally the dormer would be in keeping with its neighbour, and follow the detailing closely - but would nevertheless read as an early 21st century dormer, reflecting the change in use of this part of the building.

Summary of proposed alterations to the existing house

Significant time, thought and care has been taken in planning these proposals - both over the preceding 12 months with HRMA's involvement, but also over the last few years since the owners moved to the property in May 2017.

The owners' overarching aim is to maintain the fabric of the house, to remove 20th century alterations/divisions where they have complicated the layout of the house and to ensure the house is protected for their family and for future generations who live there. This was a promise they specifically made to the family who sold them the house.



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REVISIONS	DATE	DESCRIPTION
-	23.11.2020 TR/LB	PRE-APPLICATION
A	07.05.2021 TR	PLANNING
B	13.09.2021 TR	PLANNING

Hoare, Ridge & Morris
Architects

Current Proposed Ground and First Floor Plans

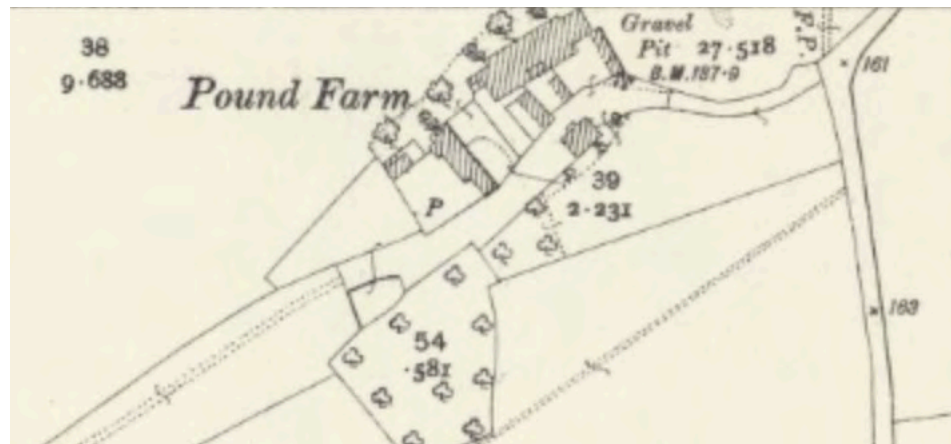
Proposed conservation of, and alterations to, the Studio

The building to the west of the kitchen wing is the remains of a 16th century workshop which, as detailed above, was used for a short period in the 1930s as a studio by Cedric Morris. The building is in a very poor state of repair; having been inherited in a state of ruin (in part the consequence of the 1987 storm which caused the chimney to fall into the building), the owners have worked carefully to remove foliage (e.g. ivy trees) encompassing the building and have propped up the frame with removable supports and re-covered the roof in tarpaulin to protect it from the worst of the weather. Given the period it was used by Cedric Morris, the building has historic significance in its own right through this connection as outlined above, although his alterations to the building are likely to be restricted to the introduction of a window in the gable for north light.

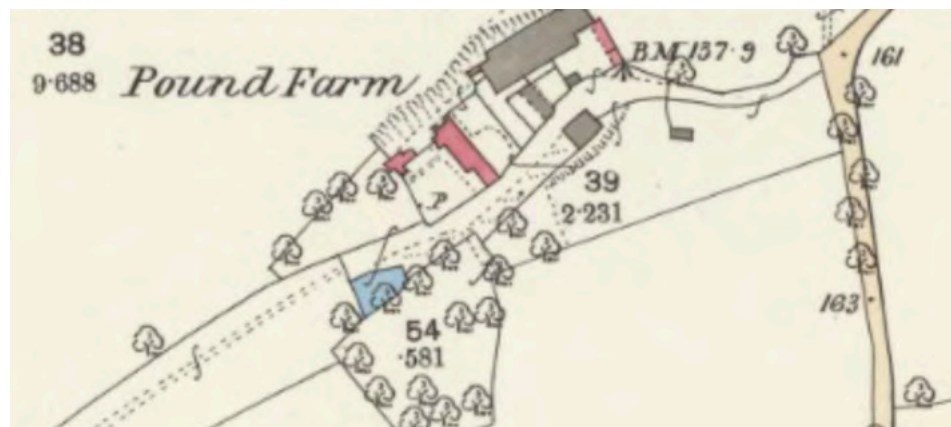
The 1896 OS map shows that the building was extended by additional lean-tos to the north, east and west. Today only the ruined remains of the lean-to to the north exists, but there are markings on the external southwest wall showing where the previous lean-to existed. The west gable is brick and may show where the building form was truncated.

The new proposals, following a detailed survey, envisage repairing and restoring the studio to its former state, and to convert it for use as an annexe separated from the house but directly connected with the garden (both via the current studio door into the Catalpa garden, as well as via the new proposed southwest external link coming off the new bedroom and bathroom adjoined to the studio) and one that could also be used as an art studio by the family's guests, particularly those who have a combined interest in art and gardening. Rather than turn the single studio space into an all-in-one bedroom cum art studio, which would encroach on a visiting artist's space to paint (as Cedric enjoyed it at any rate) we propose to reinstate the historic extensions to the northwest and southwest sides as bedroom and bathroom to allow the studio to remain as it was, and have designed this in such a way as to avoid any new openings into the studio with a simple glazed link between two humble subservient extensions.

The conservation of the building would involve re-covering the roof in plain tiles (as seen in the David Carr painting opposite, which is undated but likely to be from the late 1930s/1940s given David Carr enrolled at The East Anglian School of Painting and Drawing in 1938) and re-covering the walls in unpainted/ natural-finish weatherboards. The windows and doors would be reinstated in



OS Map - 1884



OS Map - 1902



Studio Annexe Elevations



Above: Painting by David Carr (a pupil at Benton End from 1938), showing tiled roof and studio windows

Left: Photograph of Cedric gardening at The Pound with the studio in the background, taken by one of the current owners whilst visiting the Garden Museum's exhibition "Beyond the Garden Wall", in 2018



View of the existing Studio looking towards the north end of the house (which has been reinforced and protected with tarpaulin by the current owners)

their current locations - including the high-level studio windows to the northeast side that were possibly inserted by Cedric Morris to ensure he had the benefit of the consistent north light required for his painting.

A simple extension would be built behind the studio to provide a bedroom and bathroom and to provide fully accessible space for visiting guests, whilst maintaining the integrity of the old studio itself and without forming new openings. The extensions have been reduced in scale from previous proposals to the minimum accessible size, and through careful massing in the form of two extensions the proposals would have little impact on the setting of the main house as it would be shielded from the principal views of the existing studio and the bank behind. The size of the new proposals have been reduced from the pre-application proposals to address concerns raised by Babergh.

Summary of proposed restoration of, and alterations to, the Studio

The new proposals would breathe a new lease of life into an important little building and secure its future, taking it away from its current state of ruin. It would also ensure it memorialises what was Cedric Morris's first studio in Suffolk by creating an atmosphere where his artist-plantsman spirit could live on for future generations at The Pound to enjoy.



View of the south east elevation of the Studio

Landscape Setting and Architectural Composition

The proposed alterations and extensions have been carefully designed to enhance the established landscaping. As has been explained above, the overall impression one receives on arrival is of a fine linear house in an established garden, but the over-complicated spaces within the house (the result of 20th century interventions rather than the timber framed nature of the building as misunderstood in the preapplication enquiry) are in conflict with one's expectations raised by the setting and first impression of the house on arrival.

The proposed extension is carefully composed to reinforce the structure of the 'garden rooms' in the landscape - and to allow the sequence of spaces from wider landscape to garden spaces to internal room spaces to be fulfilled within the new and re-found existing spaces of the house.

The forms of the extension has been carefully composed to enhance and echo the idiosyncratic form of a house which has developed over time:

The small north west extension is designed to feel like an inevitable humble farmhouse addition between two existing outshots, and is as small as possible to provide an additional bathroom. The southeast wing steps down from the 18/19th century wing - with a humble bedroom cross wing form separated from the existing roof by a clearly (but not ostentatiously) subservient link. The single storey kitchen wing again steps down the hill below.

Design cues have been taken from existing fenestration and roof forms and materials of the building, but without slavishly copying. They are composed to echo and answer the existing house without falling prey to the temptation of mere copy and paste design so commonly permitted and built.

Following Policies HS33 and CN01 the proposals are designed to sit comfortably with the host building without upstaging it, while respecting site and setting. The designs are however clearly a contemporary addition, speaking of the current interests in energy efficiency and local materials, and in the same fresh approach to tradition that all inhabitants of the twentieth century took to the house.



Sketch view from Southwest



Sketch view from Northeast

The massing of the building is designed in the best spirit of 16th/17th and 20th century alterations with the inevitable evolution of a timeless house, and the freshness of a contemporary approach.

Just as with many well-designed and executed sympathetic alterations, the proposals would be very unlikely to confuse the narrative of the building for the historian of the future. Rather, the proposals would add a modest level of interest allowing the whole building again to be occupied in a way that will guarantee the building and the studio for the future.

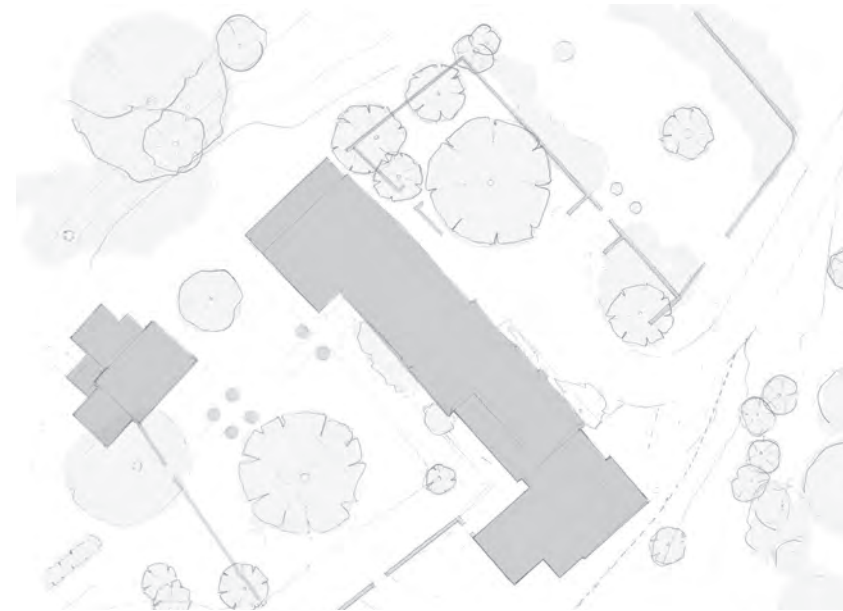
The building is well-screened from the north, south and east in the valley in which it sits, as can be seen from the photograph to the right. It can be seen from a footpath approximately 1km to the Southwest, as seen in the photograph (although that photo is taken in the field above the hedge for illustration purposes and the view from the actual footpath would not see the house through the hedge). In any case, the nature of the proposals, with roof tiles and painted, limewashed render is similar to the existing house, which will ensure that there is no harm to the views from the wider landscape in the proposals.

Conclusion

The proposals have been developed with care and consideration for the listed building and its setting, and with a view to carrying out a programme of repairs and alterations as is normally expected to occur every one or two generations. The Pound is fortunate to have new owners with the will to invest properly in the long-term stewardship of the place, and we hope that the local authority will support them in doing this.

Edward Ridge RIBA with Harry and Emma Hall

May 2021



Proposed site plan - massing to enhance existing landscape design



View of house from circa 1km to the Southwest

APPENDIX

Design statement on revised proposals discussed with Jonathan Duck August / September 2021

Following a pre-application enquiry in January 2021 a planning application and listed building consent application was submitted in May 2021. Jonathan Duck provided a holding objection to the application for reasons outlined below. Following this discussions were held between Edward Ridge and Jonathan Duck and the application was withdrawn pending amendments to address the Jonathan's concerns.

The previous proposals were considered to be too bold a piece of architecture in form and material, and not distinct enough from the host building. The main objection was that the proposal appeared to be a return to the language and the form of the earlier part of the house. The existing house is one where the two main building periods are distinct and yet sit together well. The proposal with "various roofs, steep pitches, lean to and high status chimney" led to a "confused narrative where the new wing vies for attention with the host element".

It was explained that the previous proposal had not been an attempt at pastiche or 'copy and paste' of former building styles - but a well designed contemporary but polite design, which defers to the host building. But it was agreed this was not something that is perhaps apparent at 1:100 elevations. The *true* elevation exacerbates the appearance of a busy group of elements. Therefore three dimensional sketches which explain the designed form of the building would be supplied.

It was agreed that an improvement to the proposals would be either to make the extension more visually distinct in terms of material - and if this isn't possible to separate the building physically (eg by stepping the roof down) so that it is obvious that the new building is new and the narrative isn't muddled.

However this should be held in balance with Conservation policy CN01 where alterations to listed building should:

- be of an appropriate scale, form, siting and detailed design to harmonise with the existing building and its setting;
- include fenestration which respects the character of the building;
- use materials and components which are natural or handmade, and which complement or harmonise with those on the building and the area. This will include: lime plasters and lime mortars; natural clay or slate roofs; bricks; handmade timber windows and doors;
- use appropriate detailing, finishes, and colours, both internally and externally;
- respect those features which contribute positively to the setting of a listed building including space, views from and to the building and historic layout.

These are conservatively written policies - and although "*In some locations, contemporary, modern designs with flair and imagination incorporating modern materials will be appropriate*" this is not a policy requirement.

Although it would be difficult to argue that the original proposals do not follow the spirit of this policy and policy CN01 and HS33 (which speaks of scale, mass, external materials and architectural details *blending* with the dwelling and the setting) it was agreed that revisions to the design which use vernacular materials could be in a humbler form showing a greater 'degree of subservience', and to carry on the successful distinction between periods of building shown in the two major building styles of the existing house.

The Revised Proposals:

Size and complexity:

The holding objection stated that an extension of the proposed scale and the principle of the extension is considered acceptable. Because the building hasn't been altered significantly in the last 200 years it can take proposal of this scale.

It was also discussed how the roof form isn't as complex as it looks in elevation and roof plan, and that the articulation from two storey link (separating the brick range of the house from the two storey section of the new extension) and the stepped plan of the single storey kitchen wing when seen in 3d sketches would appear much more simple, inevitable and humble.

Material:

The original building with steep pitch and low eaves, and later limewashed pargetting currently meets the late 19th C brick wing with polite hips and higher eaves in a distinct but mutually respectful way. What unites the two is that the same palette of roof tile material. This is an excellent example of the theory of *'unity by inclusion'* where different but complementing forms and materials can sit together without upstaging each other. This is the ambition for the proposed extension.

The previous proposal reverted to partgetted render which perhaps made something of a 'brick sandwich' and echoed too closely the original building. The current proposal follows the roof form and pitch of the later brickwork - separated by a low link roof - but the wall material is proposed to be in a limewashed soft red brick and lime mortar and flemish bond. This material pallet is a vernacular material of Higham, has been used historically as a humble yet noble material clearly distinct and later construction - but not wholly distinct.

Form:

We have also proposed a change from strong gable to softer hips in plain tiles. This less challenging form doesn't challenge in quite such an upfront way the host building - it 'blends' without challenging.

We have also revised floor levels and dropped heights of ridges where possible. Following further discussions, the chimney, previously a simplified version of the main stack - which was probably built in the 1930s - has been simplified further in form, to a well proportioned flemish bond stack with a simple plain tile capping - elegant but with some grace - and no longer following the style or attempting to upstage the 1930s reconstructed stack.

The lean to porch on the South East has been replaced by a simple oak corner porch - to be detailed in a crisp simple style to simplify the roof forms, and avoid the appearance of busy roofs developing over time.

The Garden Room link has been redesigned in a form with much greater clarity, in oak weatherboards - and would be intended to be similarly crisply detailed. Proportions of fenestration will be derived from the fenestration on the house, but detailed afresh and will not be a slavish copy. Details of this area could be requested as a condition to any approval.

Buildings are rarely wholly confusing to future historians. The georgian styles of the 1930s and 1980s are clearly of their time. Nevertheless our intention with the current proposals is to provide greater visual distinction from the host building so that the new work sits comfortably along side the other periods of the house, without trying to upstage it, nor (given the scale of the proposals) to be too humbly deferential.

Following a series of sketches and discussions (the final discussions being use of lime wash render and a simplified chimney) Jonathan Duck was happy to support the current proposals:

24.8.21:

“The proposed scheme is still large, but I consider the simplification of roof forms, conspire to create a subservient and attractive wing... The extension at the other end of the house is acceptable, subject to detail, as is the proposed extension to the studio. The minor internal changes to the existing parts of the house seem acceptable again subject to detail. In summary, I would be happy to support the scheme as shown, but so long as the chimney is reduced in scale” (following which a revised chimney was agreed:)

31.8.21: *“.. the reduced height and volume is both elegant and in my view acceptable”*

And finally:

13.9.21

“I am happy that a lime washed brick instead of weatherboard would be suitably subservient, but we will need to ensure an appropriate bond, such as Flemish or English, and the colour finish”.

A final concern of Jonathan Duck's was that a future application might be made to divide the house into two properties. The applicants wish to make clear that the purpose of the alterations to the house derives from the need for the house to be adapted to a growing family, and to remove some of the poorer parts of building from the 20th century which divide the plan. The applicants understand that a fundamental significance of the Pound is that it was erected as one dwelling and will remain as one, with no plans or expectations to subdivide the property.

Edward Ridge RIBA September 2021



view 1



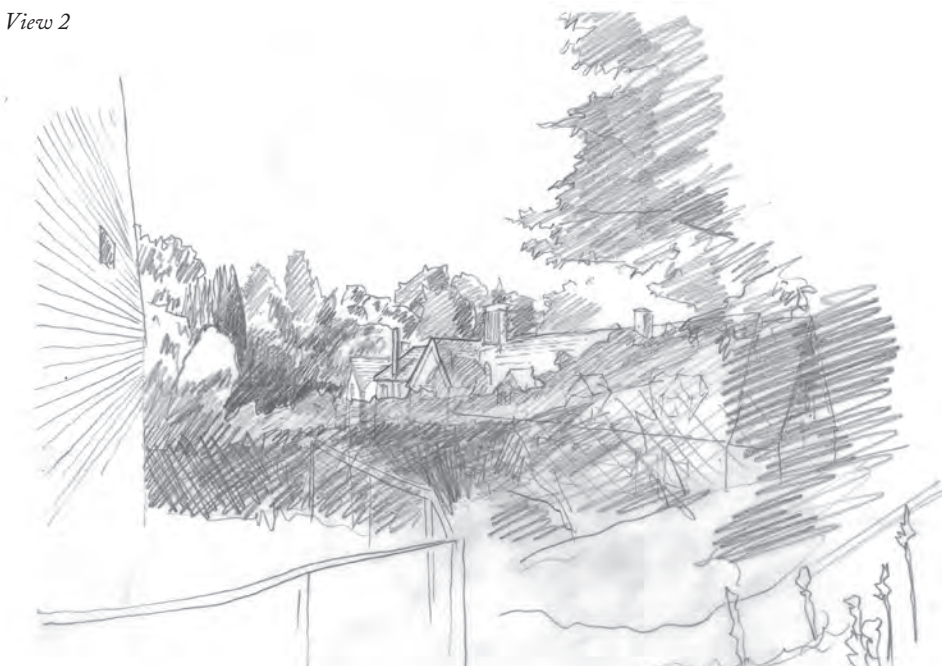
View 1 previous proposals



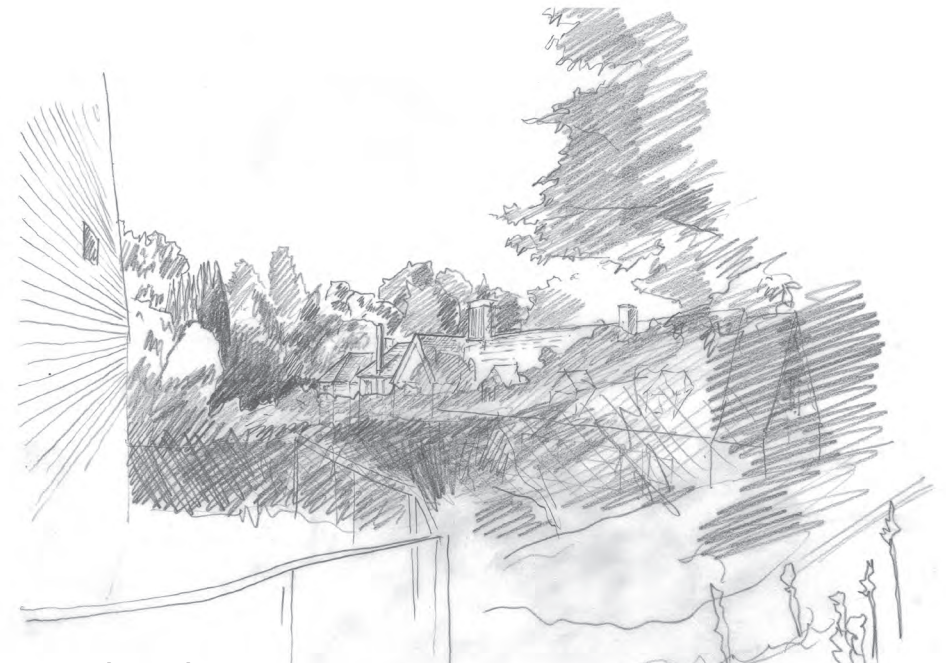
View 1 revised proposals



View 2



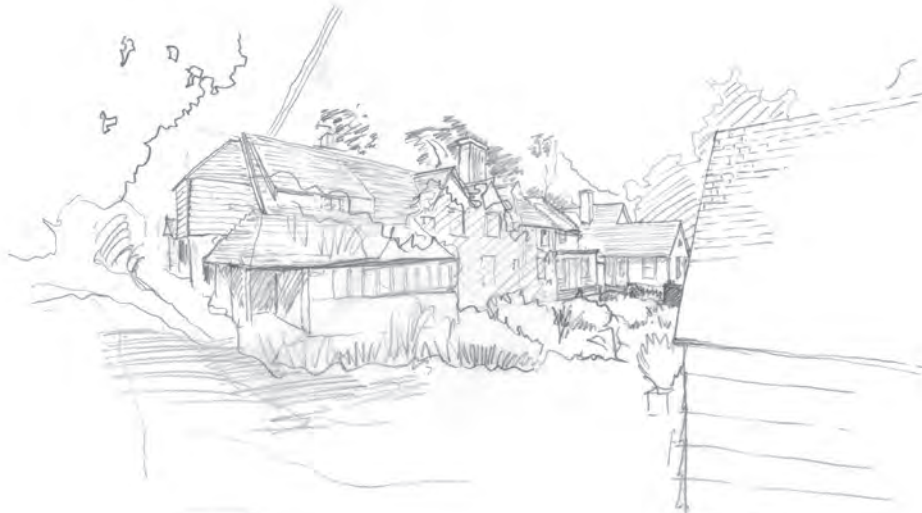
View 2 previous proposals



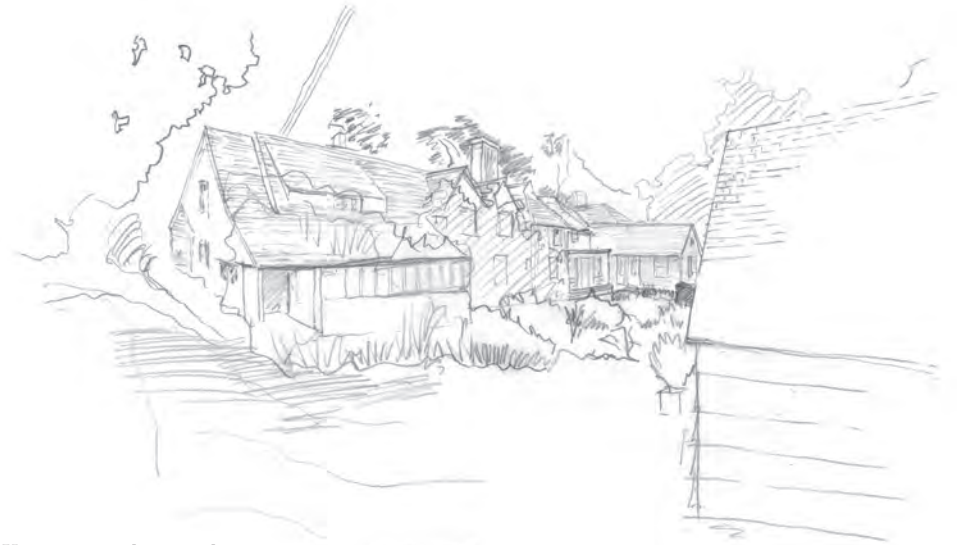
View 2 revised proposals



View 3



View 3 previous proposals



View 3 revised proposals



View 4



View 4 previous proposals



View 4 revised proposals