Norfolk Historic Buildings Group

Newsletter

Non members
£2.00

Number Fifty-one
Spring 2025

www.nhbg.org.uk
norfolkhistoricbuildingsgroup

Contents

CHAIR

You will probably have heard about the unfortunate hacking into our January Zoom talk. Finding out how it happened has shown us how to stop it happening again, but it does not explain why Zoom in their wisdom leave these important safeguards set to OFF as a default rather than ON! - it must be a very rare situation where either allowing a third-party to show a video at the same time as the speaker's presentation, or to scribble over the speakers slides, are actually needed during a Zoom session. Despite knowing how to prevent it happening again, the committee will investigate Microsoft Teams over the summer period as an alternative to Zoom and look into possible replacement ticketting arrangements.

The summer programme with its five house visits, (see pp 4,5) as well as an in-person meeting in the Forum in April, promises to be a good one. It is unfortunate that we have to place limits on some of the visits, but tours are difficult with large parties and it is unfair to house owners, upon whom we rely.

Journal 8 on the 700 lithographs of churches of Norfolk by the Ladbrookes is now available for £15 to members (£30 to non members). The member price is considerably below cost price for a short run print of this quality. It is heavy, but can be posted to you for £5, it can also be picked up from my house (see below) or picked up at summer meetings.

Let's hope for good weather for our summer visits.

Ian Hinton
Chair, Norfolk Historic Buildings Group
March 2025
editor@nhbg.org.uk

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Administration

Subscription Time again

Subscriptions are due on 1st April
- £15 individual and £25 family membership.

Most members pay by Standing Order, which helps us (assuming that the bank actually remembers!). If you do not pay by Standing Order, either a cheque sent to the Treasurer (see address on the left) or via BACS to the account below.

If you are unsure how you pay, please email
membership@nhbg.org.uk

BACS Details

Nat West Bank Norwich Gentlemen's Walk (B) Branch
Account Name - Norfolk Historic Buildings Group
Sort Code - 54-21-06
Account Number - 93397364

please ensure that your name is the reference.

PLEASE PAY ON, OR AFTER, APRIL 1st
(it helps the Treasurer keep the annual accounts straight)

New members since August 2024

S Frosdick - Scarning
C Knight - Gunthorpe
M McConnell & K Nobbs - Sheringham
S Starling - Gorleston
R Warnes - Thetford
J & J Watts - Marsham
L Wilson - Thrapston
C Woods - North Elmham
H Wyett - Wretton

Cover photo: The Croft, Rollesby by Ian Hinton
An eighteenth-century Broadland vernacular cottage
- a reminder of the summer of 2023 taking photographs for the Broads book edited by Tom Williamson and Alison Yardy

Northwold Manor Reborn (27th November 2024)

Warwick Rodwell

The manor complex seen from the church tower

Northwold Manor comprises a contiguous range of multi-period, red-brick structures and a rubble-built cottage, occupying 200ft of frontage on the main street, directly opposite the fine medieval parish church. Listed Grade II, the house had no recorded history and was in dire condition, having been unoccupied since 1955, boarded up and used as a store for old furniture. It was threatened with demolition in 1961, and by 2000 parts of the complex had collapsed and the whole site was engulfed by vegetation. Attempts to rescue the situation by King's Lynn Borough Council were unsuccessful: the owners were intransigent. Finally, in 2013 a Compulsory Purchase Order was secured, and the Council sought a new owner to take on the property and restore it to conservation standards.

My wife, Diane Gibbs, and I purchased the property and spent the next ten years rebuilding the collapsed elements and restoring the remainder, living on site and directing operations on a daily basis. The house lacked all services and facilities such as bathrooms, toilets, utility room and a workable kitchen, and the long, narrow plan of the buildings rendered servicing difficult. There were only two options: either to subdivide the historic rooms, to introduce facilities, or to construct sensitive additions to house them at the points where they were needed.

left: The condition of two of the manor's buildings at the start of the project

photos: Warwick Rodwell

The first option was out of the question: all historic spaces would be retained intact, and nothing would be demolished. We began by rebuilding the collapsed and ruinous elements, on their original footprints. Thus, the ruined dairy became a new kitchen and the remains of the Regency orangery were resurrected as the library, with an added upper floor to provide bathrooms and dressing rooms. To the rear, several small additions were made, to fulfil other needs.

The oldest part of the property is the Tudor cottage at the east end, which had been incorporated in a Georgian service courtyard. The cottage had timber-framing on the long sides, book-ended by rubble-built gables. Next to it had been a timber-framed house, of which only the stone foundation of a solar stair-tower remained. The house was replaced in the 1660s with a red brick building of five bays, T-shaped in plan, and comprising two main floors with cellars and attics. It had oak-framed mullion-and-transom windows. That house survives intact, although it was re-fenestrated in the 18th and early 19th centuries. In 1814, a west wing was constructed, comprising a prominent porch-tower, leading into a staircase hall; opening off this was a dining room at ground level, drawing room on the first floor and orangery adjoining.

When the work was completed, the Manor won two of the Mayor's Design Awards (King's Lynn), received a commendation by The Georgian Group, and Historic England raised the listing grade to II*.

The rear of the manor and the formal garden after completion

Unfortunately, this talk failed to record

Warwick Rodwell OBE was Visiting Professor in Archaeology at Reading University and is Consultant Archaeologist to Westminster Abbey. He has written widely on the archaeology of towns and particularly of churches.

His book - **Northwold Manor Reborn: Architecture, archaeology and restoration -** is available from oxbowbooks.com

Summer Visit Programme

If booking by post, please use the forms provided to book, with a separate cheque for each event. IF YOU WANT TICKETS POSTED TO YOU, DON'T FORGET the SAE. The default will be to send them by email. **OR**

You can reserve a place by email to summerevents@nhbg.org.uk and pay by BACS, but NOT UNTIL ASKED TO DO SO when places are confirmed - in case of overbooking. The Banks do not allow small groups like ours to access the accounts online so we can only return money via cheques, which gets very complicated if there is overbooking.

We have tried to avoid having limits on numbers attending, but at some venues we have no choice. Booking is on a first come, first served basis, but if there is considerable over-demand we will try and run a similar event in the future. *Owen Warnock*

Members' meeting
The Forum, Norwich
Sunday 27th April

Time: ***3:00 5:00***
Meet: *The Forum Norwich*
Cost: *free* - **no need to book**
Walking: none

A chance to get together after a winter of ZOOM meetings. Three short presentations by members of their own research.

Mary Ash - The Buildings of Prince of Wales Road

Jess Johnston - The history off the Norfolk Archaeological Trust

Ian Hinton - Ladbrooke's Churches of Norfolk

College Farm, Thompson
IP24 1QG
& Thompson church
Sunday 18th May

Time: ***2:30-4:30***
Meet: *College Farm*
Cost: *£15 to include Tea & Cakes - truly excellent in 2014!*
Limit: *30 (members only)*
Walking: *to Thompson Church*
Contact: *Owen Warnock 01508 481822*
summerevents@nhbg.org.uk

Thompson church housed a college of priests from 1349 and College Farm was their residence. Large parts of the windows from c1400 still exist in the walls along with other medieval stonework. The new private owner after the Dissolution installed new of high-class roll-moulded joists and panelling.

Reused Roman features in
Norfolk's churches
Saturday 7th June

Time: **11:00-3:00**
Meet: *Oxnead church* **NR10 5HP**
Cost: *£10*
Limit: *no limit (members only)*
Food: *BYO Picnic*
Walking: *churchyards and access paths*
Contact: *Owen Warnock 01508 481822*
summerevents@nhbg.org.uk

We will visit 3 churches in central Norfolk - Brampton, Oxnead and Great Hautbois led by Peter Wade-Martins to see how much re-used Roman material was built into the county's churches, including building stone, tiles and bricks, differentiating them from the many poorly-made medieval bricks which in the past have often been referred to as Roman.

Holly Farm,
Winfarthing IP22 2ED
Saturday 14th June

Time: ***2:30 - 4:30pm***
Meet: *Holly Farm*
Parking: *In yard*
Cost: *£10*
Limit: *30 (members only)*
Contact: *Owen Warnock 01508 481822*
summerevents@nhbg.org.uk

Members Christine & Frank Shippam are inviting us to see their house. A three-celled Norfolk farmhouse of two distinct phases. the first of around 1600 and the second a century or so later. In the 19th century the house was 'turned round' as well as being made more fashionable, made even more so by the twenty-first century work . Each phase can be clearly identified.

Summer Visit Programme

Bishop Bonner's House, Dereham NR19 1ED & Dereham church

Sunday 13th July

Time: ***2:00-5:00***
Meet: *Bishop Bonner's Cottage*
Cost: *£10*
Limit: *30 (members only)*
Walking: *Stairs and garden*
Contact: *Owen Warnock 01508 481822*
summerevents@nhbg.org.uk

Two timber-framed cottages that now form Dereham's Museum. We will be shown round by Peter Wade Martins in the Museum and Canon Paul Martin in the church. The houses, with their medieval jetty and queen-post roofs, the cottages managed to survive the 17C fire in Dereham. They also contain another example of the very unusual truncated principal-rafter roof which was seen in some of the buildings in Walsingham

Oby Manor House NR29 3BN

Saturday 19h July

Time: ***2:30-4:30***
Meet: *Oby Manor*
Cost: *£10*
Limit: *25 (members only)*
Contact: *Owen Warnock 01508 481822*
summerevents@nhbg.org.uk

NHBG members Craig & Sarah Clavin are inviting us to see their house which is listed as a Manor House of 1622. It apparently bears no features of this date. They are investigating the origins of the building and its history, and restoring it from an awful state and have uncovered several features which make interpretation even more difficult, both internally and externally.

Interesting lansdscape features and some carved stonework have been found in the grounds, presumably from Oby's disappeared church.

Norwich Hidden History Walk: Little-known aspects of Norwich over the water

Sunday 17th August

Time: *2:00 pm*
Meet: *in front of Arts Centre in St Benedicts*
Cost: *£10*
Limit: *20 (members only)*
Walking: *Approx 1.5 hours walking*
Contact: *Owen Warnock 01508 481822*
summerevents@nhbg.org.uk

A guided walk round Norwich over the Water, led by John Humphreys. The area dates to the 12th century. It was subdivided into the wards of Coslany, Colegate and Fyebridge; names which survive to this day. It was a centre of Anglo Scandinavian activity surrounded by a defensive ditch, sacked and burnt in 1004 by the Danish King Sweyn Forkbeard. The walk will reveal little-known streets and buildings even to the long-term Norwich resident.

Loddon visit and AGM

Saturday 30th August

Time: *Visit starts at* ***11:00 am***
Meet: *Church Plain carpark* **NR14 6EX**
Parking: *In carpark*
Cost: *FREE* **No need to book.**
Food: *BYO picnic/or local pub or cafe*
Limit: *none*
Walking: *Stairs and pavements*
Contact: *Owen Warnock 01508 481822*
summerevents@nhbg.org.uk

We will be visiting Bugdon House, an important house with early origins in the centre of Loddon, in two groups. A guided tour of Loddon will also be available from Elvie Herd of the Local History Group, dependant on numbers. A self-guided tour will also be available

followed by the AGM @ The Hollies (former Methodist Hall) High Street NR14 6AH
(behind Loddon Nursery School)

The hall will be available from 12:00 for your picnics, as well as tea & coffee

AGM 1:30

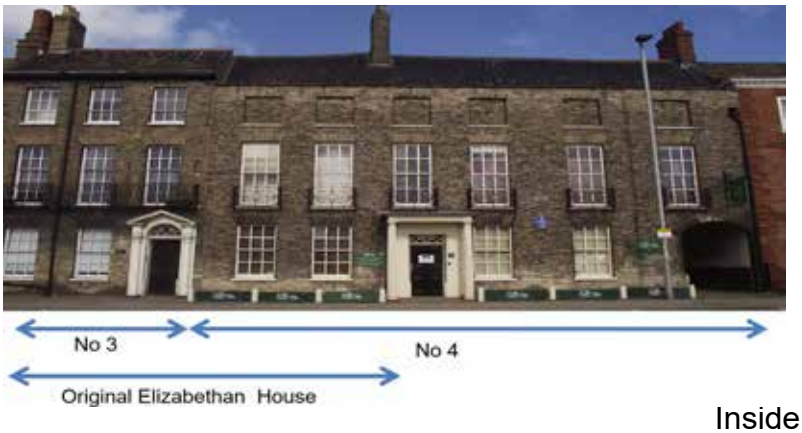
If you have any queries, please email Owen,
Contact: Owen Warnock 01508 481822
summereevents@nhbg.org.uk

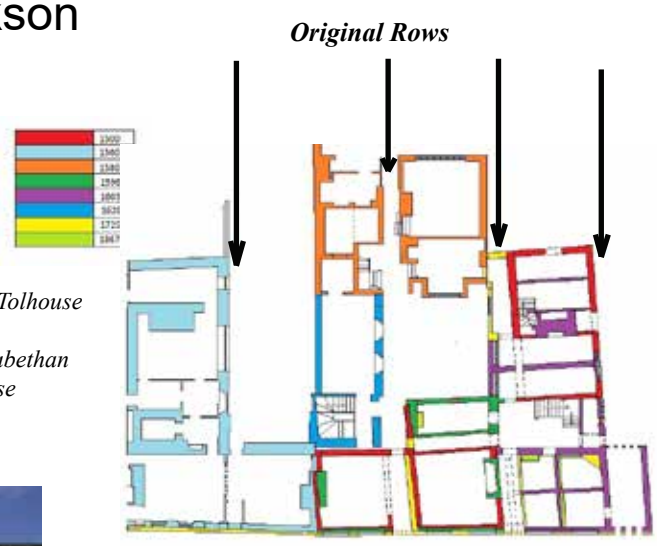
AGM Papers to follow nearer the date.

The Elizabethan House and Tolhouse visit (22nd September 2024)

Tony Jackson

extract from Faden's map of Norfolk - www.fadensmap of norfolk.co.uk





No 3 No 4

floorplans and elevation by Stuart Burgess

The Group was shown round the Elizabethan House and The Tolhouse in Great Yarmouth by Stuart Burgess and Becky of the Norfolk Museums Service.

The Elizabethan House - Outside

The Elizabethan House is at No. 4 South Quay and is listed Grade I. Initially, Stuart took us to see some of the Row Houses on South Quay that had undergone a similar series of developments. The houses were originally narrow and had been divided by the Rows that led down to the Quay. From the 14th century there were changes to the river width that widened South Quay and enabled extension to the frontages of the houses. Then, from the late 16th century onwards, extension could take place laterally by building over some of the adjacent Rows.

No. 4 was originally four houses which were combined and rebuilt by Benjamin Cooper into a single large house in 1596 which occupied the area now containing both Nos. 3 & 4 South Quay. Later, in the late 1780s through to 1809, this single large house was divided into two houses (now numbered 3 and 4) and separate Georgian-style gault brick facades were built.The current brick façade of No. 4 has two and a half storeys with six windows (with wrought-iron balconies) on the first floor and four windows on the ground floor. Elsewhere, the building is in red brick. The façade has an archway that leads through to Row 83. In the centre of the façade is a panelled door under an overlight with a porch supported on a pair of Roman Doric columns. The roof is black-glazed pantiles and has a ridge stack to left of centre.

Inside

The entrance hall has large-framed panelling of c.1730. The south front room was sub-divided in the 19th century, but retains cruciform bridging beams with lettering. The dining room to the north has small-framed panelling with Ionic pilasters and an oak chimney-piece with a three-bay arcaded overmantel with date of 1596 and initials: C over B A (Benjamin and Anne Cooper). The room to the east has one unfluted Ionic column which represents the only remains of an open courtyard loggia. The kitchen is in the rear wing with small-framed panelling and, in the north wall, a 13th-century aumbry probably taken from the Greyfriars.

On the first floor the drawing room is at the front and has continuous arcaded panelling with fluted pilasters; the panelling was heavily restored in 1833 by Samuel Palmer. The attractive chimney-piece has two tiers of paired Corinthian columns which frame three arcaded panels at the upper level. The splendid plastered ceiling is c.1600. The moulded ribs are high in relief and the principal motif is of overlapping repeating squares with vine decoration.

The other main first-floor room has attractive small-framed panelling with many carved decorations and a striking chimneypiece with four Corinthian columns, three arched panels and cartouched decoration, repeating the initials of Benjamin and Anne Cooper.

In the roof area there is a mummified cat below a floorboard (possibly placed there by the house's owner in the early 19th century).

first-floor panelling and ornate chimney piece

photos: Tony Jackson

The Tolhouse - History

The Tolhouse is listed Grade I but has been extensively altered over the centuries and used for a wide range of purposes. It is built mainly flint with a few ashlar elements.

It has medieval origins, possibly dating to 1150, but evidence is thin about the original purpose of the building. There have been suggestions that it was a domestic fortified merchant's house but a more recent suggestion is that from inception it was a hall house with non-domestic use, and was used for meetings of local traders and foreign traders. This hall – rebuilt subsequently – is on the first floor of the building.

The Tolhouse north facade

By 1333, the Tolhouse was being rented to the Borough of Yarmouth for the use of public business. By 1552 it was Corporation property and used at various times as the medieval Town Hall, Court of Justice and Prison as well as the place for the receipt of port dues and tolls. Its use as a prison ceased in 1878, and in 1883, after the Corporation moved to the new Town Hall, the building was used as a museum and library.

The structure

The most significant events for the building – which required much subsequent rebuilding and insertion of more modern elements – occurred in April 1941 when the building was hit by an incendiary bomb which destroyed much of the building and then again in June 1942, leaving the building as a shell. It remained largely in this condition until 1959 and was re-opened as a museum in 2000 after much work on the structure.

The frontage is of two storeys. To the left is a four-light casement that was inserted in 1960 to replace the destroyed window of 1622. To its right is a flat buttress with a statue of Justice and Yarmouth's coat of arms with a date of 1781. The oldest remaining part of the frontage may be a bay (possibly of 1250) on the far right, but the most striking feature dominating the centre of the frontage is the forebuilding holding the staircase to the first floor hall entrance. The forebuilding includes medieval and 19th century elements, and includes unglazed cinquefoiled windows and machicolations. The entrance to the first-floor hall is through an interesting pointed archway with dogtooth decorations in two colonnettes. The hall itself (largely rebuilt) now has museum displays and is lit by two windows inserted by the Borough Engineer in 1883.

the cells from its time as a lockup

Tea, Coffee and biscuits followed and we went on view the museum displays and to explore the basement that has four cells built in the late 18th century (and which survived the incendiary bomb except for some scorching to the oak doors). At the invitation of Stuart Burgess who lifted a trapdoor in the hall, some of the group also descended a steep ladder to visit the debtors' gaol before the visit concluded.

Overall, this was a fascinating visit to Great Yarmouth on a mild dry autumn day, and our thanks to Stuart for the tours.

The Aisled Hall Tradition:

Day School with Essex Historic Building Group June 29th 2024.

Report by Anne Woollett

Aisled buildings commonly have two rows of internal posts to create aisles, increasing the amount of space enclosed.

- John Blair started a fascinating day by making some suggestions about the origins of aisled halls. While they had a long tradition in Scandinavia, early buildings in England did not have aisles. Buildings with internal rows of posts first appeared in England in the later C10.
- Nick Hill discussed the development of aisled halls in C12 and early C13 in England. Many of the early aisled halls were in castles, such as Leicester, Winchester, and Oakham (one of the earliest identified aisled halls, dating to 1172 and built in stone). Ecclesiastic aisled halls included Bishop's Palaces, as at Bishop Auckland and Hereford. Aisles were of course being frequently added to churches by the late C12.
- Nat Alcock reported on the database of aisled buildings developed by Vernacular Architecture Group and recently installed on York University's Archaeological Data Service.

  Aisled buildings take the form of halls and barns with several infirmaries and hospitals, and a single aisled kitchen. The largest known aisled building in England is the now- ruined Monks Infirmary at Furness Abbey. A total of 383 aisled halls are included in the database, dating from C12 to C17. By C14 aisled halls were found mostly in Suffolk, Essex and the south, with a smaller grouping in Yorkshire. Those in Yorkshire, as Colum Giles reported, were mid C15 to C16 built mainly in stone and probably by local yeoman and clothiers who used them for storage and as working areas. In the south and East Anglia wood and later brick were more prevalent. Aisled churches do not form part of the data base.

Aisled barns are much more numerous: 2,215 are included in the data base many of which are still standing. Barns are usually built in sections. Among the earliest barns are the Wheat and Barley Barns at Cressing Temple in Essex (Barley Barn timbers felled in 1205-30, Wheat Barn 1257-8).

Cressing Temple Barn, Essex

Close by is Grange Barn Coggleshall (timbers felled 1238-62). These barns are open to the public, although currently the Cressing Temple barns have coverings which obscure the details of the roofs but still give a good sense of their scale. Also open to the public is C15 Widdington Priory Barn, near Saffron Walden, an English Heritage site and Abbots Hall Barn from C13-C15 with later repairs at Food Museum near Stowmarket, Suffolk. (This museum also has a tin tabernacle dating from 1890s from South Moulton in Norfolk). The construction of aisled barns continued into C17 and C18, indicating their usefulness as places for processing and storing farm produce.

Grange Barn Coggeshall - Anne Woollett

Aisled Halls.

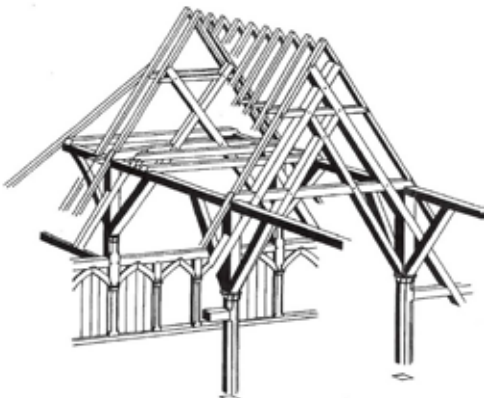
In their contributions, John Walker and David Andrews examine some of the aisled halls of Essex and Suffolk, and made reference to the work of David Stenning, who considered smaller halls as well as halls of manorial status. The earliest surviving timber framed aisled hall is the late C12 manor house of Fyfield Hall, but aisled halls continued to be built through C12 to C15. Aisled halls not only enclosed more space but the inner row of posts was protected from the climate.

The earliest aisled halls were built with passing braces to stabilize the rafters and the roof, wide aisles and low side walls which restricted the use of the space at the sides of buildings and kept the hall quite dark. There was also discussion about how the aisles may have been used in halls, and perhaps whether curtains were hung between the inner posts to divide the space up.

By late the C13 and into the C14 passing braces were gradually replaced by curved braces, with sphere trusses, jowled posts and crownpost roofs, allowing the aisles to be narrower and thereby increasing the amount of space in the centre of the hall. The higher side walls also allowed window openings and more light. At Great Bricett Hall, built in 1325 the aisles are narrow but passing braces remain, perhaps to emphasise its ancient character. Many of the halls are small, raising questions about whether there were additional rooms, especially chamber blocks or kitchens.

VAG Aisled buildings database - https://archaeologydataservice.ac.uk/archives/collections/view/1007323/metadata.cfm

By C15 most aisled halls were built as raised aisle buildings and earlier ones converted to this design (as at Purton Green - right). A central truss runs from tie beam to tie beam, clearing the ground space, with fan bracing and a Queen post roof above, as at Baythorne Hall as illustrated in John Walker's 2014 article in Vernacular Architecture on Baythorne Hall. John argues that this seems to divide the (usually two bayed) halls visually and provides a decorative element.



above:
Passing braces at Purton Green.
drawing by John Walker

above:
Oakham Castle.
Wikipedia Photo by Simon Garbutt

Aisled buildings in Norfolk.

In comparison with Essex and Suffolk, aisled buildings are scarce in Norfolk, suggesting cultural rather than practical decisions. While these received only passing reference in the Day School, I thought readers of the Newsletter may be interested in a few Norfolk aisled buildings.

The C17 aisled barn at Home Farm Hemsby (NHER 22901) is relatively small and is built entirely from sawn softwood, possibly Baltic Pine, and its timbers are slimmer and straighter. Whereas Hall Farm Barn Hemsby (NHER 30804), which was was visited by the NHBG in 2005, has 8 bays and two threshing floors and is constructed of big square timbers. Historic England tree ring analysis dated it to 1283, in line with dating based on carpentry information**.** Brick walls were added in C18. In 2015 it suffered severe storm damage and has been repaired. It is an early barn, but later than Cressing Temple Barns (1205-30 and 1257-8) and Grange Barn Coggeshall (1238-62).

There are also the remains of an early aisled hall at Weeting Castle (NHER 5626), a medieval masonry manor house, built around 1180 within a moated enclosure. It was probably constructed for Ralph de Plaiz. Inside the enclosure is also a C18 icehouse (NHER 64610), which once served a now demolished C18 hall (NHER 5637). The manor house is a hall house constructed of flint rubble with stone dressings. It contained a central aisled hall with a service room to the north and a tower of three storeys to the south (see English Heritage view). A narrower range of at least two storeys extended southwards from the tower towards the moat. Parts of the ruin survive to three storeys, as does the base of the hall dais. Excavations in 1964 also revealed Late Saxon ditches and pottery and the sites of Early Saxon and Middle Saxon huts and a Late Saxon hall. It is an English Heritage site and is accessible.

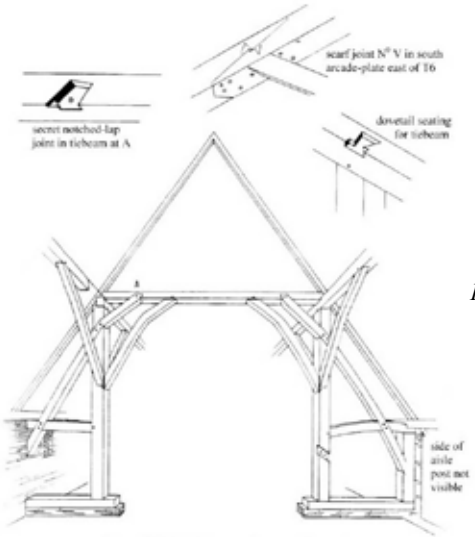


Fig. 43 Hall Farm Barn, Hemsby.
Partial Reconstruction of Truss 6
(none of the original roof survives) (John Walker)

Hall Farm Barn - Truss 6 Drawing by John Walker.

Aisled Hall at Weeting Castle
Cut away drawing from English Heritage website.

The 2025 Essex Historic Buildings Group Day School is on Medieval Shops and Markets.
Saturday 28th June in Maldon Town Hall

Tickets and programme (£40 non members) are available from the EHBG website
https://www.ehbg.co.uk

Links to some Youtube videos on Aisled Halls

Leicester Castle
https://www.youtube.com/watch?v=cOkBm35M2wM

Database of aisled buildings
https://www.youtube.com/watch?v=RZZ_1Qf76Jk

Aisled Halls - VAG Cionference
https://www.youtube.com/watch?v=G_RBkWwRF4A

Carpenters in the Middle Ages (16th October 2024)

Chris Dyer

Crafting in the Middle Ages - https://knightstemplar.co/crafting-the-middle-ages-the-role-of-medieval-carpenters/

The long tradition of studying timber buildings is based on the buildings themselves. They tell us about the people who made them, but there is also a great deal of documentary evidence for the carpenters who were the main craftsmen involved. My investigation aims to answer basic questions about the numbers of carpenters, their distribution, and the relationships between the workers and their clients. A book has been written about masons, but carpenters have received little attention, although there is a mass of evidence from tax records, financial accounts, court records, wills, literature etc.

Carpenters enjoy a high reputation among modern observers of the medieval building industry. We respect their skill, their technical ingenuity in such matters as joints, and their capacity for design. However they had a rather inconsistent reputation among contemporaries – skilled, yes, but that could be construed as cunning. They were also portrayed in literature as not very intelligent and even gullible. Most of them achieved little wealth. Those who paid for carpenters' work complained that they tended not to arrive on the agreed day, or arrived late, or failed to do the work as agreed.

Carpenters were numerous. It was once thought that agricultural work predominated in the middle ages, with low levels of employment in industry, and with limited specialisation. Now we appreciate that the period was characterised by commercial exchanges, not self-sufficiency. Manufactures were not usually homemade, and more than a third of the population were involved in non-agricultural activities. Carpenters were an important part of this specialised work force. We expect to find many carpenters in towns, and 355 were recorded in the register of freemen in York, and 52 appear in the records of Winchester (in the fourteenth and fifteenth centuries). Carpenters outnumber masons in every count. The nearest source to an occupational census can be found in the poll taxes of 1379 and 1381, for those villages which chose to record occupations. Not all did this, and many of the records are lost. For Norfolk 155 villages recorded occupations in 1379. Two-thirds of the villages included at least one carpenter, many with more than one, leading to a total of 213. If all of the villages in Norfolk had a similar number, the total would have been near to 900. This should be regarded as a minimum, because the tax of 1379 only included the better-off artisans, and comparison with the number of carpenters from villages with records both in 1379 and 1381 shows that carpenters were omitted in 1379. The conclusion is that at least a thousand carpenters were working in Norfolk in the late fourteenth century, and although estimates from counties less populous and less wealthy than Norfolk, suggest lower figures, such as 284 for Wiltshire for example in 1379, the national total is likely to have exceeded 10,000. That means a carpenter for every 250 people.

There were many carpenters in big urban centres, and we also find them in small towns, like Aylsham with 8 recorded in 1379. But the great majority lived in the country. Some chose wooded areas near sources of timber. They were located near the work, so although some were attracted to congregate in villages on the outskirts of towns, 80 per cent of the houses and other buildings that they constructed and repaired were widely scattered in villages and hamlets. The rich institutions such as monasteries, the top aristocrats and the crown employed many carpenters on major expensive projects, but work on smaller buildings in combination generated more employment. In England c1300 there were a million ordinary houses, and a similar number of barns and outbuildings, most of them using timber. The distribution of rural carpenters tended to reflect the density of settlement and the amount of money the inhabitants could spend.

The hierarchy of carpenters consisted of a small number of 'celebrities', who managed prestigious projects for rich patrons such as John of Gaunt or Westminster Abbey, and they received rich rewards. A larger number of 'contractors' were those who took on jobs for £10 or £20 building mills, church roofs, or guildhalls, which often were undertaken by two or three partners, who could borrow money to cover costs. The great majority were independent artisans, self-employed as we would say, working locally (within a twenty-mile radius) on projects such as house building and repairs, or on much smaller jobs such as fences. They usually finished the work in a few days or weeks for wages of a few shillings, rarely more than 20s. Cash wages might be supplemented by food and accommodation. Often they held some land and combined their craft work with agricultural tasks. They would sometimes supply timber, keeping supplies near their houses, and occasionally owned or rented a small area of woodland.

Wages for carpenters were quite high in terms of the rate of pay for a day's work, which increased from 3d around 1300 to 6d in the fifteenth century, but annual earnings rarely amounted to the £3 or £6 result from 240 days of full employment. They would be move between small jobs through the year with inevitable gaps. Carpenters' wills show that a minority disposed of valuable resources (one bequeathed a hundred oak trees), but most were only modestly wealthy.

What is the connection between the history of carpenters and the buildings we survey or excavate? The development of timber-framing, new joints, the raising of timbers on to low foundation walls and the advanced timber structures of windmills all coincide with the 'commercial revolution' of the late twelfth and early thirteenth centuries, when carpenters emerge as a specialised, independent and numerous group of workers. Our understanding of the regional and local styles of building is helped by knowing the local range of carpenters' journeys from their homes to their places of work, often within 20 miles. When we see in the midlands building traditions such as crucks and box frames on each side of a frontier, but with, for example, box frames in towns and crucks in the surrounding country, or with box frames and crucks in the same village, does that mean that individual craftsmen were confined to a particular method, and outsiders had to be brought in to build differently?

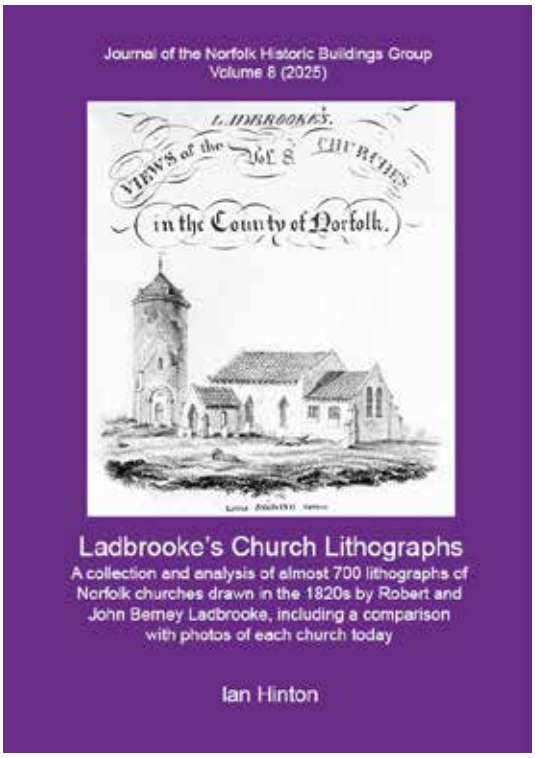
One suspects that the same carpenter could do both crucks and box frames, depending on the choice of those who were paying the bills. When medieval people were commissioning buildings they were consumers of an expensive service, and consumption was an important dimension of a commercial society, in which Norfolk led the way.

The video of the talk is now on YouTube at
https://www.youtube.com/watch?v=rPPjXZCgl98

Chris Dyer CBE is Professor Emeritus of History and Director of the Centre of English Local History at Leicester University. He has written widely on the trades of the Middle Ages and the condition of the peasantry.

NHBG Research

NHBG Journal 8
Views of the Churches in the County of Norfolk



NHBG Journal 8 is now available.

It iconsists of a presentation of all the Norfolk church drawings by Robert & John Berney Ladbrooke in the 1820s collected in one place, and an analysis of the entire corpus of work.

It consists of 290 + vii pages in full colour containing over 1600 pictures, at the heavily subsidised price for members of £15 - but £30 for non members.

It weighs over 1kg and costs £5 for P&P, but it will be available at Members' 'night' on April 27th at The Forum in Norwich; it can be collected from 134 Yarmouth Road, Norwich and it will be available at Summer Visits.

email: **info@nhbg.org.uk** for a copy and instructions how to pay

This study will appeal to a wide range of interests. It will be valuable to everyone interested in Norfolk's churches, either as a 'church-crawler' or as an architectural- or buildings-historian, by displaying every image that the Ladbrookes drew and comparing it with a modern photograph, thereby highlighting features removed by the Victorian restorers, whilst recording the building and its materials 200 years ago.

This research was started 18 years ago and its in-depth analysis of the processes involved and details of the prints themselves has uncovered several previously unknown facts about the resulting collections and editions of the drawings. Some churches were omitted completely, not all the churches that were drawn were issued to every subscriber and others were issued more than once, so that every collection of the *Views of the Churches in Norfolk* is slightly different. Errors in some of the original drawings were corrected and re-issued by Ladbrooke, but the uncorrected images were included in subsequent editions after Ladbrooke's death. Editions published by Jarrold were still being sold more than 40 years after the project finished.

Art Nouveau to Brutalist
- Illustrated with London Tube Stations (10th December 2024)
Ian Hinton

The London Transport Passenger Board was created in 1933, bringing together the administration of all the underground lines. Prior to this each line was separately owned by a company with its own architects with their own styles and ideas. There are now 272 stations in all, 71 of them Listed, six of which are Grade II* - including Sudbury, Arnos Grove, Southgate and Oakwood (all Piccadilly).

After the cut and cover lines were built in the 1860s in central London, which linked the main rail termini, the next major development was the construction of the deep-bored tube lines in the first decade of the twentieth century, from 1905 onwards. This was alongside the opening of other new stations on some of the earlier lines where the new underground lines used the same tracks or crossed them.

Barons Court - 1905 Harry Ford, District Railway. Built in preparation for the opening of the Great Northern, Piccadilly and Brompton Railway

Art Nouveau

The buildings of these first stations of the deep-bored lines reflected Art Nouveau which had been in fashion for a couple of decades and incorporated the fluid lines, organic shapes and intricate details with references back to the Arts & Crafts Movement. Each of the examples on the right shows the use of a new material of the time - tin-glazed terracotta, or faience, tiles. The major railways used different colours to differentiate themselves - fawn and brown for the District Railway, Ox-blood for the Underground Electric Railway and white for the Metroplitan Railway. All the designs included many classical Italianate elements such as pronounced corbel tables, columns, prominent keystones, plinths, pediments - and in the case of Charles Clark of the Metropolitan Railway - rusticated corners and deeply-scored ashlar lines imitating stonework, although by the time of the rebuilding of Great Portland Street Station (below right) his designs were being softened by the beginnings of Art Deco, especially the apsidal ends.

Mornington Crescent - 1907 Leslie Green, Underground Electric Railway Co. The new Charing Cross to Hampstead Railway

The tiles were not load bearing, so the stations were constructed with steel frames which allowed city-centre examples to have additional uses above them where land is expensive (see Goodge St - rear cover)

Internally, the station decorations were more famboyant, often using the typical green tiles with curvi-linear acanthus leaf motifs and the type face of the period - this example from Holloway Road Station (1907 - Leslie Green - Great Northern, Piccadilly and Brompton Railway, under the UERC)

Chalk Farm - 1907 Leslie Green, UERC - The Charing Cross to Hampstead Railway, built on a difficult site

Art Deco (Modernist, Streamline etc.)

The name comes from the Paris exhibition of 1925 although the term was not generally used until some decades later. Originally this style was known as Moderne or Streamline. The main attributes are symmetry, using bold geometric shapes, flat roofs and smooth curves. Externally they were simple and undecorated, using steel framed windows and a bold horizontal emphasis. Internally some examples, such as cinemas, were lavishly decorated.

Deco coincided with the rapid expansion of the tube lines out into the suburbs, some along new lines and some taking over and modernising older rail routes. The first of these was in 1926, with the Northern Line extending from Stockwell to Morden. These were the first stations to be designed by Charles Holden who had been commissioned by Frank Pick over the head of the chief designer Stanley Heaps.

Great Portland Street - 1930 Charles Clark. Metropolitan Railway station rebuilt in 1930 - modernism beginning to creep in for Met Rlwy.

Holden's designs for the Northern Line stations used Decos's bold geometric shapes with horizontal emphases and steel Crittal windows. Clapham South was built in an existing suburb with the flats above, but the terminus at Morden was built to encourage development in the area. Originally built as a plain building, it gained a 1960s office block above it, which is a relatively successful overbuilding of a tube station, unlike St John's Wood station (see rear cover).

Morden (the terminus) as built - 1926 - Charles Holden

Morden today - a successful overbuild

Clapham South - 1926 - Charles Holden

Charles Holden and Frank Pick toured European examples of Art Deco buildings in 1930, which led to a new type of station building using bricks, with typical flat concrete roofs with deep overhangs, no decoration and vertical glazed openings with horizontally-designed steel windows. The first was at Sudbury on the Piccadilly line west of London, quickly followed by the extension of the Piccadilly northwards from Finsbury Park to Cockfosters, which included the amazing stations at Arnos Grove and Southgate. Southgate station also included a transport hub and shopping arcade. Designs of the same period by other architects were less spectacular, such as the District Line stations east of London at Hornchurch and Dagenham (see rear cover).

Charles Holden - 1932 - above: Sudbury (II)*
below: Arnos Grove(II)*

below: the unique Southgate station (II) ,*

with (left) a bus terminus and shopping arcade surrounding it.

Photos: Ian Hinton unless credited otherwise

Interiors

The interior of Holden's station buildings were almost entirely brutalist in their use of cast-in-situ plain concrete (Oakwood ticket hall - left below - and especially the medieval aisled-hall appearance of the platform architecture (Cockfosters - below middle), although the booking halls were softened by the "streamline" kiosks like those at Oakwood, and in some cases the platform shelters and waiting rooms (Dollis Hill - far right).

Charles Holden - 1933
Oakwood booking hall

Cockfosters trackside

Stanley Heaps 1939
Dollis Hill waiting rooms

Later designs of the period became more brutalist outside, with John Murray Easton's design at Loughton using gault-clay bricks and without the roof overhang (see also Wanstead on the rear cover), but with its interior softened by plastering out and covering the construction details (below). Brian Lewis' pre-war Perivale design began changing the emphasis more to vertical but retained the significant geometrical shape and minimal decoration.

John Murray Easton 1940 - at Loughton - outside and inside

Brian Lewis - 1938/1947 Perivale

Not all the stations designed in the Art Deco period were so striking in their design. In some of the existing villages in Metroland to the north west of London, stations were of a muted design, perhaps to avoid scaring the population? Although the Art-Deco, inner-London St John's Wood (rear cover) belies this.

In 1924 Stanley Heaps designed Burnt Oak station (around the time Charles Holden was first commissioned) and Charles Clarke designed Stanmore station in 1932. It appears almost as a large cottage, but was built at the same time as the avant-garde stations were being opened on the Piccadilly line.

1924 - Burnt Oak Station (Northern Line) Stanley Heaps

1932 - Stanmore Station (Metropolitan Railway) Charles Clark

Brutalism

There is a considerable overlap between Art Deco and Brutalism in terms of materials used and their exposure rather than being covered up.

The next tube stations to be built after the 1930s expansion were those of the Heathrow extension in the 1970s, including Hatton Cross Station (shown below), but there are several Brutalist buildings attached to Tube stations. The best example is the bus station at Newbury Park on the Central Line to the east of London. It was designed by Oliver Hill in 1937, but delayed by WWII and not built until 1948. It was designed only 4 years after his iconic design of the Midland Hotel in Morecambe Bay in 1933 and 3 years after his various designs at Frinton Park in Essex in 1934.

Oliver Hill - Above - 1937/1948 - Newbury Park Bus Station
Below left - 1933 - Midland Hotel
Below right - 1934 Esplanade Court, Frinton Park

The fact that the development of the tube system was episodic has enabled specific periods of architecture to be used, rather than a continuous development of the network which would have meant the blurring of one style into the next.

Three recent lines - Docklands Light Railway, the Jubilee Line extension and the Elizabeth Line are presenting different aspects of modern architecture in the stations. It will be interesting to see whether they will be as memorable in 100 years' time as the stations built 100 years ago are now?

Customs House station (DLR)

Left: Canary Wharf (Jubilee extension

Right: Paddington (Elizabeth Line)

The video of the talk is now on YouTube at
https://www.youtube.com/watch?v=W9RxoAZGvMc

St Olave: a rediscovered church? (25th February 2025)

Amanda Bevan

Some time ago, Amanda Bevan, of the National Archives, became interested in an old flint building marooned in an area destroyed by incomplete development projects since the 1960s, just to the west of Anglia Square, and behind the closed Cherry Tree pub on Pitt Street. This old building was completely unlike any other in the vicinity: constructed from flint, rectangular, on an east -west access, and in a plot identified in the 25" Ordnance Survey map of 1885 as the site of St Olave's Church (an attribution made by Walter Rye, the Norfolk antiquarian).

above:
Anglia Square development with St Olave's shown by the arrow
below:
The now disused Cherry Tree pub (to the right) on Pitt Street

1 TNA [National Archives]: OS 35/5109: the Object Name Book for this OS sheet.

Could this be a remnant of the 'lost church' of St Olave, Tooley Street (now Pitt Street), founded nearly a thousand years ago as a parish church, and subsumed into the parish of St George Colegate by 1534?

The crowded ecclesiastical landscape "over the water." Parish boundaries in red, churchyards in blue and disappeared churches in green. St George Colegate arrowed
map source: www.nationallibraryofscotland/Norfolk 1/2500 sheet LXIII.11 1886

In 1546, this church was closed, and the one-acre churchyard (and the buildings on it) then reverted to the Dean and Chapter of Norwich. Although Blomefield described it as demolished (a word not in use in 1546), there is documentary evidence for the continued existence of the church as a building, after 1546.

Early leases of the churchyard no longer survive, but John Kirkpatrick's notes from them in the late 17th/early 18th centuries (now in the Norfolk Record Office), provided names of various leaseholders which Amanda was able to follow up in wills at the National Archives. Almost all (until the mid-19th century) were men important in the history of Norwich as aldermen, mayors, sheriffs and MPs.

The earliest known leaseholder was Nicholas Norgate in 1565, with a 99-year lease from then; he died in 1568, and mentioned it in his will, leaving *my tenement with the edifienges and appurtenances lieng and being in Norwiche next to the dissolved church of Seint Olave* to a nephew.

Kirkpatrick's notes show that in 1616, it was in the hands of Ann Layer, widow of Thomas Layer, alderman, who still held it in 1626.

Kirkpatrick's shorthand notes of the owners of the site

Images from Amanda's PowerPoint

2 Francis Blomefield, History of Norfolk, 1806 (accessed online at History of Norfolk/Volume 4).
3 TNA, PROB 11/51/41].
4 NRO [Norfolk Record Office], NCR 21f/f35.

In 1664, the Layer's grandson Christopher Jay (of the Sampson and Hercules house) had a 40 year renewal of the expired 99-year lease: the NRO copy of the actual lease details the property as *Saint Olave's Chappel Yard together with a tenement thereon builded, with the stone walls and all other edifices and buildings thereunto belonging … at a rent of 5s to be paid on Lady Day and at Michaelmas, plus either two fat hens or 2s to be paid on Dr Spencer's tomb in the cathedral*. The "stone walls" may be a reference to the church building, perhaps with its roof removed and some of the materials (timber, flint, tiles) being used for other buildings on the site.

From the early 18th century, the lease was granted to notable Norwich brewers. A renewal of the lease to Westons in 1782 mentioned *a tenement, stable and storehouse thereupon built with the stone walls and all other the edifices and buildings thereunto belonging*.

The various plans of the site from the 19th century all show a rectangular plot on just about an acre, slightly dented to the east. In the 1870s, the brewers Youngs, Crawshay & Youngs Ltd bought the site from the Church Commissioners, knocked down everything except the flint building, now stables, and sold off parcels for redevelopment as housing and commercial use. Eventually the flint building became a warehouse and display area for the Base family business as suppliers of oil, petrol and hardware.

the east end of the building showing a possible north aisle

the western gable with small black flints in the darker area, possibly indicating original flintwork

The flint building now awaits demolition as part of the huge area of Anglia Square redevelopment. Any chance to really investigate the building and plot, and perhaps to recover the skeletons discovered in the 2010 trial excavations, would allow the rediscovery of much about the history of this part of Norwich, and the people who lived and worked here, over a thousand years. This is an opportunity which should not be missed.

5 NRO, DCN/48/6, no 5; DCN/47/4.
6 NRO, DCN/47/14
7 NRO, BR 163/14

The video of the talk is now on YouTube at ***https://www.youtube.com/watch?v=xKgRbRmngb4***

Amanda is Head of Legal Records at The National Archives specialising in early modern litigation, especially in the Courts of Chancery and Star Chamber, as well as the Prize Papers (mail etc. taken from captured ships).

NHBG Research

More bricks used decoratively in flint walls

Lynne Hodge

I came across another example of the use of decorative brickwork in the form of hearts in flint walls, alternating with the more typical diamond shapes. These are similar to those I reported on in *Newsletter 50* in Bessingham, Briningham, Edgefield and Cley. The wall in Cley also displays the date 1676.

Since then, John Plummer, Ian and I surveyed a house in Langham (see p19) which originally had three hearts on the front wall and recently I came across further examples on the front and rear walls of Manor Farmhouse in Thurgarton. The listing for this house declares a firm date of 1638, which widens the date range, but does not remove the possibility that these are all the work of one man.

If you know of any other examples, please let me know (with photo if possible) at buildings@nhbg.org.uk

The wall at Cley dated 1676

The rear (above) and front (below) walls of Manor Farmhouse, Thurgarton

Photos: Lynne Hodge

Fancy Ware for Fancy Buildings: Cosseyware in Victorian Norwich (6th February 2025)

Jess Jenkinson

I was delighted to share my research on 'Cosseyware' with the group on 6th February. For those who are questioning my misspelling of the village, 'cosseyware' is a term used to describe the output from an architectural ceramics yard located in Costessey (pronounced 'Cossey') between 1836-1915. Founded by the Gunton Brothers, at its height, the yard was manufacturing thousands of wares daily and employed over forty workers. Products included decorative terracotta, bricks, tiles, red, white and buff wares and bespoke carvings.

Despite the abundance of the wares across Norwich and beyond, and their use by prominent Norwich architects, the wares are often overlooked in scholarship.

Focusing on three examples: The Plantation Gardens, Skipper's Architectural Offices and in homes across city, my research aimed to provide attendees with an overview of the yard, a visual feast of cosseywares and toolkit for spotting the wares around the city. Perhaps a cosseyware trail or map might make an interesting next project…

Process and history of the yard

A plentiful supply of clay was instrumental to producing the wares which is why Costessey was the perfect location for the yard, as it sits within a clay rich valley of the River Wensum. Whilst there is some evidence of brickmaking before 1826, the Guntons' brickyard opened under the initiative of Sir George William Jerningham (Lord Stafford) who commissioned the brothers to provide bricks for his monumental Tudor-Gothic mansion Costessey Hall (demolished 1920).

Most Cosseyware was made using timber moulds as a method of mass production: a process of drawing out the chalk and impurities found in brick earth through a pugmill, pressing the clay into moulds, and drying the wares before firing them in Dutch kilns for 48 hours.

After completing Costessey hall in 1836, the enterprising Guntons had at least one thousand moulds ready for re-use, a plentiful supply of clay, and by 1844 the railways had come to Norwich, which would assist the movement of wares. The brothers also bolstered business through advertising in local and national press, an article in the Norfolk Chronicle of Saturday 21 July 1849 described their wares as *'the most beautiful specimens of mouldings ever produced. The crenelle and zig-zag Norman enrichments, for the window and door arches, are as clean and perfect as if cut in stone.'*

Costessey Hall in 1878

George Skipper's architectural offices at 7 London Street (1896-1904)

In contrast to the folly and fantasy of the Plantation Gardens were the newly built architectural offices of the prominent Norwich architect George Skipper, whose team had outgrown their offices on Opie Street to move to larger premises at 7 London Street.

In the 1890s, architects were not allowed to advertise their profession externally. Skipper's new office façade would have to inform passers-by of the architectural practice discreetly in adherence to the rule. Built in two phases, the right bay in 1896 and the left bay in 1903/4, the finished frontage displayed bespoke and mass produced Cosseyware side by side in an eclectic style.

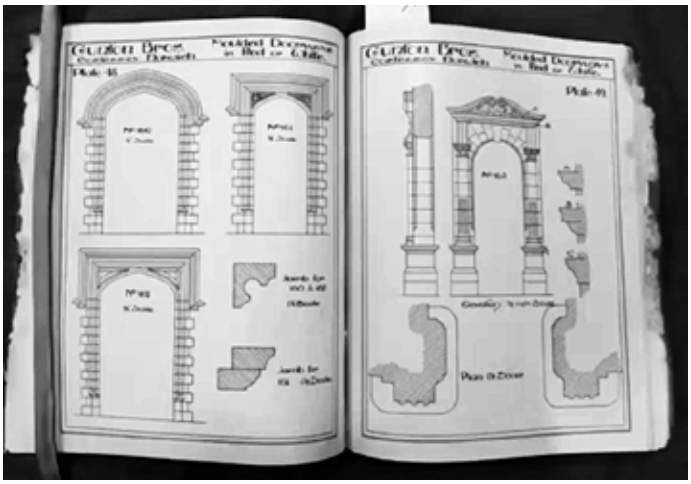
Skipper's Office front with Cosseyware reliefs
these photos courtesy of Caroline Jarrold

Images from Jess' PowerPoint

Homes

Meanwhile, as housebuilding in Norwich flourished during the nineteenth century, Cosseyware became a commonplace choice for decorative details on homes. It is most prolific in the emerging middle-class suburbs which developed outside Norwich's medieval walls south and west of the city.

The first official catalogue for Cosseyware was published in 1903 using a number of features from earlier, smaller publications. Victorian 'cataloguemania' was at its peak by the late-nineteenth century, when manufacturers wished to provide customers with the autonomy to play the role of architect/ designer. Leafing through the catalogue, it is clear that the wares offered something for all budgets and styles. I can understand the temptation to create an entirely eclectic building!



Gunton brickworks catalogue c1900

The Plantation Garden's sculptural follies (1857)

The Plantation Gardens were laid between 1857-1861 and occupied a former flint quarry in Heigham, a middle-class suburb west of Norwich. The site was leased for 75 years to Henry Trevor, a successful cabinet maker/upholsterer. For the 2.5-acre sunken pit, Trevor, with guidance from Edward Boardman, wished to create a pleasure garden for public use.

The entire garden, walls, balustrades and structures, were clad in flint and pieces of Cosseyware spolia: chimneys, architraves, date stones, decorative banding and Gothic tracery. In essence, Trevor created a Cosseyware grotto, a three-dimensional, living catalogue advertising red and white wares. For the first time, the wares were arranged at random rather than following a strict course. Indeed, the garden celebrated the individual pieces as art objects in their own right and Trevor's fantasy is enjoyed to this day as quiet oasis.

The lasting presence of Cosseyware in Norwich continues to provoke interest amongst building owners, visitors, researchers and conservationists. Once the eye is trained for the shapes, colours and features of the yard's output, it is hard to miss the prolific influence of the Guntons on the fabric and character of Victorian Norwich.

One of hundreds of Norwich's late-Victorian terraced houses embellished with Cosseyware. This one dated 1896.

Boardman House on Redwell Street, built in 1879 using White Cosseyware. Originally built as a Sunday School

Edward Boardman's sign outside his office on Queen Street - in Cosseyware

Cosseyware identification for The Maids Head Hotel in Tombland

Jess is an Inspector of Buildings for Historic England, previously working as a Conservation Officer in Norwich.

The talk is now on YouTube at
https://www.youtube.com/watch?v=i26zBkMZJLA

Plantation Gardens ---- Mini Grotto (left) and other details using Cosseyware spolia

A Digest of Buildings Visited Since August 2023

This is a digest of the Norfolk houses which the NHBG has been invited to look at and to prepare brief reports on. These are ALL private houses and NO contact may be made with the owners in any way except through the Committee.
These summaries of those reports are to inform members of the work undertaken on behalf of the Group. Lynne Hodge

Rowan Cottage, Langham

A one and a half storey brick and flint cottage with three decorative heart-shaped brick diaper inserts similar to those noted in *Newsletter 50,* there dated to 1676. It is built on a corner site with a pantiled roof with two gable-end stacks and three dormers. The roof is of pine and appears to be a replacement. The house has been divided into two units at some time, now restored. The northern end of the house is built using narrower bricks than the southern end and includes a hoodmould. The southern end appears to have been rebuilt. Multiple protection marks on the wallplate and chimney mantle might suggest an earlier fire.

Lynn Hodge & Ian Hinton

Limetree Farmhouse, Shelfanger

The range parallel to the street facing north and has a white brick facade but an off-centre chimney stack of diamond-set flues and a lobby entrance. High ceilings and sunk-quadrant mouldings with elaborate stops indicate a late seventeenth-century date and a building of some status. The attic once had two dormer windows. At the western end, where it joins the lower range, is a modern staircase apparently replacing the one that served both ranges.

The northern range contains evidence of a medieval smoke bay or timber-framed chimney, the large-section, soot-covered mantle beam remaining. probably indicating a 16C, possibly late 15C, house. Possibly consisting of a single room with an apparent cross-passge, this range has been extended northwards using reused timber and 18C primary bracing, with some evidence suggesting that it replaced an earlier part of the structure, so it may originally have been either a single-celled or two-celled, low status common-edge house, or a detached kitchen for an earlier house on the site of the current main range.

Initial visit by Susan & Michael Brown and Christine Shippam, second visit by Ian Hinton and Christine Shippam

The Bircham Centre, Reepham

Located on the eastern side of Reepham marketplace, this house was used as the Rectory in the 18/19C. The brick front has three deep pilasters and gable-end stacks with a glazed pantiled roof with front dormers, which may be original. Part timber-framed and much altered, a 20C survey identified the original chimney bay towards the rear. It is unclear how much of the current building encroached on the marketplace, but the upstairs room to the left of the picture has a dragon beam in the ceiling, implying a front and side jetty, but possibly an over-engineered solution to the hipped roof end. The building has undergone multiple phases of extension and upgrading in the 18th and 19th centuries.

Lynn Hodge, Ian Hinton, Jasmine Philpot, Les Scott & Stephen Ward

2 Thatched Cottages, Intwood

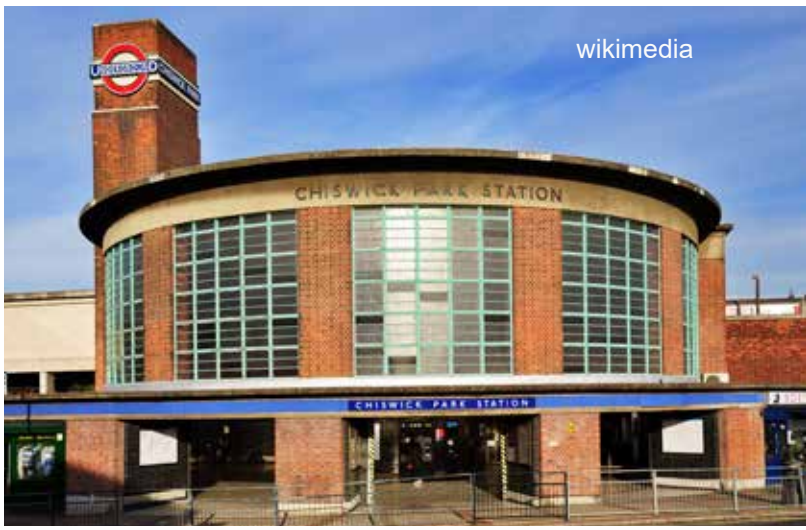
A narrow one and a half storey cottage built in the grounds of Intwood Hall adjacent to the church of c1600. It now has a thatched hipped roof with no visible chimney, the central chimney stack recently removed. It is rendered at the front, with brick and flint at the rear. It has flat-laid joists and mullioned windows, now blocked and replaced with 18C casements. It was divided into two units in the past, the insertion of the second stair trap resulted in moving the principal joists. The first floor was originally open to the roof which appears to be a replacement of the 18C in pine.

Lynn Hodge & Ian Hinton

The Ringers, Marsham

The Ringers is located on an old road running past the neighbouring Marsham church, replaced by Old Norwich Road. The front wall is symettrically built in red brick in Flemish bond with four shallow pilasters, but the flank walls still have platbands (an early 18C feature), so the front wall appears to be a rlater updating. The roof is of sawn-square pine with kingposts. The rest of the house has been greatly altered and extended. Research by the owner indicates a change of ownership in the late 18C, perhaps when the front wall was altered.

Ian Hinton & Owen Warnock



Art Nouveau to Brutalist
More London Tube Stations

St Johns Wood (1939) Goodge Street(1907) Willesden Green(1925)
St Johns Wood (2007) Hounslow West(1931) Bounds Green (1932)
Park Royal(1936) Earls Court (1937) East Finchley (1941)
Dagenham East (1935) Chiswick Park(1932)
Hanger Lane (1938/1947) Wanstead 1938/1947)

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