

Norfolk Historic Buildings Group

Non members

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Newsletter



Number Fifty-two

Autumn 2025

www.nhbg.org.uk

 [norfolkhistoricbuildingsgroup](https://www.facebook.com/norfolkhistoricbuildingsgroup)



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CHAIR

The committee has decided to continue using Zoom for this winter's lectures, despite the success of the members' meeting in person. More people can attend, no night driving in winter is involved and a far wider range of speakers are available. The ticketing arrangements using Eventbrite were not always transparent, with several reported failures to obtain access, so it has been decided to return to the original simpler form of providing a direct link to the talk to all members as part of the initial email from Lynne - any problems that arise will be monitored.

The committee removed their personal emails from the internet when the new website was released, as they had been scraped for use by botfarms in the past. The new system with tailor-made emails has generally worked well except for a few occasions that we know of when the third-party email software failed and messages were not correctly forwarded to the relevant committee member.

This meant that some summer visits were full by the time that a second email was sent to Owen, at least one house survey request failed to reach Lynne (but the request was relayed via another member), some purchase requests for Journal 8 had to be repeated and the Treasurer did not receive the audited accounts. These are the ones that we know about as they were followed up by further contact, it is not known how many others have slipped through the cracks and have not been followed up.

We have now set up a new set of addresses that are shown below that will avoid this problem. The website has been updated - **Please use these new addresses in future.**

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Chair, Norfolk Historic Buildings Group
August 2025
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Administration

Welcome to new members who have joined since the last newsletter in April 2025

R Arguile - Wells
P & M Broster - Norwich
N Gay - Burford
V Gay - North Walsham
S Gillis - Chesterfield
R Halsey - Norwich
A Harper - Hellesdon
R & A Jolliffe - Saxlingham Thorpe
D Leslie - Sutton
G Lloyd-Davis - Kenninghall
J Ransome - Aldeburgh
M & M Smith - Attleborough
P Bolus & L Barton - Saxlingham Nethergate

AGM 2025

The AGM will have happened after the Newsletter had to be sent to the printers. The results, and the no-doubt gripping details, of the decisions taken will be circulated by email to members or by post to the few that still do not use email.

Front Cover:

One of the seventeenth-century bench ends in Thompson church, paid for by Robert Futter in the 1630s. Was it a representation of his face as donor? It is the only bench end in the church which has been given such a detail, the others are mainly generic with some thistle heads. In modern parlance the overall image appears to be "a double teapot" indicating exasperation.

photo: Ian Hinton

Winter Lecture Programme

All meetings will be held over ZOOM @ 7.20 for 7.30pm (except for members' meeting).

The link to the Zoom talk will be issued with the invitation to the talk sent round via Lynne's email. Now we have managed to prevent last year's external intervention happening again, this was thought to be the easiest option for all concerned, avoiding the complications brought about by Eventbrite procedures. The alternatives investigated were all too expensive. Since our zoom licence has a limit, the wider issuing of invitations will be monitored if it causes a problem, it may be revisited.

Any suggestions for future talks will be gratefully received

Mary Ash (winter events)
winterevents.nhbg@gmail.com

Thursday 16th October 2025

Jonathan Hooton

The French Borough of Norwich

The Normans established the current market around which the French Borough was established in the late 11th century. It is thought that this land was previously common land for the Anglo-Scandinavian residents of Norwich, and the establishment of this kind of borough is paralleled only in Nottingham.

Jonathan is a Norwich city guide and has written widely on Norfolk history, both ancient and modern, from the Glaven ports to Norwich pubs.

Thursday 20th November 2025

John Vigar

Crenels and Merlons

Battlements have been a feature of British architecture for over a thousand years. Many of our iconic buildings feature them as an integral part of their design. Where would our medieval castles be without them – or our church towers? Yet for such a common architectural feature it is amazing how little they have been studied or the vast spread of their influence mapped.

John is a member of the NHBG and this aspect is part of wide writings on church and secular architecture.

Tuesday 9th December 2025

Sarah Cassell

The Angel Roofs of Norfolk

Now an independent researcher in art history, Sarah's PhD concerned the Later Medieval East Anglian Angel Roofs.

Almost all the best church roofs decorated with angels are located in Norfolk and Suffolk, with stunning examples in the cities of Norwich and Lynn, larger towns such as Wymondham, but also in smaller villages such as Cawston, West Walton and Gissing.

Wednesday 14th January 2026

Christopher Bird

The First World War pillboxes of Norfolk

Christopher wrote *Silent Sentinels: The story of Norfolk's fixed defences*.

When the First World War broke out at least 48 pillboxes were erected to provide a secondary front for the British troops in the event of the German Army managing a successful invasion. The location of the pillboxes capitalised on the natural topography following the line of the River's Bure and Thurne. After the war, the pillboxes were left to fall into disrepair, though some were brought back into service during World War Two.

Wednesday 18th February 2026

Peter Wade-Martins

The old Palace of North Elmham

Peter's recent work has been re-assessing the dating of the building variously described in the past as The Elmham Minster, (the forerunner to Norwich Cathedral), and later as the Bishop's Palace. Stephen Heywood's work in the 1980s re-assessed the earlier Saxon dating to the Norman period and described it as the chapel to the Bishop's Palace.

Peter is an NHBG member and a resident of North Elmham - he has undertaken extensive archaeological work in the village so is able to fit the Palace into the wider context.

March 2026

Members' afternoon

Date, time and venue tbc

A chance for members to outline their own research. The committee is considering arranging another day-time in-person meeting for this event.

Detailed arrangements will be circulated.

Norfolk Hearts - the search continues..., with dated tumbling-in added to the search.

Lynne Hodge & Ian Hinton

Stephen Heywood and new member Kala Nobbs both responded to Lynne's appeal in *Newsletter 51* for photos of decorative brickwork, especially hearts, in flint walls.

Weybourne

The example Kala spotted was on the end of a barn at Abbey Farm in Weybourne. It is set well back from the road and the photo had to be taken from the steps of the village hall.

The most important aspect is the date of 1699 that is set either side of the upper ventilation slit, which is some 23 years later than the earliest date associated with these features - the wall at Cley, dated 1676 - which is some 6km distant from Weybourne. The difference in the dates means it might still be a single creator.



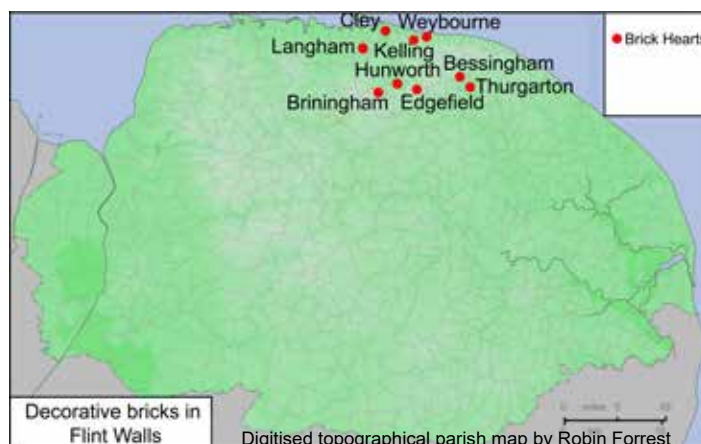
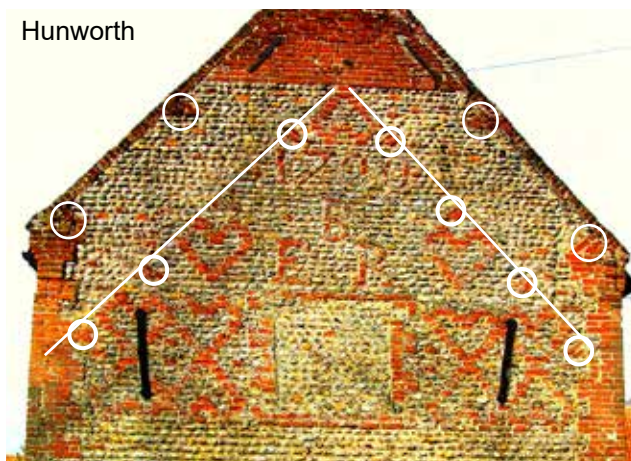
Hunworth

Stephen Heywood has kindly sent us these pictures of a barn/cottage adjacent to Hunworth Hall. The gable end has several hearts and a date of 1700 set below the original apex which is defined by bricks below the top brick courses. Stephen also notes the owners' initials of E & R - Edmund and Rebecca Britiffe, whose family owned Hunworth Hall.

Although it has the appearance of a barn, it started life as a one-and-a-half storey cottage, hence the decorative brickwork and the large blocked window at first-floor level. The eaves and ridge were raised not long afterwards to two storeys as evidenced by the seven small areas of early tumbling-in on the original and the four on the raised gable. The original gable edge was apparently partly formed by the hearts and diamonds themselves.

In the second half of the 19C (after the 1838 Tithe Map) it was converted to a granary. When it was listed in 1976 it was still in use as a barn, but has recently been converted back to residential use.

Hunworth



Kelling

Lynne noticed the gable end of house below in The Street, Kelling. It displays three groups of four hearts along with groups of smaller diamonds. The figures '7' and '3' flank the small blocked window near the apex. Does this represent 1673 which would fit neatly into the other dates or does it represent part of 1730? Like Hunworth, there are small elements of tumbling-in at the eaves which would indicate a similar date - an early use of tumbling-in. There are indications that the eaves have been raised, with tiny remaining areas of tumbling-in at the bottom and other odd bricks set at an angle adjacent to the white line.

Part of another set of hearts on the front wall of the house has been removed by the insertion of a window, now blocked in flint and brick, to the right of the door.

The cottage to the left has had an eaves raise (defined by the course of bricks below the windowsill and the change of rubble above it). Were both cottages' eaves raised at the same time?

The front wall of the cottage shown below right showing the top of another heart, as well as a visible original eaves line on its neighbour



Kelling



Dales Yard

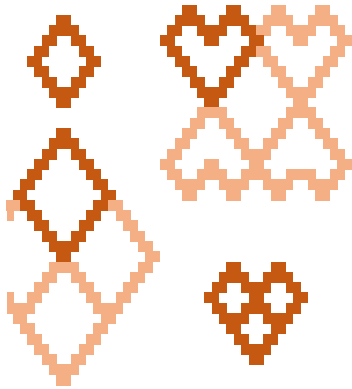
A photo from a very early building survey by the NHBG at Dales Yard whilst the house was undergoing restoration displays the same hearts and sets of the smaller diamond clusters as previously seen, unfortunately without a visible date.



Analysis

Each of the hearts seen so far is 10 courses in height, except for those on Bessingham Manor which consist of 11 courses. The accompanying diamonds are mostly 13 courses tall and are effectively the hearts without the top indent. Two of the sites have smaller diamonds consisting of 9 courses.

The single hearts on Rowan Cottage in Longham are squeezed in between the window and eaves. They are the same size as the others but further decorated with extra bricks creating three internal diamonds.



The standard set of four 10-course hearts, compared with diamonds set out the same way.

The Longham hearts are the same size, but are single because of the restricted space. They also have extra bricks creating internal diamonds

Eaves raising and dating

The two examples on the previous page at Hunworth and Kelling have had their eaves raised after the initial build which contained the brick hearts. This is confirmed by the fact that the original gable edge was partly defined by the decorative elements.

At Manor Farm, Bessingham, the hearts may also be part of the original steep gable, with part of the hearts defining the first gable edge. Corbelling just out of shot is additional evidence. The first raise was close to the current roof angle but does not include any tumbling-in at all, just half bricks laid horizontally (below) - does this make it earlier than the other examples?



*Bessingham Manor Farm - Left: two gable raises
Right: final gable raise above the half bricks on the right side,
additionally protected by modern capping tiles*

Tumbling-in

The problem of bricks being more porous when the hardened, fired outer skin was cut for an angle at the gable edge was avoided in earlier times by building stepped gables, but even then the bricks had to be capped with tiles.



Above: Stepped gable at Fritton Old Hall, with diamonds but no hearts

Below:

Brick-on-edge gable end at Church Road, Hunstanton - not using tumbling-in, but imitation rustication.

Laying a series of bricks on edge at an angle was a later solution to this problem as in the Hunstanton example over red chalk, shown right. It appears to be a fore-runner of tumbling-in with imitation rustication.



Tumbling-in seems to have been introduced later as a more decorative method of performing the same function by ensuring that only the harder brick edges were exposed. It ranges from a few bricks, as in the examples at Hunworth on the previous page, to the full-blown example in Bradwell barn that Stephen Hayward has sent us (shown right). He describes this as inter-connected, or full, tumbling-in. In this instance the barn is dated by iron tie-ends displaying the date of 1731, some 30 years later than the Hunworth example



Bradwell barn - dated 1731

of a rudimentary version of tumbling-in dated 1700 and the Weybourne example dated 1699 with no tumbling-in at all.

This has raised two issues - firstly how quickly did this fashion develop and how fast did it spread, and perhaps more importantly as Stephen notes - we do not know when tumbling-in was first introduced from the low countries, following along after the introduction of pantiles from the same source in the 17th century.

Are there still more examples of Hearts to be found in this area or elsewhere in Norfolk? Please continue to let me know, with a photo if possible at

buildings.nhbg@gmail.com. Lynne Hodge

Can you also look out for dated buildings with tumbling-in so we can try and solve this puzzle as well.

Members' Meeting

Three brief talks about members' research - 27th April 2025

Requested by some members at the AGM in 2024, this was our first in-person meeting since Covid. The auditorium of The Forum was hired for the purpose and around 40 people attended, despite the date clashing with the first of the year's well-known Norfolk church tours.

Excellent screen and accoustics, shown right, with Jess in full flight.



Prince of Wales' Road: A walk in time (Mary Ash)

By the time the Railway Age reached Norwich in 1844, the Industrial Revolution had already passed East Anglia by. The first Thorpe station was served by a new metal bridge over the Wensum, and passengers crossed the river to proceed up Rose Lane to the Castle and the cattle market.

A group of entrepreneurial bankers formed the Norwich New Street Company in the late 1850s to produce a 'grand approach' from the station up to Bank Plain and Castle Meadow by crossing the Bishop's gardens. This was taken over by the council in 1865 when some buildings already lined the road, such as the Great Eastern Hotel and Assembly Rooms, but it was given proper foundations, reputedly rubble from the demolished City walls.

But jump ahead 21 years and a very different picture emerges. Thorpe Station has been rebuilt as a French Renaissance palace, Foundry Bridge has been widened to take two lanes of traffic and Prince of Wales Road is thriving.

Why the great change? Because Norwich has reinvented itself as a quintessential centre for commerce and enterprise. The wide new Prince of Wales Road was designed to serve the merchants, the inventors and the money-makers of the city. In the following years, the earlier buildings were adapted and new buildings were added, including Norwich's first purpose-built apartments and Boardman's Railway Mission, along with three cinemas. The new road had to cross historic King Street to reach the business hub of the city; the newly-built Agricultural Hall, opened by the Prince of Wales in 1882, and Harvey's 1866 Crown Bank which became the main Post Office in 1870. Other banks such as Gurney's were later subsumed into the enormous Barclay's in 1929. Most spectacular of all was the Royal Hotel, another Boardman building, opened in 1897 to accommodate the successful businessmen and farmers who flocked to the thriving city. Built like a French chateau to echo Thorpe Station, it is detailed in Cosseyware and was the most sophisticated meeting place in Norwich until the motor car cramped its style because of a lack of parking.



Prince of Wales' feathers on the building next to the Railway Chapel

The route of PoW Road shown on a map of 1819, the railway station in red



The early history of the Norfolk Archaeological Trust and its role in preserving historic buildings

(Jess Johnston)

The Norfolk Archaeological Trust (NAT) is a small charity dedicated to preserving Norfolk's rich archaeological heritage for public access and enjoyment. Established on July 31, 1923, as an independent offshoot of the Norfolk and Norwich Archaeological Society (NNAS), NAT is unique in that it is the only archaeological trust in Britain which owns and looks after archaeological sites.

NAT celebrated its 100th anniversary in July 2023. Lottery funding enabled the cataloguing of NAT's archive, an exhibition at the Norfolk Record Office (NRO), oral history interviews, an events program, and the publication of a short history of NAT.

I was fortunate to be the project manager for the project.

The early 20th century was a period of significant change for Norfolk, marked by events such as the damaging flood in Norwich in 1912 and ongoing slum clearance programs in the 1920s. There was growing concern about the loss of heritage and archaeology which Basil Cozens-Hardy, a solicitor and



Augustine Stewards House - the first property bought by the NAT

antiquarian, was dedicated to supporting and was instrumental in the national scheduling of many of Norfolk's ancient monuments.

Other notable individuals involved in the establishment of NAT included Edward

Boardman (junior), Ethel and Helen Colman, Leonard Bollingbroke, and Frederick Duleep Singh. For those interested in the history of Norfolk's conservation movement I would highly recommend Susanna Wade-Martins' book *The Conservation Movement in Norfolk* (The Boydell Press)

NAT's first full acquisition was Augustine Steward's House in Tombland, Norwich, in 1924. The building was restored and remained within NAT's ownership until 1960 when it was sold to the City Council as too costly to maintain. The timber framed building has jettied overhangs, a 16th century shop front which faces the cathedral, and an underpass which leads to the church of St Gregory.

In 1926, NAT began discussions about preserving windmills, leading to the acquisition of Sprowston Mill, which unfortunately burnt down the day before NAT was due to take over.

In 1928, NAT purchased a house threatened by slum clearance in Norwich city centre. The three-tenement building was a two storey L-shaped structure with a thatched roof. The rear range was a late 15th century open hall originally completed with a full height oriel window, but this is now floored. The house was initially known as Pilgrims' Hall but in the 19th century it was a public house known as the Rosemary Tavern, owned by Bullard and Son Brewery. NAT later converted the property into one

dwelling and renamed the building in 1937 to Pykerell's House, in honour of its once owner, Thomas Pykerell, elected Lord Mayor of Norwich in 1525, 1533, and 1538.

NAT continued to rescue properties needing restoration, including Greenland Fishery, Tudor Cottage, Bishop Bonner's Cottages, The Great Hall, and Garsett House.

The first "ruin" NAT purchased was Binham Priory ruins in 1933, followed by Caistor Roman Town in 1984. The purchase of Caistor Roman Town marked a turning point in NAT's history as it moved towards concentrating its efforts on protecting archaeological sites rather than historic buildings. It was agreed that most of the remaining buildings NAT owned would be sold in due course when the tenancies fell vacant.

Today NAT's sites, are spread across Norfolk and include Burgh Castle Fort, Caistor Roman Town, St Benet's Abbey, Tasburgh Enclosure, Binham Priory, Bloodgate Hill Fort, Burnham Norton Friary, Middleton Mount and Fiddler's Hill. All of these sites are open to the public from dawn to dusk.

NAT is a membership organisation, and its members have been vital in supporting the organisation in the last one hundred years through subscriptions, donations, and volunteering. Please consider supporting them by becoming a member!

See also Norfolk Archaeological Trust: A History by Natalie Butler. published by NAT

The church lithographs of Robert & John Berney Ladbroke

(Ian Hinton)

The map shows the 666 images that the Ladbrokees drew in their part-work, issued in sets of four drawings, printed using innovative lithography. There were 57 subscribers to the project which took almost 17 years to complete and resulted in 7 volumes of almost A4-sized images. Eleven churches were omitted which were drawn later as a result of requests, but were never issued to subscribers, but this still left 18 churches that were never drawn at all.

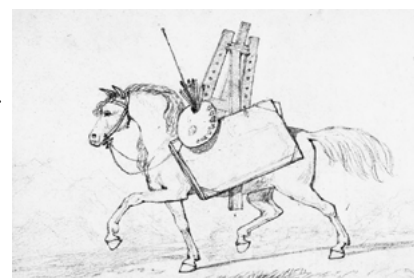
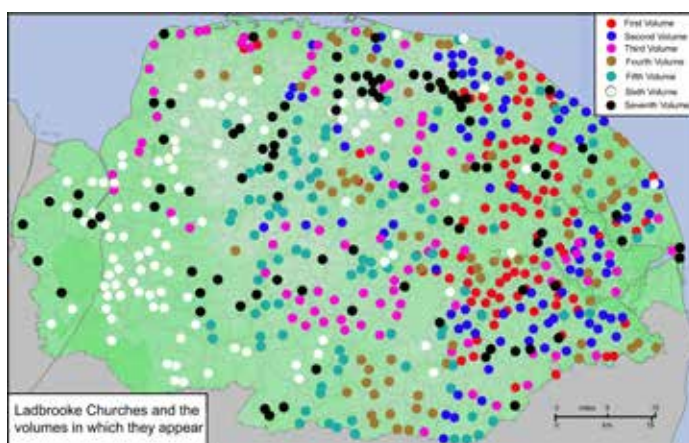
Charles Muskett, who had been extremely critical of the Ladbrokees' errors in, and timescale of, the project, took over the publication in 1843 after Robert Ladbroke's death. Ironically, Muskett re-introduced errors that the Ladbrokees had corrected. Jarrolds continued after Muskett's death in the 1870s with two different versions.

A special larger-format edition of Blomefield's History of Norfolk, using the 1805-1811 printing plates, was also published in the 1830s or 40s to house the drawings. Apart from the initial 57 subscribers, it is not known how many collections of the various editions were sold.

No two of the collections are identical, with different churches omitted from each collection. In addition, each of the original Ladbrokee-era editions contained duplications, as they were bound in the order they were issued, rather than alphabetical. Again, there were different duplicates in each collection.

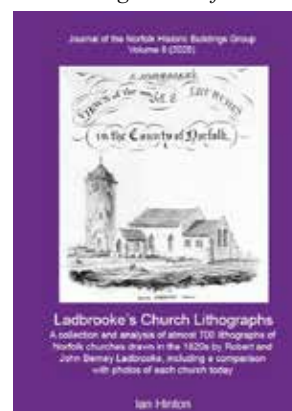
It is not known exactly who did what in the project. It has been suggested that John Berney did all the lithography and Robert sketched all the churches, presumably using similar transport to Cotman's drawing of the horse he used when he was out sketching. However, Robert was 53 years old at the start of the project and almost 70 at the end. Both Robert and John Berney were prominent painters with extensive outside interests, so it seems unlikely that they committed so much of their lives to the churches of Norfolk. The changes in the drawing quality over the life of the project almost certainly indicates that others were brought in, especially towards the later stages. Little is known about Robert's youngest son William - an illustrator - was he involved as well, but not credited?

Despite the errors and omissions in the project, we should be grateful for this almost complete record of Norfolk's churches as they were 200 years ago.



"A Horse loaded with Artists
Paraphernalia walking to the left" n.d.

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£15 members,
£30 non-members
+ £5 p&p



College Farm, Thompson and St Martins church (18th May 2025) Christine Shippam

Over 30 members of the NHBG met on a glorious afternoon at St Martin's church, before ambling along to College Farmhouse just down the road. The church dates from approximately 1300 and was endowed as a Collegiate Church in 1349 with six priestly residents who had two roles. The first was to act as parish priests to improve the situation where poorly-paid curates were failing the residents, the second was to act as a chantry to say masses for the founder's family, to help them escape purgatory as quickly as possible. The founders were the Shardelow family, although it has been suggested that a College had been set up prior to this, by the Bo(u)tetort family of Butters Hall Manor in the village, but without endowment.

There were specific rules for Colleges such as that at Thompson. For example, the priests were to live together as a religious community; a Master was elected by the brethren who was then responsible for the spiritual welfare of the parish with the other brethren assisting him; the Master's superior regarding the workings of the College was the Bishop, who regularly inspected the college. There were particular requirements regarding dress and requirements regarding residence (such as all priests having to eat communally and to sleep in one room within the parish). Colleges like this were closed as part of the Dissolution, when their assets were sequestered.

The church itself is a beautiful and light-filled building, nearly all of which dates from the fourteenth century. The nave roof is scissor braced, consisting of 40 pairs of rafters and is consistent with a date of about 1300, as are the nave windows. The chancel windows, with their extravagant tracery, are of a slightly later date, perhaps 1330, which begs the question of whether the church was rebuilt or extended for the establishment of the College in 1349. Other notable features include mid-fourteenth-century misericords in the chancel - which allowed the clergy to appear to be standing during the lengthy services - bearing the Shardelowe coat of arms; the sedilia with Green Men carvings in the spandrels; the original rood screen with interesting alternating motifs and remnants of its decorative red and green paint still clearly visible and the rood-loft stairs cleverly built within the north nave wall. Seventeenth-century investment by the Futter family, who bought College Farm, is evident through the private family box pew; and new bench ends, some dated 1632 (see front cover) and the chancel roof dated 1648 on the wallpost corbel, opposite the initials of RF (Robert Futter).

College Farm

A few minutes' walk down the road is College Farm, where the priests mentioned above were housed. On arrival, we split into two groups, taking it in turns to have a tour of the house and a magnificent tea with a delicious selection of cakes and sandwiches. The house was built in about 1400, following an increase in endowments to the college. Significant parts of the original nine-foot-tall hall windows are still visible in the walls at both the front and rear of the property - these were glazed. Other medieval features survive, including two timber heads to the putlog holes in the flint walling at the rear.

Inside, the parlour is a handsome room with roll-moulded joists which were installed when the room was ceiled, reportedly in 1520. Panelling was then installed in 1541 by the new private owners, Robert Futter and his wife Mary (nee Bacon), whose coat of arms can be seen above the fireplace. Further alterations



photos:lan Hinton



Shardelow family arms -
"3 crosslets fitchée azure"
on the misericord and the
dated chancel wallpost.



The chancel screen with
distinctive triple trefoils
and the five mouchettes
which strangely resemble
a modern car wheel.



one of the green men
on the sedillia



were made to the house circa 1700 when the eaves were raised to two storeys and the south end demolished, and in 1804 some sash windows were installed. In 1975 the house was lovingly restored and has remained in the family since.

Despite the size of the house now, it was once even larger. The northern gable end contains a doorway at first-floor level which is now glazed and, taken together with the condition of the quoin stones in the current southern gable, both indicate that the building was once longer at both ends.

Thanks to Katherine and Richard Wolstenholme for so generously sharing their home with us and the splendid tea.



right:
The glazed doorway in the northern gable end indicating that the building was once longer



below left:
the moulded ceiling joists of c1520 in the parlour



below right:
the Futter coat of arms above the fireplace



The remains of the two nine-foot tall hall windows in the front and rear walls. The top of the rear windows still display the original glazing groove



one of the two timber putlog-hole lintels for the medieval scaffolding when the house was first built

Summer Visit

Bishop Bonner's Cottage & Dereham St Nicholas (13th July 2025) Owen Warnock

With the sound of Dereham's Blues Festival in the air, members visited Bishop Bonner's Cottage and the adjacent St Nicholas's Church in Dereham. We were welcomed by Hilary Williams, the Chair of the Dereham Heritage Trust, and then shown round the cottage by Peter Wade-Martins and the church by Canon Paul Cubitt.

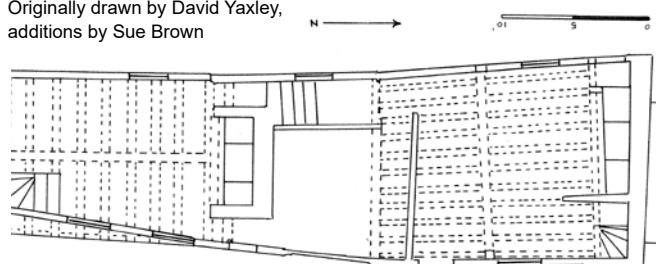
The cottage is named after Bishop Bonner, a sixteenth-century clergyman who through the period of the Tudor religious controversies was intermittently the Bishop of London, and who was also the Rector of Dereham from 1534 to 1540. The building is in fact, and has always been, three cottages, each with only one room on each floor. We were shown how the constructional details together with some stable-isotope dating, show that the south cottage (to the left when seen from the front) was built first in the late 16th century followed not long after by the north cottage. At some point in time, probably not much later, the middle cottage was inserted to make a terrace of three, and the south wall of the north cottage was move a metre or so to create a little more room for this middle cottage which appears never to have had a fire, and may perhaps originally been used as a workshop.

The south and north cottages were not of the same depth and so it appears that when they were joined together the ground floor wall of the south cottage was re-angled forwards in order to create a more or less straight run at ground floor level. Since this cottage was jettied, these works had the unusual result of giving the cottage a jetty with a steadily reducing depth as one moves northwards.

Photos:
Paul Hodge



Originally drawn by David Yaxley,
additions by Sue Brown



On the jetty and along the top of the front wall of the other two cottages runs the building's great glory – the most elaborate and well-made frieze of pargetting in Norfolk (highlighted in colour here some years ago). A real puzzle is why such a humble set of dwellings should have quite such a grand frieze.

Both the north and south cottage have some unusual trusses which use the natural curve of the wood to follow the bend from the vertical wall to the sloping roof – reminiscent of raised crucks in other parts of England and the re-inforcing trusses seen in Walsingham.

Even though the first floor rooms are mainly within the roof space, there were floors above them to create attic rooms, so each house had three rooms. It is unusual for such humble dwellings from the sixteenth century to survive and many of us were struck by the tiny rooms and the steep stairs – and by the information that even after the Second World War these cottages were intensively occupied, with different households on the ground and first floors in some cases.



Photo: <https://www.visitnorfolk.co.uk>

St Nicholas' church

A large flint town church, made even more imposing by the massive early 16th century flint bell tower standing some yards away to the south-east of the church. Our tour began at St Withburga's well, really a spring, which is in the churchyard just to the west of the church. There is enough documentary evidence to be reasonably certain that St Withburga existed – a royal princess whose sister was St Ethelreda the Abbess of Ely – and that she founded a nunnery at Dereham in 654. The nunnery may well have been on or near the site of the current church. A good deal of myth of course has developed in relation her and we heard the stories of two deer being provided to her to supply milk which enabled her to complete the foundation, and a story about the Abbott of Ely in later centuries getting the townsfolk drunk so that he could remove St Withburga's body to Ely.

The current church has a Norman door and other elements were constructed in the 13th to 16th centuries as it was progressively enlarged. We were shown a number of notable elements inside. First, a 'seven sacrament' font from 1488. This is intricately and extensively carved, and is unusually tall – the lip of the bowl is at head height. Although a stone block allows the priest to mount high enough to conduct the ceremonies, Canon Cubitt explained the practical difficulties in using it which remain. There are two late 15th-century painted panelled ceilings in the transepts and also a rood screen salvaged from Oxborough Church when it collapsed after a lightning strike in 1948. Unusually, the illustrations of Saints on the screen are not defaced – perhaps as a result of the actions of the Roman Catholic owners of Oxborough Hall.

Another Catholic relic of interest was a stone slab set in to the surface of the communion table. This had most recently served as a gravestone for a "TG", but someone had spotted that it was marked with five crosses and must have been the stone mensa of a Catholic altar, so it was moved back to the communion table.

The church has a lantern tower at the crossing, which appears to have replaced one which was previously further east, with the consequence that the chancel is now very long and is far away from the nave. We were shown a considerable number of very illuminating historical drawings and plans. These showed that once the emphasis of church worship had moved to preaching, the distance of the chancel from the nave led to the church being 'turned round' – the pulpit and the lectern were placed at the west end of the nave and the font at its east end. The plans also showed a huge amount of seating including on galleries on three sides of the nave. Apparently at one time the church could seat 2,000 and there are records of 1,500 people attending services there.



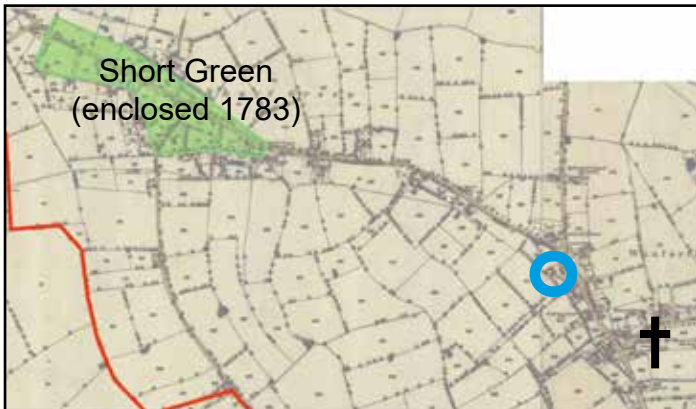
top:
Ladbrooke's drawing
showing St Nicholas
alongside the detached
bell tower
(taken from NHBG
Journal No. 8 - 2025)

above:
the panel for baptism on
the seven-sacrament font,
showing the extensive
damage to all the figures

left:
one of the panelled
ceilings in the transepts

Holly Farmhouse, Winfarthing (14th June 2025)

Hannah Nairn



Holly Farmhouse showcases five centuries of architectural evolution. The early nineteenth-century brick-clad frontage masks the timber frame structure and eerily familiar layout of the Tudor house, which echoes our sixteenth-century Attleborough farmhouse a few miles away.

However, the modern primary access has returned to the rear of the house after it was moved to the street side as part of the nineteenth-century brick front. The entrance is now via a dramatic glazed gabled entrance hall which beautifully reveals the original external wall of the house with large timbers and unglazed mullioned windows forming the southern half of the house, alongside the northern half of the house which is probably two centuries younger. The timbers in this half were far slighter and further apart, many of them being re-used, displaying empty mortices.

The parlour has an impressive brick-arched fireplace and close-studded walls with a further blocked mullion window. The hall on the other side of the chimney stack is in the rebuilt part of the house with slight timberwork but the original mantle with chimney-crane mounting holes.

The addition of stylish modern staircases in the entrance porch allows an easier and more relaxing flow between levels that the impressively intact original winder staircase alone would limit.

The simple and elegant interiors upstairs have been crafted to really maximise floorboard envy as the wide polished oak boards are truly exceptional, and the original two-plank oak doors have been retained too. Unusually, the upstairs mullioned window has rebates for glazing.

Continuing up to the attic by way of cleverly-designed and impressively-profiled storage cupboards, the house has been crowned with simple and elegant bedrooms, with more stunning original floorboards and doors, which have been connected by an artfully-designed shower room beside the chimney stack. The southern roof has many carpenters marks whilst the later northern end has the characteristic shaved purlins.

Holly Farmhouse has really optimised the historic fabric of the building whilst applying sensitive modern design to create an interesting and stylish home.

This attention to detail included tea and a delicious array of home made cakes served on vintage crockery. A most interesting and enjoyable afternoon. A big thank you to Frank and Christine for a fascinating tour of their inspiring home.

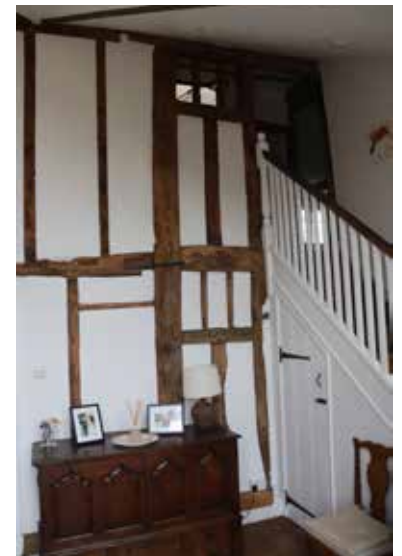
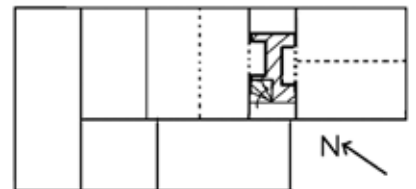


above:
The nineteenth-century eastern brick-clad front of the northern half



below:
one of the original two-plank doors

The rear of the house from the south-west



The west wall, showing the 16th C timberwork to the right of the central wallpost and the slighter 18th C timbers to the left



The parlour brick fireplace with one of the blocked original mullion windows on the left

Re-use of Roman material in churches (7th June 2025)

Ben Goodfellow



Undeterred by a damp and sometimes rainy morning, we heard retired county archaeologist, Peter Wade Martins, talk about the re-use of Roman materials in Norfolk's early churches. Bampton was one of Norfolk's two largest Roman towns and was close to the first two churches that we visited - Oxnead St Michael and Bampton St Peter.

The materials we were invited to look out for were flat brick-like wall tiles of varying widths and lengths, roof tiles (tegula) with their distinctive up-turned edges, and the much rarer semi-circular imbrex tiles which were inverted over the tegula edges to seal the joints. Crushed pieces of broken tile were also included in Roman mortar mix, known as *opus signinum* to stiffen it and help speed up setting.

Oxnead St Michael



Despite Peter's mantra of the importance of starting at the north-west corner of a church, it was the south-west corner of Oxnead which first caught our attention, where Roman wall tiles had been used to form the corner of the nave right up to the eaves.

Originally these would have been rendered or plastered over, as was the case with the tiles on much of the north-west corner, but here they were fully exposed.

Nave south-west corner at Oxnead St Michael with Roman tiles rising to the eaves



St Michaels is located adjacent to Oxnead Hall, once the principal residence of the Paston family. Inside the church Anne Woollett spoke about the two significant memorials of the Paston family, which are covered in more detail in the sidebar.



Bampton St Peter

St Peters is built on a slight rise above the village and inside we found a complete Roman pot or urn displayed above the pulpit, and Ian Hinton pointed out to us how the nave had been doubled in width, not by the usual building of an aisle but by moving and rebuilding the entire southern wall. Outside it was the north-west corner this time which provided the most interest where the corner of the nave was formed from both Roman tiles and blocks of grey stone which had recently been identified by Tim Holt-Wilson as Pennine gritstone often used in milling. As such material was otherwise unknown in Norfolk churches, the thinking was that these had also come from the nearby Roman town and been reworked. Peter pointed out some diagonal tooling marks in the re-working - a Norman characteristic. He also pointed out the semi-circular end of an imbrex tile in the face of the north wall.



Oxnead,
Bampton &
Coltishall Photos:
Maggie
Chatterley

*above: Bampton
top: Peter showing us an example of Millstone Grit that also comprises the north-west quoin above the Roman tiles*

bottom: several pieces of broken tile and a piece of imbrex in the west wall of the nave

Coltishall St John the Baptist

After a picnic lunch, we regathered at Coltishall to examine the north wall of the church. Here much use of Roman tile indicated the original end of the nave before it had been extended, there were two putlog holes capped with two Roman tiles in an arch form, in addition to some courses of tile laid in herringbone pattern partially hidden by the later northern porch. A small piece of tegula could be seen in the west wall of the nave. Also of interest were two early double-splayed small round windows set high up just under the eaves, which originally would have been the only source of light into the nave.



Coltishall

above left: two tiles used to form the head of a putlog hole
above right: the upturn of a tegula,

Great Hautbois St Theobald



On the way back to Oxnead, some of the party visited the ruined church of St Theobald which was replaced in the 1880s by another church closer to the village. The ruin had the advantage that both the inside and outside of the walls were exposed. This enabled the arch of Roman tiles above a blocked window or door in the west wall of the nave to be seen and also allowed the construction of the holy-water stoup inside the church door to be seen - also arched over with Roman tiles. Much of the quoining and buttressing was made up of large blocks of dark brown conglomerate.

Thanks to the rain and thunder which stayed further south, we were allowed to explore the outside of the churches properly, and thanks to Peter for leading an intriguing day.



Paston Monuments at Oxnead (Anne Woollett)

The first and largest of the three monuments is to Sir Clement Paston who died in 1597 and his wife Lady Alice Paston who died in 1608. Clement Paston served four Tudor monarchs and became an admiral. He lies, in armour, on marble made to look like rush matting, presumably his hammock, with a coronet above. After serving, Sir Clement returned to Norfolk and by 1575 had built a new hall which became the principal home of the Pastons. Lady Alice who died in 1608, is portrayed kneeling at the front, in contemporary dress,.



The second is to Lady Katherine Paston who died in childbirth in 1637, some 30 years later, but the monument is in a much more modern style. She and her husband William enriched the Hall as a treasure house. After her death he went on the Grand Tour in Europe and returned only after the English Civil War and the payment of a substantial fine, which required the selling of property.

His son Robert continued to improve the Hall: The painting of the Paston Treasure, now in Castle Museum, dates from this time. However, the Paston finances did not improve, the Hall deteriorated, and Oxnead was sold in 1757.

There is also a brass plaque in Latin for Anna daughter of Johannis Paston. found while work was being undertaken in the chancel. Nothing is known about Anna but it is suggested from the style of the lettering that she may have died in 1490s.

We were intrigued that apart from these monuments, there is little evidence of any major spending by the Pastons on Oxnead church, as shown in the picture on the previous page, which sits very close to the Hall.

POSTSCRIPT

After the event, Jonathan and Joanna Watt examined the church in **Marsham** and discovered several small pieces of tegula low down in the south wall of the nave along with an inverted piece of imbrex, then sent the pictures to Peter. Marsham is less than a mile west of Brampton Roman town.



Great Hautbois (left)

far left: the skeleton of the holy-water stoup
left: tiles over a blocked opening in the west wall of the nave

Great Hautbois Photos: Owen Warnock

Oby Manor House visit (19th July 2025) Ian Hinton

Owners, Craig & Sarah Clavin, who are in the process of a several-year project to rescue this house, invited NHBG members to help them to interpret the house, which does not match either its Statutory Listing description, The Ordnance Survey date or Blomefield's 18C description.

In terms of investigation, this is one of the most interesting houses the NHBG has seen.

Background

Oby is a village deserted some centuries ago. At the time of Domesday it was a thriving community of around 100 souls, cultivating 180 acres with 30 acres of meadow. Oby became depopulated and was combined with Ashby to the north (which itself disappeared) and Thurne in 1604. Remnants of Ashby church were still visible in the 18C but parts of Oby church are reputed to be built into Manor Farm Barn (unfortunately no access).

The Manor House

Whilst Blomefield's *History of Norfolk* describes Oby Manor House in 1690 as **"a large moated house of brick and stone... with manorial outbuildings and 580 acres of land..."**, the current house is patently not it. However, the size of the holding in 1690 indicates why the village disappeared as it constitutes much of the entire parish. The habit of the landed gentry of the time to shift villages that were close to their grand houses seems to have applied here. Edmund Paston wrote letters from Ouby in 1479 and 1481, whether as the owner or not is unknown.

The current house is noted on the 1880s OS map as **Manor House (AD 1622)**. It is unusual for the OS to ascribe an exact date. The date was repeated in the original 1952 statutory listing of Grade II - so the history of Oby Manor House is problematic.

Various map sources exist:

- The OS map shows a pond but no moat in the 1880s,
- the tithe map of the 1840s shows a moat which does not show on the LIDAR,
- the LIDAR shows an alternative location for the moat now ploughed out, and possibly building foundations for the house.

The current house appears to be of the late-Georgian or early-Victorian era with a shallow hipped roof, sash windows set back with sash boxes behind the face - the windows set back are modern, replacing previously-installed UPVC windows - and an off-centre, narrow, simple pilastered doorway.

This description is thrown into doubt when the brickwork is examined in detail. The white lines on the photograph highlight vertical breaks in the brickwork, three of them part of blocked doorways. The left-hand blocked door must predate the sash window opening next to it as the two share an edge so cannot have co-existed. The middle blocked door predates the current internal layout as there is now a wall on the other side. The third door to the right is now part of the decorative out building with a new castellated top. A vertical joint continues up from the right jamb of the two centre doorways. These are interrupted by six courses of brickwork across the front of the house, to be continued upwards above them almost to the eaves. The external walls are c 45cm thick.

The door on the left is a recent insertion, when a second entrance was created in the 1950s to create a granny flat, but it may have replaced a window or another door.

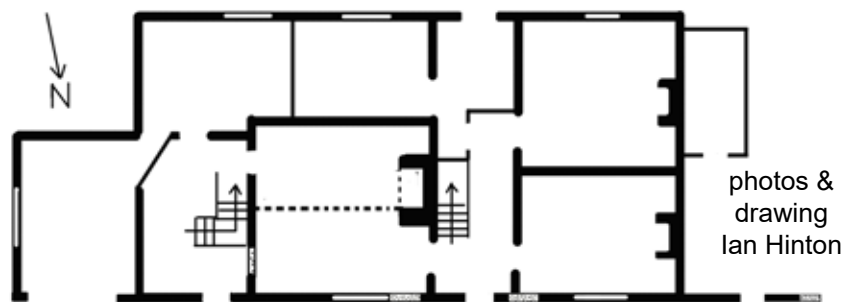
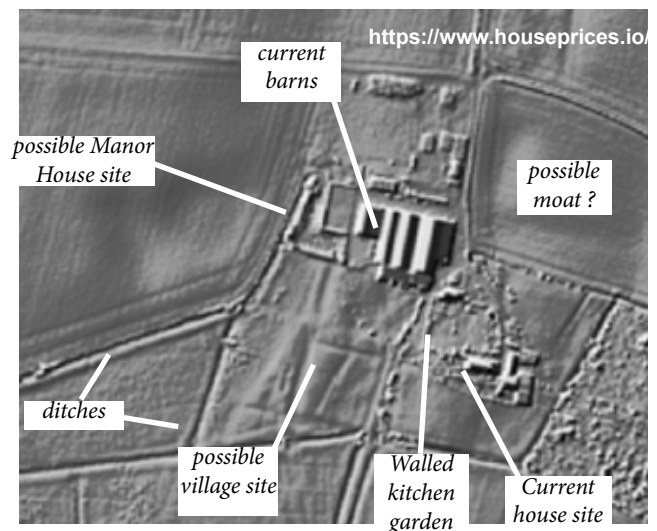


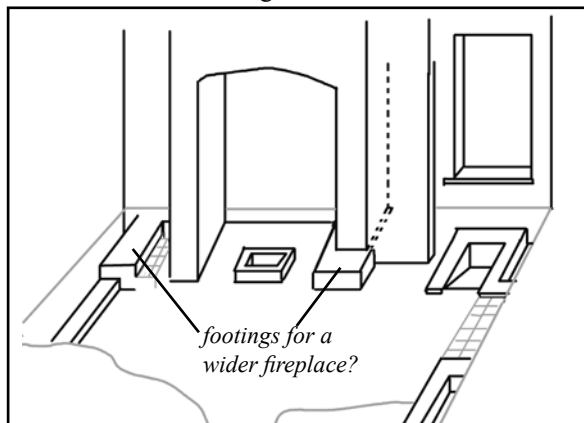
photo and floorplan showing the current layout internally, the three blocked front doorways and breaks in the brickwork



<https://www.nls.uk/view> Norfolk OS 1884 1/2500 sheet LIII.15



The ground floor room immediately to the left of the front door had a suspended wooden floor which was removed to reveal a pamment floor laid directly on sand some 25 to 30 cm below - actually below the external ground level. Beneath the pamments were earlier foundations and footings suggesting either a slightly narrower room than the current one with a possible bay window to the front, and/or footings for a wider fireplace as well as what looks like a possible coal chute on the right. Unfortunately, all this had to be covered up as renovations progressed, but was recorded by photos and my interpretative diagram made at the time. The floors of the other ground floor rooms are concrete



Despite its shallow pitch, the roof has some oak principal rafters lapped at the ridge and with half-dovetail lapped joints with chiselled carpenters marks to the pine collars - all sizeable timbers. The purlins have shaved tenons and are pegged to the principals, amongst the predominantly pine roof. Other marks could be merchant's or shipping-batch marks. Each of these suggests a late 18C or early 19C date.



left:
half dovetail and
carpenter's marks



right:
shaved purlins
and merchants
mark

Apart from all the lost features shown on the OS map such as the walled kitchen garden, part of the wall of which remains, built with what appear to be 17C bricks, scattered around the garden are dozens of intricately carved pieces of limestone which appear to have come from Oby church, rather than from the stone-and-brick Manor House referred to by Blomefield.

Several have been gathered in one place, with at least two chevron-carved stones from a Norman Romanesque doorway, a couple of window jambs with glazing grooves cut into them, parts of a large archway and a pinnacle. Unsurprisingly the practical squared-off quoins have gone to be re-used elsewhere.



*part of a chevron-carved stone from
a Norman Romanesque doorway, along
with others from the same source*

Without knowing where the Manor House that Blomefield recorded was located, and when it was demolished, it is impossible to say whether these lower-status buildings were ever contemporary with it.

It is also difficult to determine what the buildings were actually used for. Was it a row of cottages for farm or kitchen-garden workers, as evidenced by the three blocked doors, or a row of farm buildings with multiple accesses?

The doorways certainly belong to an earlier phase of the building, whatever its use. At least one of them existed before the sash windows were installed (and therefore probably before all the upgrade features), as the window opening has removed the door jamb, but the brickwork around the sash windows is properly finished with correct bonding closers.

The other unknown is the date of the upgrade of the current building with its sash windows, raised ceilings, Georgian internal features and pillastered doorway. The current ceiling heights would not be seen in cottages. Most of these features point to the late 18C or early 19C, as does the roof - but this is no help in dating the earlier building, other than providing a *terminus ante quem*.

The grand house as described by Blomefield obviously existed in 1690 and it seems that the assumption has been made in the time since then that this building is that house, and ascribed a supposed build date of 1622.

Unfortunately, the combined minds of the visiting party could not find a solution, even over cups of tea and biscuits, kindly provided by Craig and Sarah. Discussion over the contradictory sources only managed to raise further questions. One thing is obvious - this is not a Manor House built in 1622.

Research after the visit by Ben Goodfellow found that Oby was combined with Thurne for the 1841 Census, so no occupant of Oby Manor could be identified, but in 1851, Oby Manor was occupied by John William Wiseman. He was farming 239 acres and employing 6 labourers. In the house with him, were his wife and two sons, as well as two maidservants and two farm servants.

According to the census, he was aged 30 in 1851. The Tithe Commutation identified Wiseman as the occupier in 1841 when he can only have been 20 years old. The owner of the Manor was Ann Cremer, who had links to Felbrigg.

The local drainage mill, built in 1753¹ was known as Wisemans Mill, and the Wisemans had been tenant farmers with a first mention in 1830.

Research by Alison Yardy uncovered an undated (but 18C) intriguing attempt to sell the Manor of Owby Hall by LOTTERY* - described as **“The Norfolk Land Adventure”** ² - see below.

It included land in Owby, Ashby and Thirne. The estate was split into five lots containing 822 acres - a mansion house with 490ac; 4 farmhouses with 153, 79, 73 and 27ac respectively as well as 4 tenements. The five lots together brought in annual rents of £540. Tickets were 5/- for one lot and 25/- for all five lots.

The result of the lottery is unknown, as is its date, but the fact that a mansion house was included as a lot suggests that it must have been prior to the demolition of the manor house identified by Blomefield.

*** Nothing new under the sun (a forerunner of Omaze?)**



1 <https://www.norfolk mills.co.uk/WindmillsD/ashby-oby-drainage.html>

2 (part of NRO WLP 20/4/4, 1051X8)

Little-known aspects of Norwich-over-the-water (17th August 2025)

Owen Warnock

On Sunday 17th August, Norwich City Guide John Humphreys led NHBG members on a two-hour walk exploring the north-eastern quarter of central Norwich. Even members with a deep knowledge of the city were introduced to places and to information about the history of Norwich which were new to them.

New sights for most of us ranged from Gibson's Conduit to Chafe Lug Alley. Gibson's Conduit is a public water supply point erected in 1578 by a brewer of that name in return for permission to use the same spring, rising in St Lawrence's churchyard, for his brewery. This elaborate hydrant previously faced Westwick Street and is now on the other side of the street wall, facing in to the former Bullards Brewery complex. Chafe Lug Alley is the local name for Jenkin's Lane, a very narrow passage between Oak Street and Chatham Street.



Gibson's Conduit - 16th century water supply and the later brewery to benefit from the water

Yards

Particularly interesting parts of our tour were hidden nooks and yards that it would be hard to stumble upon even when exploring this part of the city on foot. We were all struck by a handsome inter-war block of council flats facing a peaceful stretch of the Wensum just north of the inner ring road in Barrack Street. Also fascinating was the walk through Hinde's Yard, one of the few Norwich yards which still retains most of the cottages built in the yard – cottages which are still occupied.



*left above: The narrow entrance to Hinde's Yard above: Rose Yard from the inside
left: the inter-war flats on Barrack Street*



Older Buildings

We passed two of Norwich's six remaining thatched buildings, starting with The Thatched Cottage, formerly the Hampshire Hog public house, on St Swithin's Alley and ending with Pykerell's House on St Mary's Plain. We saw some very interesting late medieval buildings, such as Great Hall House on Oak Street and the terrace on Gildencroft which is reputed to be the longest row of Tudor domestic properties in England.



*above:
The lengthy Tudor terrace on Gildencroft*

*right & below:
The Great Hall House on Oak Street*





*Two of the remaining six thatched houses in Norwich -
left: the ex public house The Hampshire Hog, and right: Pykerell's House in Rosemary Lane*

The River

The river obviously featured strongly in the walk, with several early iron bridges (similar to the one described by Mary Ash in her talk about Prince of Wales road earlier in the year) mostly of the early 19th century, although St Crispins Bridge was built for the Norwich City railway station in the 1880s, as well as the listed late-Victorian pumping station sited at the head of the tidal section of the River Wensum.



*Above: St Michael Coslany Bridge - dated 1804
below: St Crispins rail bridge for Norwich City Station- 1882
bottom: New Mills pumping station at the tidal limit*



The Walls

There are still nine medieval churches in this small area, including the round tower of St Mary Coslany. The whole area was encompassed either by the river or the city walls, which still contain embrasures or arrow loops.



John talking to part of the group about the remaining city walls, including some remaining embrasures or arrow loops

Thanks to John Humphreys, who not only showed us many interesting places, he provided a thorough historical account of the development of this part of the city, starting with the first Roman roads to pass through the area and concluding with industrial, mercantile and housing developments in the 20th century.



The peaceful river today, with much of the commercial activity replaced by housing

Photos:
Paul Hodge &
Owen Warnock

Since the newsletter will be printed before the AGM in Loddon, this is part of the self-guided tour provided for attendees

Guided viewings of Bugdon House for two groups (Tours led by Lynne Hodge)
- the first at 11am - 12noon - the second at 12 -1pm.

Local Historian Elvie Herd will be in the Church between 11am & 1pm to explain the church and Loddon history.
A local history exhibition is on display in the room above the porch.

AGM from 1:30 in The Hollies, High Street NR14 6AH (see map overleaf)
(hall open from 12:00 for tea/coffee and b.y.o. picnics)

A very brief history of Loddon

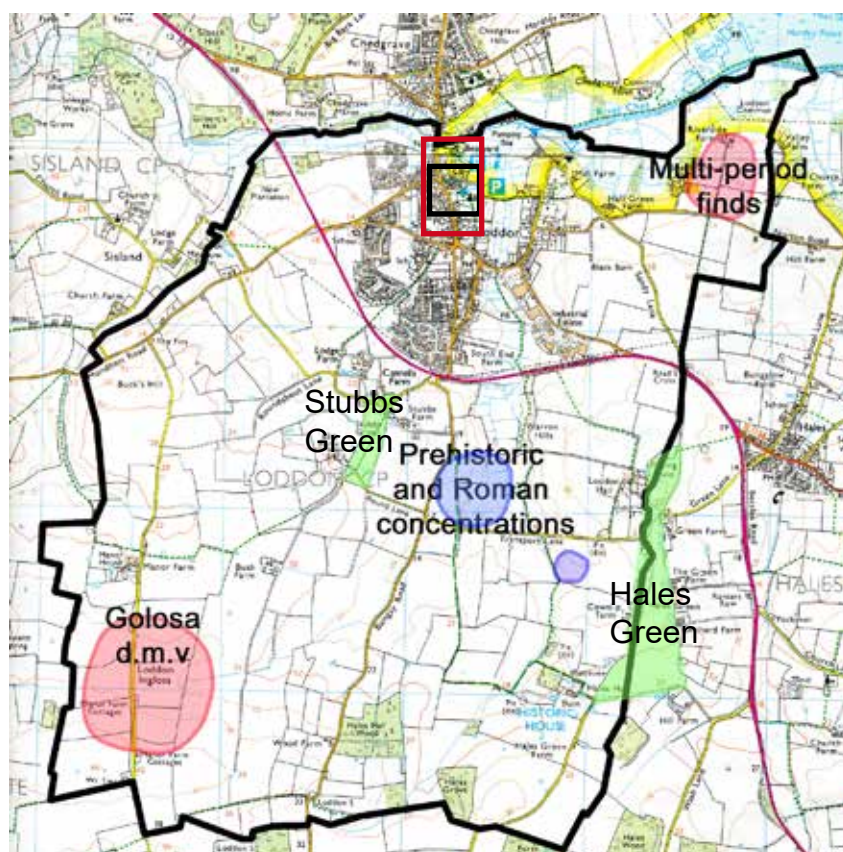
Evidence of several prehistoric settlements has been discovered throughout the parish, especially where several streams converge in the centre of the parish, with widespread multi-period prehistoric and Roman finds, some indicating extended occupation.

The Early-Saxon period saw settlement shrink, whilst settlement in the Middle Saxon period shifted towards the River Chet, as climate warmed and sea-level fell. Excavations at 1 High Street uncovered a Saxon building and ditches - the rest hidden by the modern buildings of the town.

Loddon was recorded as a substantial settlement of c300 people in Domesday, including a church with 60 acres, with another settlement of c100 still in existence at Golosa or Ingloss to the south, now completely deserted.

Extensive fieldwalking during the 1980s (published in EAA 49) revealed a partial medieval settlement shift to common edges around Hales and Stubbs Greens, but most of the commonland in Loddon was enclosed privately before Parliamentary Enclosure.

Many 16/17C buildings remain in town, but many are disguised by 18/19C brick frontages. Investigations continue...



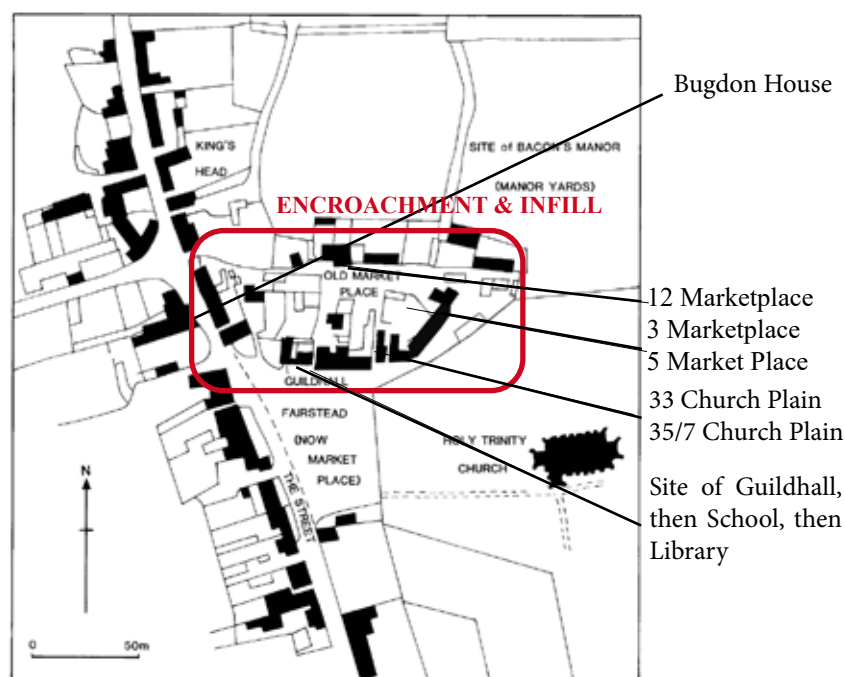
Marketplace encroachment/infill.

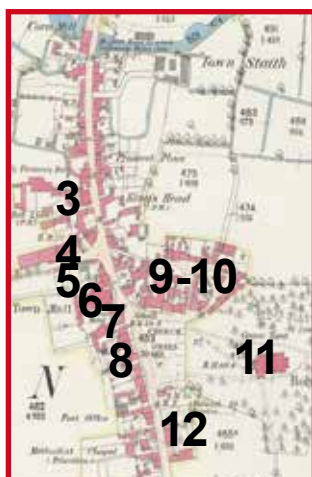
Loddon market was originally granted in 1245 and the marketplace stretched between Bridge Street and the churchyard and would also have incorporated what is now the carpark. It was originally adjacent to Bacon's manor. As markets declined, encroachment and infill began - there are at least five 17C houses surviving within the marketplace - 33 & 35/7 Church Plain and 3, 5 and 12 Marketplace, most of which appear to have had timber frames (see overleaf).

Several later brickbuilt houses have also been also built in the market which may have replaced earlier houses.

The Old School (now the library - built on the site of the Guildhall on the map) was built in 1857 by J.S. Benest and A. Newman. in squared and knapped flint with yellow brick dressings and has a southwest corner tower that is shown with a spire on old photographs.

Notes on a selection of the listed buildings in the Marketplace and High Street overleaf.





3. Street Farm - 17C possible merchants house, later a farmhouse, set back, in red brick with decorative brick headers and platband. A brick is dated 1679 and a plaque of 1683. Gable-end stacks with a curvilinear northern gable. Casement windows.

5. Bugdon House

Late medieval 16C timber-framed rear wing later encased in early bricks. 17C wall paintings sadly removed. NHBG Survey revealed odd ground-floor chimney arrangement

7. The Swan - Listed as 18C brick encasing earlier structure. Rear wing is timber framed. Important position on marketplace

8. 15-21 Church Plain

A 'good' example of late medieval timber framing with later 18C frontage. Date stone of 1604 (not present in archive photos!). Possibly originally shops opposite the market

9-10. The Marketplace. - 2,3 & 5 Marketplace C17 timber framed houses with brick gables. Clapsed purlin roofs.

No 3 has late 17C wallpainting

12 Marketplace - Norfolk Cottage

Once an open hall, opposed entry, mullion window. An inserted ceiling (late 18C in elm) and later eaves-raise. Now brick fronted - surveyed by Loddon project. - Not listed

33 Church Plain - Brick built, steep roof with crow-step gables, probably late 17C. heavily-timbered ceilings

35-37 Church Plain - Originally timber framed, , possibly late 16C/early 17C T/f mostly replaced in late 18C

11. Holy Trinity Church - Rebuilt (apart from the tower) by the Hobarts of neighbouring Hales Hall in the 1490s in brick, like Shelton church of the same period. This allowed the church to be built far more quickly than earlier entirely flint-built churches, the brick at Loddon being flint clad.

12-13. 1-5 High Street Flint built, probably late 16C using re-used materials - quoins possibly from Langley Abbey. Mullion windows, vaulted brick cellar.

Fancy chamfer stops. Two tiers of purlins, the upper set clasped - unusually, with ash collars and elm principals.

14. 9-13 High Street Brick walls replacing much of the 17C timber-framing, subsequently divided. It was surveyed by the NHBG

15. The Angel - Listed as 18C or earlier. Probably 17C, seems to be two separate buildings. Large external brick chimney stack at N end, with an AUD* in the corner. Taper burns and apotropaic marks on the mantle, including "double M" Marian marks.

*AUD - Anti-urination device, designed to splash your shoes

NHBG Research

A Digest of Buildings Visited Since May 2025

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

Quince House, Shelfanger

Near the centre of the village, Quince House is a three-celled timber-framed house that has been re-arranged more than once. It has been re-roofed with pantiles in a shallow pitch, after a serious fire at the northern end of the house in 1879. The brick stack with four hearths is offset to the northern end with a lobby entrance at the rear and stairs in the lobby. The southern room appears to have always been a parlour rather than the traditional service rooms located away from the stack in a tripartite house. The northern cell appears to be of a different build with slightly different features and is some 40cm wider than the remainder with an obvious break and offset in the wallplate at the rear, but the construction of both ends of the house appears to be of a similar period and the extensive smoke damage in the northern cell confirms that it was not the fire that precipitated the rebuilding.

Ian Hinton, Christine Shippam, Ben Goodfellow & Lynne Hodge



has two rows of staggered butt purlins. A Georgian makeover added the Venetian windows and doorcase along with some internal features.

The open hall has been much altered, but mortices for queen posts exist in the tie beams beneath a replaced roof.

Lynne Hodge, Ian Hinton and Stephen Ward

Old Hall, Saxlingham Nethergate

Listed Grade II*, the Old Hall is built on a E/H plan, adjacent to a moated site. Of two storeys plus attic, the roof is covered in plain tiles and there are 11 octagonal flues.



The central range predates the crosswings and is itself built in two halves, with a double frame adjacent to the front door. The cells on either side of the join have axial joists of different sizes and decoration. The original chimney has been removed and replaced by a fireplace in the back wall severing one of the frame posts.

The two-storey porch and front door have elaborately-shaped jambs.

Both crosswings have square projecting window bays, but the wings themselves are slightly different in internal timber decoration; one having plain chamfers throughout and the other sunk-quadrant chamfers. Both seem to date to the early-to-mid 17C, so if they were built at the same time, was this a change in fashion during the building process? A Jacobean staircase is sited in the south crosswing with thick splat balusters.

Some Georgianisation took place internally and a sensitive refurbishment in the early 20C replaced many of the windows and built a large extension at the rear.

Lynne Hodge and Ian Hinton

The Merchant's House, Wymondham

Listed Grade II* and built on the edge of Wymondham, the two-celled and jettied front range has an open hall at right-angles to, but separate from, it at the rear, both of which appear to be mid sixteenth century, later joined together. The jetty, roll-moulded principal joist and common-rafter roof all point to this date. The cell to the left of the front door appears to be at least 100 years younger - with plain chamfered joists and stops with nicks, and this part of the roof





Some Brick Fireplaces in Norfolk

Photos: Ian Hinton

Krons Manor,
Hempnall

Meadow Cottage,
Alpington

The Old Vicarage,
Hempnall

Dairy Farm,
Tacolneston

Holly Farm,
Winfarthing

The Firs,
Hempnall

Crow Farm,
Wrampingham

100 Norwich Road
Tacolneston

Lime Tree Cottage,
Hempnall

South Burlingham
Hall

St Mary's Farm
Tacolneston

Dickleburgh Hall

Meadow Cottage,
Alpington (1st floor)

Semere Farm,
Pulham

