

Norfolk Historic Buildings Group

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Newsletter



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Autumn 2014

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College Farm, Thompson

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CHAIR

We have had another excellent summer of fully-subscribed visits, mostly with kind weather, and we have a winter to look forward to with a varied programme of lectures - the first one about moving a house bit by bit particularly catches the eye after Richard Harris talked to us about doing the same thing at the Weald and Downland Museum, but several years after Miss Savidge.

The work of the group continues to go from strength to strength as the preparatory stages of the next Journal on Walsingham are now underway, after a long period of in-depth field work and documentary research, with a view to publication in 2015. The database of previous fieldwork details sitting behind the website should also soon be available for analysis by NHBG members, giving the extensive research undertaken by the survey teams a much wider audience.

It was good to see so many members turning up for the AGM. Was the attraction the walk around Wensum Lodge and on King Street guided by Mary Fewster, or the scones, cakes and tea? Either way, suggestions for future venues to encourage similar attendance would be welcome.

The group is still looking for someone to act as Publicity Officer, if you are interested, why not join our small friendly team of committee members working to further the aims of the NHBG?

I hope to see you all at some, or all, of the lectures this winter in the INTO building at UEA.

Adam Longcroft
Chair, Norfolk Historic Buildings Group
September 2014
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Administration

From the Membership Secretary - Annual Subscriptions

For the few remaining members who still pay annually by cheque, it has been suggested that the current membership rates and due dates are clearly stated in each newsletter.

The rate for a single member is £15 p.a.,
the rate for joint members is £25 p.a..

The due date for subs each year is March 31st.

The Spring newsletter containing the Summer Programme of events is sent out in early April to all members whose subs cheque has arrived by then, as well as to all those who pay by Standing Order. If you wish to start paying by Standing Order (not direct debit) for future years, rather than have to remember to renew each year, please let me know and I will send you a form, or give you our bank details, so that you can set it up with your bank. An email reminder of the due date will be sent in March.

From the Editor - Letters to the Newsletter

As you will see, this issue includes several letters/emails from members (see pages 22 & 23) about various subjects which appeared in the last newsletter or were raised at the summer events.

Please keep the letters and emails coming in, as feedback and dialogue are useful, and it also proves that people read the newsletter!

ian.hinton222@btinternet.com OR alayne.fenner@btinternet.com

Postal surcharges

If you are asked to pay a surcharge at the Post Office to receive the newsletter, please ask the Royal Mail staff to weigh the letter in front of you. We have had examples of additional charges being made at certain Post Offices despite specific efforts having been made by me to ensure that the newsletter and envelope weigh less than the 100gm postal limit for large letters. Once you have paid and left, it is too late to complain that the letter is not over weight.
Ian Hinton

Newsletters by email

I have been asked by a few members to send their newsletters by email only - no postal copy. If this would suit you, let me know. *Ian Hinton*

Cover photo: College Farmhouse, Thompson - west elevation - Ian Hinton

Winter Programme 2014/15

All meetings will be held in the **INTO** Building at UEA at 7.00 for 7.30pm.

Last year's trial of charging a small fee at the door for winter lectures of £2 per member is to be continued. The rate for non-members will continue to be £4. The charges do not apply to members' night in January.

Wednesday 1st October 2014

Christine Adams

Miss Savidge Moves Her House

May Savidge was determined to beat developers and planners who threatened to demolish her historic cottage for a road-building project in 1953. She decided to move her home, originally built as a hall-house in 1450, from busy Ware High Street in Hertfordshire to Wells-next-the-Sea, brick by brick and timber by timber - a single-handed project covering over 20 years. Christine, May's niece, finished the project, published her aunt's story in 2010, and now runs the house as a B & B.

Tuesday 28th October 2014

Mark Bailey

Medieval Markets

Professor Mark Bailey's interests cover late medieval economic and social history. He is widely published, particularly on subjects in East Anglia. His research interests are varied, ranging from processes of economic development, to urban government and agriculture and the decline of serfdom in late Medieval England - all neatly bridged by the subject of this lecture.

Wednesday 3rd December 2014

Matt Champion

Church Wall Paintings

Every medieval church was full of wall paintings, some explaining Biblical texts and others of Saintry stories, until they were covered up during the Puritan period by plaster or paint. Some were uncovered during Victorian restoration but have been deteriorating ever since. Matt led the restoration project of the multi-layered paintings at Lakenheath in Suffolk.

From the Secretary - Email reminders of events

I have altered the way that email reminders are sent to members in order to get over the problems encountered last year when emails were being bounced back to me as undelivered. If you are still not receiving reminder emails prior to NHBG events, please let me know at lynne@walknorfolk.co.uk

INTO is located at the Bluebell Road end of University Drive

Parking (limited) is available in front of the building, otherwise park in the main carpark (for which there is normally a charge).

SATNAV - NR4 7TJ



Friday 16th January 2015

Members' evening

A chance for members to present short sessions of their own research into subjects that include buildings, whether consisting of survey or practical work or delving into documentary sources. Speakers arranged so far:-

- Stella Eglinton - the work of the Norfolk Historic Churches Trust
- Terry Eglinton - restoring a flint lodge
- Demonstration of the NHBG property database and its analysis potential by Adam & Ian

If you would like the opportunity of presenting your own work in the future, please let Mary Ash know at:- mary.ash@ntlworld.com

Tuesday 10th February 2015

Rob Liddiard

World-War-Two Airfields

What we see today of the remains of the Second-World-War defences constitutes a tiny fraction of what was erected in East Anglia, an area that was well placed as a jumping off point for the near continent. Rob has been investigating these vanishing second-world-war remains for several years with added impetus from the new community archaeology project Eighth in the East. These defences are now recognized as a significant archaeological resource.

Thursday 12th March 2015

Simon Inglis

History of Swimming Pools

Simon is a sports and architectural historian who co-authored a book about the social and architectural history of swimming pools. From the subscription pools of the Georgian era, through the golden era of late Victorian and Edwardian pools with extravagant brickwork and gorgeous tiling, followed by a new series of Art Deco concrete buildings, culminating in some modern classics, each reflects the design ideas of the time.

Letton Hall, Cranworth (21st May 2014)

Clive Baker



*Letton Hall from the south-east, showing the added porch
photos: Clive Baker*

In recent years I have visited Sir John Soane's Moggerhanger and Wotton Underwood and it seemed appropriate to try and see where it all started, in Norfolk, at the 'first built' Country house by Soane. Letton Hall, started in 1784 and finished 1788, is a fairly modest building on 4 floors with, in effect, four rooms on each floor. It replaced an earlier house, thought to be slightly to the north, and was built for Mr Brampton Gurdon Dillingham. Our tour, given by a former owner Peter Carroll, started in the Library having entered the Hall through the porch, a practical but heavy early addition to the Hall. The library had also been modified, but in 1904 by Boardman & Son, a Norfolk firm of architects who were quite prolific in Norwich. It had been enlarged to create a billiards room but the extensions destroyed the room's original cube proportions and compromised the Hall's entrance elevation. However the alterations did retain Soane's original decoration concept and the large cove ceiling was recreated and bordered with Soane's continuous "S" mouldings. The original bookcases were retained but repositioned and modified with sliding panels, popular after their introduction at Osborne House.

The tour continued via the most impressive double apse-shaped hallway, whose cantilevered 'Great Stairway' and skylight were a joy to behold and showing all of Soanes' hallmark touches, into another Boardman modified room; the Withdrawing room. Again the proportions of this room had been compromised but the room retained much of the Soane feel, even if some of the plasterwork was of a later period. Onwards to the Dining room displaying a most unusual Soane ceiling frieze that comprised alternating poppy heads with crossed opium pipes! The magnificent fire surround is much more substantial than the others in the house and is a later addition. Our tour of the ground floor ended with a visit to the smoking room, a virtually intact Soane room with again a coved ceiling and "S" string-patterned moulding.

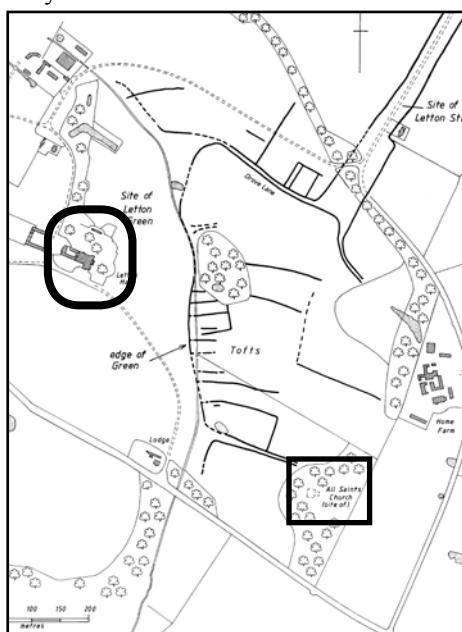
Proceeding to the Chamber story via the principal staircase we visited the only bedroom to retain its original proportions but with supplemented plasterwork. Other bedrooms on the first and second floors had been subdivided but still retained friezes enabling the original room configurations to be determined.

Descending by the service stairs, noting the hoist for coal etc., we reached the service areas in the semi-basement. Here Soane continued to provide interesting mouldings unexpected in such a functional area. Our tour concluded with the range of outbuildings which Soane built on a linear plan from the house though they have been extended both in height and with infilling, again by Boardman but dating from the 1880's. After such an extensive tour, and some time to roam the grounds at our leisure, we were treated to a cream tea in the Withdrawing room and a chance to reflect on the house. The most obvious changes were the introduction of plate glass windows in the principal ground floor rooms. The lack of glazing bars had altered the external proportions, especially of the south/east garden elevation. Overall though it is a remarkably complete Soane house and the Great Staircase is particularly fine. Here the balusters do not follow the common "S" shape but comprise a geometric pattern of either squares or rectangles, depending upon their position in the curved staircase, leading into straight vertical balusters. Is it a co-incidence that for a man, whose original surname was Swan, then Soane, he uses the shape "S" in so many of his decorative motifs?

I would like to thank Peter Carroll, and the Trust that runs this house as a Christian Centre, for their help and willingness to arrange this visit. It was indeed a great pleasure to see the house so well maintained and one that exudes so much of the Soane style.



Soane's staircase and balusters



Letton Park, showing Letton Hall (circled) on the edge of the original village green, abutted by the remnants of the village plots which were ploughed out in 1778.

Sixteenth-century sheep farming contributed to the village decline and by the end of the eighteenth century the village was largely deserted, facilitating the creation of the park.

The remains of the church (abandoned in 1560) are located in the square.

Source: Six deserted villages in Norfolk, EAA Vol 44, pp 45-47

Letton Hall (continued)

Letton church The Letton day was of particular interest to me for I had been there twenty five years ago. As members of NAHRG, George and I were part of a project to survey the sites of some sixteen deserted medieval villages, of which Letton was one. Our particular brief was to look at the churches.

All Saints' Letton is in Domesday Book; in the twelfth century the advowson was given to Lewes Priory, in 1546 it was consolidated with Cranworth and by 1560 it was a ruin. All we had to go on was a terse "All Sts. Remains of" on the 1/1250 O.S. map. I'd done my homework looking for evidence in fifteenth- and sixteenth-century wills which mentioned nave, chancel, north aisle, a holy water stoup at the north door, side altars and "a glasse wyndowe at our ladies awter." Nothing unusual there.

On the day of our visit we first made a call at the Hall then plunged into the dense undergrowth of the heavily wooded site of the lost church. After trampling round and round for some time we found and exposed some traces of flint foundations,

which with the eye of faith roughly corresponded to the nave, two aisles and chancel on the map. The area round the stones - presumably the graveyard - was thick with nettles and dog's mercury. It seemed a peaceful place to lie for over nine hundred years once the bells and voices had stopped.

Some fourteen metres from the west end of the church was a flint feature of approximately five metres in diameter - was it tower foundations or just a heap of demolition rubble? Wood Rising Hall (now demolished) is reputed to have contained stone from Letton church.

When we returned to the Hall to report our findings and take our leave we were shown a splendid Gothick summerhouse in the garden, which contained a lot of medieval carved stone and three perpendicular-style three-light windows. The tracery of two of them is similar to that in the chancel of neighbouring Shipdham church which had a thorough Victorian renewal. The owner of Letton Hall was proprietor of that church at the time.

Alayne Fenner

Two Cottages in Sloley (31st May 2014)

Anne Woollett

A midweek afternoon at the end of May saw a visit by a small group of members to a quiet and hidden part of Norfolk to see the church and two cottages. As the whole group would have overwhelmed the cottages, we split into three groups to visit Sloley church and the two cottages in Sloley village.



*Ketteringham Cottage.
Photos: Richard Ball unless otherwise noted*

Ketteringham Cottage

Ketteringham Cottage has a well documented history. It started life as two cottages owned by Kentinghall charity- a local charity providing accommodation for widows and other poor people. It is not known exactly when either cottage was built, but the charity was named after someone who died in 1658, so the cottages are unlikely to have been built before that; they do not appear on a map dated 1702, so were presumably built soon

after. They were in a poor structural state by 1936 and were condemned, but the charity decided to refurbish them and built an extension to each cottage, at right-angles. These provide an entrance hall and an extra room on both the ground floor and upper floor. The front wall is an interesting patchwork of brick, showing evidence of changes, particularly to windows over the years. On the right of a vertical join in the brickwork the wall is of English bond, with Flemish bond on the left; the left side plinth contains a substantial amount of flint. Were the two cottages built at different times? Although Flemish bond became much more common than English bond after 1650, why are the two different?

The front wall, showing the ghost of earlier windows; also English-bond brickwork to the right and Flemish bond to the left side of a full-height, vertical break.



One of the original cottages had had a wide oak principal joist with plain chamfered ends. The substantial nature of the joist suggests that the building was always of one and a half storeys. There is evidence in the roof of dormers, but originally lower than the current ones, but confirming that there had always been an upper floor.

Two Cottages in Sloley (continued)

The fireplace in one of the downstairs rooms has a finely worked mantle beam (with several apotropaic burn marks) but has a barred run-out stop at the end of the chamfer, which is of a much more complex design than the rest of the woodwork, suggesting that it was perhaps brought in from elsewhere.



The owner reported that the stack had once contained a bread oven so it may have been part of the original building of the cottage.

Mantle beam, barred run-out stop and burn marks

photos: Richard Ball & Anne Woollett

Golder Cottage

Golder cottage once belonged to the Slolely estate. There is little evidence of changes on the outside of the house: the back had been rebuilt in the 1960s so gave no clues about its earlier life. Both gable ends have chimneys and prominent tumbling-in (see panel below), visible most clearly on one end wall, each of which suggests a date of sometime after 1700. Inside there is a substantial joist in one of the ground floor rooms, suggesting that the cottage may have started life as a building of some status. One end of the joist is weathered, perhaps because it had been exposed to the elements prior to the rebuilding of the back wall. The doors to the stair and cupboard by the fireplace have some interesting original and delicate ironwork.

Upstairs there are substantially-sized shaved purlins and tie beams but also smaller scale timber, suggesting that the cottage did not originally have an upper floor and that the floor was inserted in the eighteenth, or even the nineteenth century. The shaved purlins and peg-holes for the rafters are all visible, indicating that there were no dormers originally – another pointer to the cottage originally being single storey. There is no evidence that the cottage had ever had timber-framed walls, as the wall-plate has no peg-holes for studs, indicating that the walls had always been of brick. Bricks are notoriously difficult to date, although the features mentioned earlier suggest an eighteenth-century date, the bricks look the same as those of the early nineteenth century.

We all met at back at one of the cottages for a very fine tea, kindly provided by our hosts. We were so impressed with the tea and the delightful garden that the three groups failed to compare notes about their ideas of the age of the buildings and the changes they had been through, so these are only the impressions of one group.



*Above - The rebuilt rear wall of Golder Cottage
Below - The original front wall
Bottom - detail of the tumbling in on the gable end*
photos: Richard Ball



Tumbling In The method of laying bricks in sloping courses in a gable end, so that the brick's harder, baked, edge faces the weather, rather than a more porous cut face which would be required at the end of each course if all the bricks were laid horizontally.

St Bartholomew's, Sloley (31st May 2014)

Alayne Fenner



*St Bartholomew's from the south east, showing the off-centre chancel
photo: Ian Hinton*

At first glance from across the field St. Bartholomew's seems a trim little church, and as one gets nearer one can see that the south side is covered in shiny squared, knapped flint. The tower has a neat tiled offset round it about two-thirds of the way up, which matches another across the west gable. However Pevsner says there has been much restoration (all the windows are Victorian) and so the puzzling began.

For a start, the tower is north of the nave and west of the north aisle and has a steep fossil gable on its east side. Does this mark the gable of the original nave, which became the north aisle when a new nave, chancel and south aisle were built later? The fabric of the ex-nave/north aisle certainly looks earlier - a random mix of uncoursed flint and rubble which has a reddish tone to much of it. This might indicate the presence of brick in the rubble fabric, which would be unlikely pre 1300, unless it was part of a later repair. However, on circling the east end of the aisle the north wall of the chancel comes into view, and it is of the same rough fabric as the aisle. It also contains a blocked, plain Y-tracery window of c.1300 - not Victorian, but though one shouldn't date fabric by the fenestration, there is a nice thirteenth-century piscina inside.

That fossil gable could also possibly be the line of an earlier, pitched north aisle roof. There was a lot of rebuilding going on here in the late fourteenth/early fifteenth century, possibly

connected with the south aisle chapel of the le Gros family. The north arcade has four bays but the similar south aisle has three. The south porch, which intrudes into the nave, seals off the west end of the chapel.

At the east end is the tomb of Sir Oliver le Gros who died in 1439, a plain tomb-chest in a recess like an Easter sepulchre, with no effigy but gaily painted escutcheons. It was a pleasant surprise to find box pews in part of the nave, but the big puzzle of the interior is that the chancel arch is not in the centre but moved slightly to the south, as is the window in the west wall of the nave, as though the nave has been widened to the north, but above the off-centre chancel arch is the ghost of another arch which *is* placed centrally, so it is not a relieving arch and would appear to be later, fitting the widened nave.

However, the famous seven-sacrament font with the Baptism of Christ on the eighth side, angels under the bowl, four Doctors of the Church round the stem and the emblems of the Evangelists crouched at the foot seemed pretty perfect, although even here there was some discussion whether it actually had been defaced (gently?) then very very skilfully recut - the jury is still out. A beguiling visit.



above: The seven-sacrament font - is it recut?



*Off-centre chancel arch
photo: Ian Hinton*



*left: The tomb of Oliver Le Gros
photos: Richard Ball*

Three grand churches (21st June 2014)

Richard Ball

On a beautiful midsummer's day Dominic and Ian guided over 40 of us round these three churches, two built in the fourteenth century and one with a fourteenth-century tower and a later nave. At Swanton Morley and Elsing we also had the guidance of David and Judy Stone.

All Saints, Mattishall

The tower here predates the nave dating from around 1375 and in 1383 when Roger de Willasham left five marks towards it. The very varied walling on the north side of the tower may suggest the remains of an earlier tower.

The nave was built to join the tower in the mid fifteenth century, indicated by a narrow arcade arch at the west end. with a bequest dated 1445 towards it, with a Lady chapel added in the early sixteenth century, dated by a bequest of 1507 for 40 marks.

The tracery in all the windows on the south side, south aisle, clerestory and lady chapel, are in a plain form of the usual linear style (usually called Perpendicular) for this period.

The fabric of the clerestory seems to show evidence of three different building stages - the first rising to about a metre above the aisle roof and the second to the height of window arches, suggesting perhaps a heightening of this wall. Inside the church between the clerestory walls are four tie-beams, anchored outside the walls with long metal ties. Some thought these might



Mattishall screen panel and unusual font

The octagonal font is unusual in having perfectly plain but concave sides to the basin causing much speculation but no conclusions.

All Saints', Swanton Morley

All Saints Swanton Morley, where we met David and Judy Stone, is set on top of the highest land for miles around with a huge churchyard with an east-facing slope (and wonderful views to the east). Most distinctive are the tower's very large belfry openings with shouldered ogee arches in the tracery, which, we were told, is a very particular late-fourteenth- or early-fifteenth-century style, and also the large, square-headed windows of the aisles.

Unusually, the aisles wrap around the base of the tower which, inside the nave, is supported by four massive columns, allowing free passage in all directions. At the foot of one of these columns the font is set. The three tower arches thus created have a broad and rich moulding.

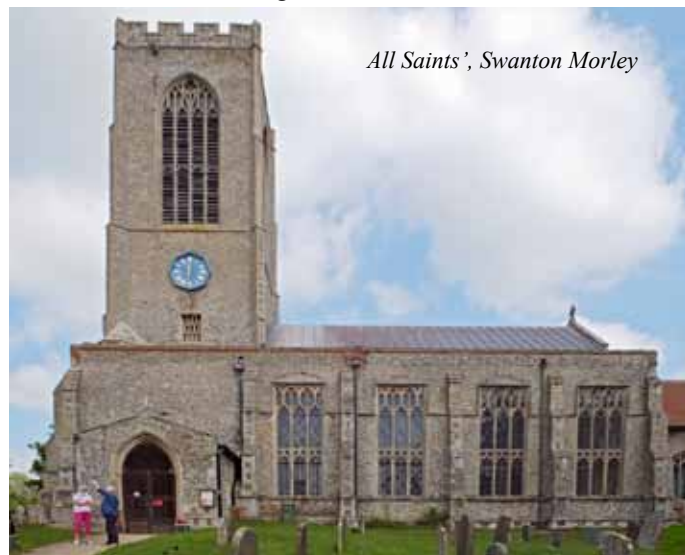


All Saints', Mattishall

photos: Richard Ball

be the remains of the original roof, others that they are there to stop the outward thrust of the walls spreading outwards, or were they intended to hold the walls apart while the new roof was added.

Inside the church it is the remains of the choir screen that attracts attention, with its painted panels of the lower half showing the twelve apostles, each holding a line from the Apostle's creed. The carved tracery above them is of outstanding quality. High above the chancel arch is a small window, perhaps intended to add an effulgence to the Calvary that would once have been on the rood beam. There is also a very high quality parclose screen to the Lady Chapel (*see photos - back cover*).



All Saints', Swanton Morley

Three grand churches (continued)



South aisle - east window

It was also suggested that the tracery of the aisle windows bears a remarkable similarity to the work of Robert Wadhurst at Norwich Cathedral; the best windows are those in the east ends of the aisles. David agrees that Wadhurst was indeed the architect here, but was called away urgently to Norwich where the cathedral spire had collapsed in 1361. He pointed out the four rows of knapped flints just above the string course on both south and north aisle walls. This suggests that there was a pause in the building at this point. Work

was apparently in progress again in 1379 when Sir William de Morley bequeathed ten marks and a gold cup towards the work.

David also believes that there was originally a two storey south porch. Disturbed stone work in the walls surrounding the present south porch suggests a possible collapse leading to the demolition of the original and, later, a replacement after some considerable time as the frame of the south shows considerable weathering.

As well as at Mattishall, Swanton Morley also has a narrow arcade arch between the tower and the rest of the arcade even though here the church appears to be all of a single build; an additional oddity is that the narrow arch is assymmetric.

St Mary the Virgin, Elsing

St Mary's was built by Sir Hugh Hastings between 1328 and 1344, but there are substantial remnants of twelfth- or early thirteenth-century masonry in the west wall of the nave. Sir Hugh was buried here and commemorated by a very fine brass whose architectural features were probably derived from the 1324 tomb of Aymer de Vallance in Westminster abbey. Blomefield recorded an inscription in the South window: *This church hath been wrought by Hugh de Hastings and Margaret his wife.*

The Nave is one large space, twelve metres wide, without aisles and a roof carried over that wide space on an interesting arrangement of trusses. The roof span caused real problems until solved by the latest version of 1781, with kingposts on arched



left: Elsing roof



St Mary's, Elsing and its curvilinear window tracery

collars (see letters - page 23). The nave is very plain with white-painted, plastered walls.

The nave and chancel windows have the same very elegant curvilinear design. All but the north-west window have double cusping – i.e. cusping within cusping – also seen at Swanton Morley, though there it was used in a linear tracery.

There was once a set of Apostle's creed windows, probably in the nave, the same theme as that of the choir screen at Mattishall, of which two remain and are usually in the chancel, but were unfortunately away for restoration at the time of our visit. A section of the lower part of the fifteenth-century rood screen survives, with the ghosts of paintings appearing on the wooden panels.

The famous spire-like font cover, intended to prevent people stealing the consecrated water in the font, dates from the fifteenth century and is a rare survival.

With thanks to Dominic and Ian, and to David and Judy Stone, for a wonderful day.

right: Elsing font cover
photo: Ian Hinton



Walsingham - Documentary research methods

Di Barr

As part of the sixth journal of NHBG research to be published in 2015 - on the properties of the pilgrimage centre of Little Walsingham - documentary research has been on-going for some time. In this note, the principal documentary researcher, Di Barr, reveals some of the methodology and sources that have been used to uncover the history of the town's buildings.

Terriers

The most valuable historical documents for the study of Little Walsingham have been two surveys or terriers carried out to record the holdings in the tenure of the lord of the manor (see definition panel below). The first survey dates from 1482, and can be found among the research papers of Dr. Roger Virgoe stored at the Norfolk Record Office. The terrier records the manor belonging to Lady Cecily, widow of Richard Plantaganet, 3rd Duke of York and mother of King Edward IV. It should be noted that the Augustinian Canons, holders of the Priory, were never lords of Walsingham. Instead, from the twelfth century onwards, the manor was the fiefdom of the Earls of Clare with the lordship eventually coming to Richard down the line of Anne Mortimer his mother. The site of the manor was recorded as being near the south end of the town in the vicinity of the house of the Friars Minor. The second survey was carried out in 1582, and is transcribed from an 18th century copy of the Manor of Walsingham field book held on microfilm. This terrier states that the manor was held by Lady Anne Gresham who was the wife of Sir Thomas Gresham, a mercer and merchant adventurer. Gresham had been granted the manor in 1553 by Edward VI.

As the surveys were written in topographical order along each of the streets within the town of Walsingham, a relatively accurate map has been created for each of the terriers. Buildings that are recorded and still exist today, such as The Black Lion Inn and the porter's lodge of the abbey, helped with the identification of other properties investigated by the buildings group. By

careful comparison with the information on the building surveys it has been possible to identify certain properties as being the ones listed in the terriers. For those buildings that are clearly not of either of the two dates, it has been possible to establish a long use of the plots on which they stand for dwellings. However, caution should be taken when preparing such maps as plots can often be subdivided or amalgamated through inheritance and ownership changes. The Walsingham surveys are so detailed that it would be possible to map out the whole parish including the layout of the fields as well as the town.

Between the 1482 and 1582 terriers another survey was carried for the Court of Augmentations following the dissolution of the monasteries. The court was established in 1536 for the purpose of managing the surrendered estates of religious houses. The survey relates to the deed of surrender, which is essentially the "voluntary" conveyance to the Crown of the religious house, its site, its demesne and all of its estates and income. The priory at Walsingham was surrendered to Henry VIII in 1538, as was the house of the Friars Minor in the south of the town. In a sense, therefore, the deed of surrender gives us a final snapshot of the communities before their general dispersal. The augmentation survey has provided a useful link between the two larger terriers for some of the buildings surveyed by the group.

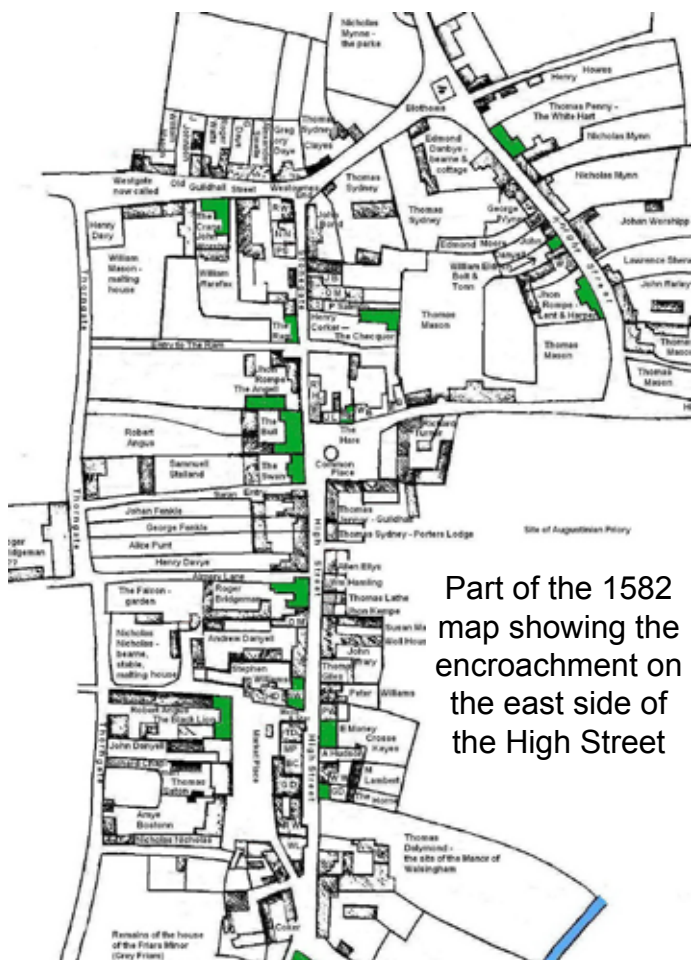
The Black Lion

This table below shows the entries from each survey for the Black Lion Inn. In 1482 the property is held freely with a purpresture (an unlawful encroachment on to public land) or stall before it. In 1538 it is recorded as being called the Crownyd Lyon, incidentally a symbol of royalty first seen on the crest of Edward III. By 1582 the number of stalls has increased by five, and they are mentioned some three hundred years later when they are surrendered into the hands of John Patteson in 1807.

| The Black Lion | | |
|---|---|--|
| 1482 | 1538 | 1582 |
| Thomas Haryington holds a free messuage with curtilage between the aforesaid south, the common road leading out of the market to Wells north, of which the western end abuts upon the aforesaid pathway, the east abuts the market, and he pays iis. Next Edward Elys, now Robert Angus | Robert Angus – a messuage called the Crownyd Lyon | Robert Angus holds freeleye of the manor of Walsingham: one messuage with a curtilage and a prpysse before the sayd mess in the market place aforesayd and it lyeth between the last on the south and the comonn waye leading from ffrydaye market unto Wells on the north syde, he pays iis iid |
| The same holds a purpresture lying before the said messuage in the market, he pays iid. | | Robert Angus holds by copie of the manor Granges: five stalls or prpyses built containyng in length xxxv fote and in bredth vii foote lying before his messuage aforesayd in the market place aforesayd, he pays rent iiis iiiid by his copie |

Terrier A terrier is a written description, usually arranged topographically, of holdings and tenants with their obligations in rent. They are especially useful when they give the names of holdings and their abuttals, in other words the adjoining holdings and who holds them. This type of survey can be useful for creating maps for a period where no existing map is available for study.

Walsingham documentary methods (continued)



Part of the 1582 map showing the encroachment on the east side of the High Street

the west side of the High Street. The map of 1582 shows how the priory's property was granted to lay landowners, and reveals the development of the High Street along the eastern side. All the maps demonstrate how the town gradually grew up around the two religious establishments, capitalising on the visiting pilgrims.

Minute Books

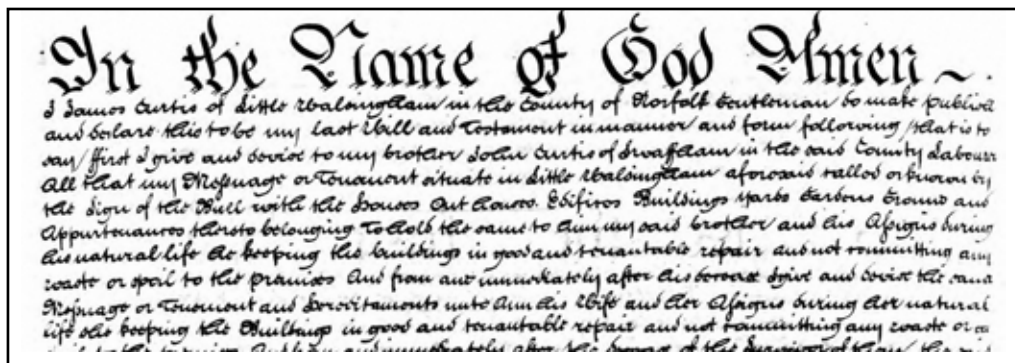
To help strengthen the identification of the buildings surveyed, two sets of minute books have been invaluable. One book contains the minutes of the manor of Little Walsingham late Queens, the other of the manor of Granges in Little Walsingham. Both are minutes from courts baron held between 1764 and 1848; the court baron was the principal type of manorial court. The main business of the court was to resolve disputes between tenants, and also to record the surrender of and admission to copyhold land held by the manor. The recording of transfers of copyhold land-holdings and sub-lettings allowed the steward to keep rentals (lists of rents due from each tenant) up to date. Before anyone could claim a tenancy by inheritance, he or she had to appear before the court and prove their succession by descent or by a will, and then pay a fine (this was a sum due to the lord upon taking up the tenancy). If tenants wished to sell, mortgage or sublet their holdings, the existing tenant had to "surrender" the land to the lord in court, acknowledging the lord's ownership of the land; the land was then granted by the lord to the new tenant, who swore fealty to the lord and paid the entry fine. This record of "coming and going" has meant that it has been possible to list a succession of owners and occupiers for some of the buildings surveyed.

Wills

Once the name of an owner has been established it is always useful to see if any wills or probate inventories are available. The main source for wills before 1858 is the church court will register; large volumes of copied wills prepared by clerks of the court. Once a will had been accepted as valid it was copied into the will register, annotated as proved before the court and filed with court's records. Wills can either be a gold-mine of information or make no reference to any property at all, making

The information from these earlier documents has been applied to a modified version of the town map surveyed by Charles Burcham in 1812. This map was drawn up for the Great Walsingham, Little Walsingham and Houghton next Walsingham Inclosure Award begun in 1808. Three maps of Walsingham have been created, and they illustrate the shift in ownership of holdings spanning the Dissolution. The 1482 and 1538 maps reveal the extent of the prior's holdings around the gates to the abbey; these include several large pilgrim hostels on

them vary greatly in their value as a buildings research tool. If you are fortunate they will have details of the property such as a street name, or a description of the holding. Some may even list neighbouring abutments but most merely mention that there is a house and land to inherit. Here is the will of James Curtis 1829 used for the Walsingham project, it clearly shows the name of the premises: The Bull Inn.



In the Name of God Amen ~

I James Curtis of Little Walsingham in the county of Norfolk Gentleman do make and publish and declare this to be my last Will and Testament in manner and form following / that is to say / First I give and devise unto my brother John Curtis of Swaffham in the said county Labourer All that my Messuage or Tenement situate in Little Walsingham aforesaid called or known by the sign of the Bull with the houses out houses Edifices Buildings yards Gardens Ground and appurtenances thereto belonging To hold the same to him my brother and his assigns during his natural life he keeping the buildings in good and tenantable repair and not committing any waste or spoil to the premises ...

By far the greatest use for a will is the information it contains about family relationships. For the most part, estates were usually handed down from father to son, albeit through his wife who was

Walsingham documentary methods (continued)

allowed to remain on the premises for her natural life; in such instances the surname remains constant. Estates which were passed down the female line are trickier to trace. Properties that appear to have no continuity of familial ownership can turn out to have been bequeathed to relatives outside the immediate family. An example is the 1614 will of Joan Loader who gives No.2 Common Place to William Worshipp, the son of her brother William. Drawing up a small family tree will help with keeping track of bequests to relatives. Not all property was passed down to family members, sometimes it was sold to settle debts, and unless you know the purchaser, the trail can peter out.

Probate Inventories

Occasionally, a probate inventory assessing the goods of the deceased can survive with the will. These can give a useful guide to the rooms within a property, although not all were necessarily recorded; a room may have been empty or filled with nothing of value. Therefore inventories are more suited to giving an insight to the wealth, occupation and living conditions of the inhabitants; in agrarian locations, crops and livestock are also listed. Unfortunately, inventories examined from Walsingham have not yielded any information relating to the buildings surveyed. However, they have provided useful background material for the social and economic aspect of the study.

Directories and The Census

Lastly, for changes occurring in the last two centuries, trade directories and census returns for 1801-1911 have been a valuable source. Much like their modern counterparts, directories list residents and businesses by trade, or street by street. They also give a potted history of the parish as an introduction;

this can sometimes reveal a piece of information previously unknown to the researcher. Census returns provide standardised information for each household and, therefore, lend themselves to the statistical analysis for social and spatial relationships within a parish. Although this type of work is not the aim of the Walsingham project, directories and census returns have been most useful for indicating a continuity of use for a property. For instance, The Black Lion in Friday Market Place has retained that name and traded as an inn for more than 500 years.

Distractions

The advent of internet technology has meant that more and more documents are now readily available on websites, and easily accessible from home. It enables the researcher to see documents that would have only been accessible after travelling long distances. This way of discovering documents is of great benefit to speeding up research but does not give the same satisfaction as the look and feel of an original document.

Occasionally, a document can reveal information that can distract your attention away from the aim of your research. The 1833 will of Martha Lambert, who had premises in the High Street, includes in her bequests "I give to my niece Elizabeth Fry of Plashet Cottage in Essex my two silver gravy spoons, one marked M L and the other marked W M C, also six silver teaspoons and a small microscope." Curiosity led to a little digression to look up Elizabeth Fry, the prison reformer, and confirmed it was the same person. Such findings are highlights in the documentary research of Walsingham which have brought up all manner of interesting facts beyond the scope of the project.

Administration

AGM Summary - Anne Woollett

After an invigorating guided walk around the buildings of King Street by Mary Fewster (see following page), and after scones, cakes and tea were consumed, the annual administrative elements began. In all, the AGM had 57 members in attendance and there were 21 apologies for absence, listed in the minutes of the meeting.

The Chairman's annual report was laid round in which he thanked everyone on the committee for their support during the year and, after congratulating each of the members for their specific contributions, he outlined the highlights of the past year and the new aspects of the groups interfaces with the public such as Facebook. He noted that the decision to charge a small entry fee for attending the winter lectures had not affected attendance, but had certainly helped our financial position. The progression of the group's property database was outlined (see page 20) and will be available for analysis soon. Finally he mentioned the field work at Walsingham which is coming to a close and that the preliminary stages of preparing the resulting Journal had begun.

The Treasurer laid round her report along with a summary of the audited accounts recently received from the Accountants. The report presented a far more positive position of the group's

finances than those of the last couple of years, demonstrating that cost cutting and charging for attendance at winter lectures had reversed the deficits. Overall the accounts now show a healthy balance which bodes well for the future.

Whilst there seems to be an annual turnover of 30 members or so, the overall membership at the end of each year is stable. The group had 249 members at the end of the 2013/14 year, only three less than in 2013, and similar to the previous five years.

No other nominations had been received for the office of Treasurer and for the committee positions that were up for election, so Maggy Chatterley was re-elected as Treasurer as were the current nine ordinary committee members. The chairman noted that there was still a vacancy for a Publicity Officer and asked for anyone interested to contact him.

The suggestion at last year's AGM that the group applies for charity status to take advantage of gift-aid had been investigated and the committee decided that the considerable work involved, particularly in the first year, would produce only little additional income for a group with such a small membership and so will be kept under review.

The meeting closed at 5.15 after thanks by the Chairman to all those that had attended.

Wensum Lodge and King Street (12th July 2014)

Chris Ash

On a hot summer's afternoon, nearly 50 members embarked on a tour of King Street, that once great medieval thoroughfare to the market at Tombland and 'The North'.

We started at Wensum Lodge and specifically Jurnet's House. Today its atmospheric undercroft is primarily a bar for extra-mural students. How many of them realise that the fortresslike structure was why the Jurnet family bought it in around 1170? Jews needed to feel protected, and with good reason; only 26 years earlier the 12-year old William of Norwich had been found murdered on Mousehold. Mary showed us the lay-out of what was a double height building end-on to the street with a substantial undercroft. The section nearer the street has vaulting with impressively worked stone. The front part appears to have been a shop area with storage at the back. Blocked windows and the remains of a pillar similar to one in the cathedral infirmary from the twelfth century suggest arcading leading to a courtyard at the back. It is perhaps one of the finest surviving medieval private houses with a continuous varied usage for the best part of 1000 years.

As we moved on down King Street towards the Carrow Road junction we passed the Ferry Boat Inn, now, alas, closed and boarded-up. It desperately needs a new and sympathetic owner. The praiseworthy attempt to turn it into a back-packers' hostel was thwarted by newcomers in nearby apartments and local-authority inertia.

Mary explained the gradual evolution of King Street from the medieval period when powerful families had large town houses juxtapositioned with ecclesiastical foundations such as Greyfrars, Austin Friars and Carrow Abbey, through the eighteenth century when the middle classes took over, together with brewing and industrial expansion, to the nineteenth-century decline culminating in the slum clearances between the wars.

After a detailed account of the Carrow bridge area, New Albion Mills and the Southgate Lane pleasure gardens we started to return north along King Street.

Back outside Wensum Lodge various structures on the inland side of the street were pointed out: Beggars Row, a shipyard, The Prince Inn sign (moved from inn of same name in Princes St) etc.. Old Common Staithe next to Wensum Lodge was, and to some extent still is, an area of independent workshops. Its days are numbered if the two sites at the bottom of Music House Lane are anything to go by. They have been cleared of cafes and car repair workshops and garages to accommodate

modern apartment blocks, bland, statistically satisfying for the politicians and totally out of keeping with the history and ethos of King Street.

Further on a path leads off to St Julians Church. She is nearly as famous as Delia Smith but her church is a curiosity because unlike the other churches it does not abut the road. Mary hoped that now a part of the area has been sold for redevelopment excavations might reveal what happened to the land in between - let's hope so.

Not surprisingly Mary spent some time outside Dragon Hall explaining its history and how it came to be saved and revealed in all its glory. Equally importantly she elaborated on the parts that are missing – the gaps – and in particular the part demolished during the slum clearances. It is perhaps worth pointing out that HEART have a street 'history board' opposite the building which sets out succinctly a clear chronology of the main events in the long and fortuitous survival of this unique Grade 1 medieval trading-hall.

Space does not permit an account of all the buildings at the top of King Street. It was fascinating to learn that an Augustian Priory once graced the St Anne's Wharf development site which is probably going to be covered with safe vernacular boxes (there's planning permission for over 200 units) suitable for the childless and retired but not for those in between with children.

And then we came to Howard House. No point in luxuriating in righteous indignation. Suffice it to say that one wag asked if the scaffolding was now listed. The 'gap' is worth mentioning though. There were once gardens and a bowling green which went down to the river and there was a pleasure garden open to the public when the family was not in residence. Gardens! Bowling greens! Open to the public! Access to the river! You must be joking. Someone will suggest a marina next, or even a concert hall.

Lastly, a little weary but fulfilled, we started to examine the top of King Street and in particular the Boulton and Paul site when a messenger arrived hotfoot (well, hot anyway) in the form of Dominic to say it was time for tea and the AGM.

Thank you Mary Fewster for giving us such a conscientious and scholarly treat. The writer would also like to thank Anne Woollett for her excellent notes, without which this account would probably have been much shorter and certainly less accurate.



left: Clive Baker taking a picture inside Jurnet's Bar (Rosemary Forrest)

centre: the 12th C pillar that Clive Baker was taking (Clive Baker)

right: part of the group outside Dragon Hall (Maggie Chatterley)



Paradise Regained

Summer Party at Four Seasons, Forncett St. Mary (8th July 2014)

Ruth Pearson

It is always a special treat when we are invited to members' homes and this was no exception. Richard Ball and John Metcalf are very familiar faces at our events but probably few of us realised quite what a truly delightful visit to the house and gardens this would turn out to be.

John said he had looked for an old property in Suffolk but prices were too high, he then tried Norfolk and in 1978 found what he was looking for in "Four Seasons".

From the photos on display, it wasn't difficult to imagine why. An idyllic timber-framed, thatched farmhouse of the sixteenth or seventeenth century, but in the middle of ploughed fields and in need of much TLC.

Since then it has been lovingly restored and extended – well documented by Susan and Michael Brown (see opposite page and Vol. 4 NHBG Tacolneston Journal 2009) and the 5-acre plot became the Plantsmans' Gardens, now remembered as the Paradise Gardens.

Thirty-five of us found our way through the narrow lanes and fields of ripening wheat just beyond Talconeston to the Summer Party. The day had been wet and stormy but the evening sky with a watery sun, offered a suitably lovely backdrop to the feast in store.

Susan and Michael provided us with food for thought before looking around the house - offering the usual conundrums surrounding which secrets needed unlocking. Being advised not to add our combined weights to the upstairs joists, small groups took it in turns to explore the house and gardens before enjoying appetising "drinks and nibbles".

Words alone cannot provide a picture of the gardens – lovingly landscaped, planted and tended over the years. Nor could we do more than try to imagine the man-hours involved in creating and maintaining them.

A few personal tasters: a stunning apricot tree "grown too big – we wait till they fall", purple clematis (perle d'azur) scrambling over the barn, squirrel traps where the advice given was "cut the carrots lengthways to attract them in", an intriguing bush - blackcurrant crossed with gooseberry - and swathes of cottage garden flowers mixed with many more exuberant species I struggled to name.

This, I'm sure, will be remembered as one of the most outstanding trips of the last few years and of course we want to thank the charming hosts and organisers most warmly for making it such a special evening.



Top three photos in the owners' possession.

The remainder by Euan Pearson



photo: Maggy Chatterley

Four Seasons, Forncett St. Mary

Susan & Michael Brown

Four Seasons is aligned north - south on the north side of Cheney's Lane. It is rendered and has a pantiled roof which replaced a thatched roof in 1978. It is one and a half storeys in height with three bays and a chimney bay at the south end. There are later extensions to the east and to the north.

The ground floor has two transverse principal joists with shield chamfer stops. Neither of these joists have mortices in the soffit for a partition and they seem to be lodged on cut-outs in the posts rather than tenoned (one of the posts could be probed to see if there is a mortice for an earlier tenon).



*tenonless
principal joist
resting on a
cut-out*

*photos:
Ian Hinton*

The principal joist to the north has studs nailed to the arris; one of these studs is of double width with a chamfer to its east edge. The stud also has the metal fixing for a pintle hinge and a peg for a doorhead seen above the end of the chamfer; these all suggest an original position for a doorway between the hall and service room. All the flat laid common joists (ten to a bay) are in line and they have diminished haunch soffit tenons to the principal joists and rest on the north girt and the chimney girt. The north girt has two pegs exposed at the east end which suggests that it is a clamp rather than a girt. In the north bay, east wall, there is evidence for an unglazed window with four diamond mullions. It is probable that there was a matching one in the west wall.

*empty
diamond-mullion
sockets and
flat-laid joists*



At the south end to the east of the brick chimney is a rebated frame for a stair door and behind the later door is the lower section of a winder staircase. In the west wall of the south bay is evidence for a shallow window with six ovolo mullions; unusually these mullions have been scribed into the soffit of the window head and not pegged with tenons.

The present stairs to the first floor are a modern addition. The bay to the north has slightly arched (almost straight) braces to the comers. There is no evidence for any windows in this bay unless one was framed above the tie beam in the gable. The central bay has window shutter rebates in both wallplates. Above



scribed ovolo-mullion sockets



*edge-halved,
bridled scarf
joint with
shutter slide*

the windows there are edge-halved and bridled scarf joints. The south bay has studs above and below the tie beam suggesting a closed truss; a later doorway has been cut through the tie beam. One of the studs has an original trench with a peg, purpose unknown, but very similar to those in School Cottage, Hapton in the timber-framed chimney bay. Three feet to the south of the tie beam are the dovetail mortices for a flying tie beam now removed. The south end tie beam has window mullion mortices on the upper face to the east of the chimney stack; these are pegged from the outside face. The single brace exposed to the east is, like the north end braces, almost straight. To the north of this brace the wallplate has a large scribed carpenter's assembly mark XIII. The chimney has a mantle beam for a hearth and some of the bricks have diagonal 'kiss' marks.

Interpretation

It would appear that this house had both glazed and unglazed windows. From the evidence given above it is possible to present two differing accounts of the house. The first one is reading the standing evidence as a complete build with a two bay hall with a single bay hall chamber above, both heated, and an unheated service room with a two bay unheated chamber above. The stair and chimney stack in a partitioned end means there must have been another stair to the service end possibly in the east side of the service room where a later access has been made. The entrance seems to have been to the south of the service partition in the west wall; there is no evidence for an opposed entry. From the evidence listed above this seems to be a house of the mid to late seventeenth century with archaic features. However this interpretation does not include the flying tie beam and empty mortice, mentioned above, suggesting provision for a timber-framed chimney. As the common floor joists are not interrupted it is possible that there was a complete floor rebuild with the brick chimney as seen in Lime Tree Cottage, Forncett St. Peter. This would also account for the lack of properly-morticed partitions below the principal joists. This earlier house, that is the four walls and tie beams, with the unglazed windows and possible tripartite plan, may date from the late sixteenth or early seventeenth century.

Susan & Michael Brown - Jan 2009

A Walk Round Hidden Industrial Norwich (15th July 2014)

Euan Pearson

Coming from an out-and-out industrial city like Bradford I was surprised when we moved to Norwich in 2005 to find just how much industry played a part in the city's success over the years. I'd read the history, knew that Norwich had reinvented itself over time – as all great cities must. I lived for a year in Lyon in Central France where the death of the silk industry there spurred a reincarnation as a high-tech hub and gave the city some of the best urban architecture in Europe. It really is a beautiful city.

Based on a couple of visits in the past I imagined Norwich as a rather genteel city, a bit like Cheltenham, but I was pleasantly surprised to see how much of its industrial past lives on in the urban landscape. Pleasantly, because I've always been interested in Industrial Archaeology (in Bradford there's little else) so I was delighted by Mary Fewster's splendidly illustrated talk last October and much looking forward to her guided tour on July 15th.

We met in London Street, famous as the first pedestrianised street – although we had to keep on the move due to the number of white vans delivering! Not easy with a group of 26. Before it became a mecca for young shoppers, London Street was a hive of industry, mainly printing (Jarrolds and the forerunner of the EDP). From there we headed down St Andrews Street, curved to allow the passage of the tramway, down St George's Street to Colegate where old and recent industry sit cheek by jowl, then to that treasure trove of industrial archaeology that is Magdalen Street and the "yards" behind.

For me, some of the highlights were the Bombazine factory at the back of Magdalen Street with its uninterrupted run of weavers' windows; the last standing factory chimney in Singer Court; the malting kiln at the back of Norwich Playhouse (how could I have missed it before?); and the redeveloped Bullard's Anchor Brewery - worthy of Lyon. Like Lyon, the silk industry failed in Norwich too. Unable to compete with imported French silks and with the dominance of London and the Macclesfield/Manchester area - its last major line was silk produced for shrouds. Another highlight was the Norwich University of Arts building (1899 by Boardman), signifying an emphasis on Design for Manufacturing. Opposite, and still part of NUA, is the old Gunton's building - a warehouse for Gunton & Havers brickworks.

Despite the success of the work at Bullards, some redevelopments in Norwich have been less harmonious – even philistine in their disrespect for history - but overall Norwich has benefited from its industrial heritage.

The biggest highlight of all was Mary's excellent unveiling of this "hidden" landscape, erudite and communicated with infectious enthusiasm. She made me look anew at buildings I'd seen before and wondered about. Was that a factory? When she pointed it out it was obvious, like the Bally & Haldenstein shoe factory in Queen Street, an excellent example of an old building in a new context.

Thank you, Mary, for opening my eyes.



above left: the Singer Court chimney
 above: Bullards brewery development
 left: a Boulton & Paul hinge
 (made in Norwich)
 photos: Euan Pearson

above right: Norwich School of Arts
 centre right: top-storey weavers' windows
 bottom right: some of the group
 photos: Paul Hodge



A Digest of Buildings Visited Since March 2014

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. This list is to inform members of the work undertaken on behalf of the Group.

Sue Brown.

21 Knight St, Walsingham

21 Knight Street was originally a two or possibly three-celled house of flint and brick on the ground floor, timber-framed above and a masonry north gable wall. It was probably not jettied. At a slightly later date the first floor was faced in brick and, probably in the eighteenth century, a further room and a barn were added to the south.

43-5 High Street, Walsingham

The 43-45 High Street façade dates from the mid-nineteenth century, as does the small rear out-shut. The rear wall is of brick and clunch on the ground floor and timber-framed above with brick infilling, perhaps seventeenth century. The north gable is rendered. Inside, if all the cased joists are original, the building was divided into five irregular bays, to which the present room divisions do not correspond. There is a large off-centre chimney stack of indeterminate date at the north end of the central bay, which now serves the room to the south on the ground floor and to the north on the first floor.

23 High Street, Walsingham (Shields)

Shields is situated on the west side of the High Street immediately south of the Oxford Stores. The junction between the two buildings is made by a brick structure with flint flushwork panels of lancet shape which incorporates a large hearth in the Oxford Stores. The house is timber-framed and jettied above solid ground floor walls. The windows above are hornless sashes of twelve-lights and thin glazing bars, of early nineteenth century design. Below there are two shop windows of the same period, one as a bay below the jetty, and another bayed shop window towards the north of twenty-five-lights. The present front door is in the chimney bay, defined by principal joists under the jetty, forming a lobby entrance against the stack. To the north another door gives access to a self-contained area, presumably a former shop.

4 Common Place, Walsingham

A two storey, south-facing house with a continuous jetty, number 4 is close-studded on the first floor with brick infill and a ground floor facing in modern flint-work. Photographs show the house in the mid-twentieth century with a rendered front, dormers, Georgian sashes and the front door further to the east than at present. It was the first in its row to have its timber-framing exposed.

Old Manor, Saham Toney

In the course of its current restoration this house has been reduced to its timber-frame resulting in the loss of many clues to its history. However the frame survives almost in its entirety.

It represents a tripartite plan in two storeys with original attics. The central hall has a large chimney stack in its own bay at the north end shared with the parlour. A Jacobean style staircase has been inserted into the service end exposing the diminished haunch soffit tenon mortices for the missing common joists. The

external walls of the south end have been extensively rebuilt in nineteenth century clay lump. The original main entrance seems to be in the cross-passage position to the south of the hall. West of the parlour a seventeenth century stair with an octagonal stair mast is lit by an ovolo-mullioned window and gives access to the landing outside the parlour chamber.

10 Common Place, Walsingham

No. 10 is at the south end of the Common Place eastern range which includes The Bull to the north. It is close-studded to the first floor with an underbuilt jetty of random brick, flint and stone. The south gable overlooks the Abbey grounds and is of coursed flint and brick with brick dressings. There are stone quoins on the south-west corner and in places on the central buttress, which rises to just above first floor level. This gable wall includes an eighteenth century stack of long thin bricks in stretcher bond. To the rear (east) of the building is a late eighteenth- or early nineteenth-century lean-to with a dentil eaves cornice and a flint-rubble gable projecting slightly south of the main building.

This building probably dates from the sixteenth century and was considerably altered in the eighteenth and nineteenth centuries. It is probable that this east range was open at the first floor for its entire length and had a non-domestic purpose concerned with the Pilgrimage trade.

The Dormers, Tasburgh

This timber-framed tripartite house is to the east of the A140, at the corner of Fairstead Lane which leads to Hempnall. The present front door opens onto the smaller and apparently later stack in the manner of a lobby entrance house.

A possible scenario for the house and barn is that the present house replaced an earlier one, perhaps even after a fire. The barn which had been built about 1600 was extended perhaps using fragments from the outside walls of the earlier house. Perhaps some elements were kept within the frame of the house, for example the joist for the service wall with its earlier large mortices.

29 High Street, Walsingham

Behind the stucco façade and early nineteenth-century shop window lies a jettied timber-framed structure of two storeys with a rear cellar. The present building may be just a fragment. It is unlikely that number 29 is the remnant of a building which formerly extended into the present site of number 31, which is itself a building of the late fifteenth or early sixteenth century. It seems more likely that it is the remaining north end of the house that previously extended into the present site of number 27. The queen-post trusses and scantling of the timber frame suggests that this is a fifteenth- or early sixteenth-century building.

The original function of the building is not certain. An original moulded window jamb found by John Denny near the present ground floor south east window might indicate the presence of a shop.

College Farmhouse, Thompson (3rd September 2014)

Ian Hinton

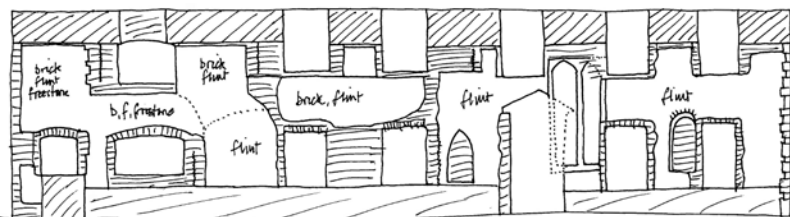





left:
west elevation -
INSET showing the remains
of the hall window

centre:
Harris matrix of the west wall
construction

below left:
east elevation and sixteenth-
century rear wing
INSET showing the upper
parts of the matching hall
window

Photos and Matrix:
Ian Hinton



-  17C stretcher bond
-  English bond
-  18/19C plinth



windows with transoms that are approximately 2.5m (8ft) tall, and two smaller single-light, arched, cusped lancet windows, also opposing. All of these features fit in with the idea that the house was rebuilt in stone around 1400 (Pevsner, Whittingham) - just after additional endowments were made to the college in 1391 & 1398. The stone-jamb windows have been bricked up at the front, but remain in all or part in the rear wall. Parts of the front wall, at the northern end, contain some brick in the flint and a few pieces of dressed free-stone; at the southern end there are still timber lintels over the constructional put-log holes in the rear wall. There are now twelve casement windows of various sizes with brick dressings in the front wall, along with a pedimented door casing.

This is an unusual and fascinating house. Several authoritative texts describe the history of the College's foundation at length (see panel on p20), but do not really explain how what remains on the ground today fits with its earlier use and later development.

Over 30 people spent an interesting afternoon trying to make sense of different aspects of the building, each of which appears to suggest different solutions to some of the questions that were raised about the building's development.

Location

On a seventeenth-century map, Thompson College is shown on a strip of common grazing which runs almost north-south along the shallow valley through Thompson Common, between the early open fields of Church field and Carr field. It is about 400m south of Thompson church. To the east, in the valley, are the remains of three fishponds. Close-by are several pingoes; glacial, pond-like features created by large ice lumps remaining after the main ice sheet retreated.

The House - outside

The house now has a T-shaped floorplan, with three rooms in the main range which runs almost north-south, with another range at right-angles at the back, east, side. It now has two storeys plus attic; the southern part of the main walls are of cobble flint with original stone windows; two opposing two-light, flat-topped

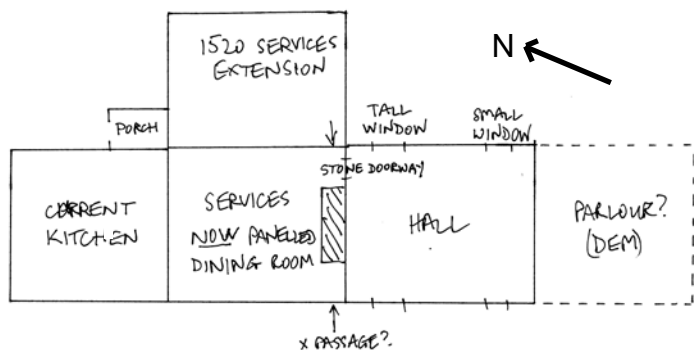
The wall raise, dated to about 1700 and shown as 'stretcher bond' on the matrix, appears to have only changed the angle of the roof, presumably when tiles replaced the original thatch, as the ridge does not appear to have been raised - the gable ends reflecting the original steeper angle, almost two feet above the roof at the ridge, but only inches above it at the eaves. The raise on the rear wall is of flint and free-stone, rather than brick, but is thinner than the wall beneath it, resulting in a tiled step along the length of the wall.

The south gable end has poorly-cut freestone quoins on both sides, many stones appearing to have been faced on one side only. They do not sit neatly with either the front or back walls, nor with the gable end itself. The gable end appears to have been constructed when the original parlour and dormitory above were demolished (Whittingham, 357).

A large opening at first-floor level in the north gable end wall appears to be contemporary with the wall; was it a window or a door - internal or external? If it was a door then that part of the building was always floored (see photo on next page). Was it a loading door into upstairs storage, or was it for access between the room above and a room in a further bay at the north end which has been subsequently demolished?

At the rear, the current entry porch, of white gault bricks, has been relocated from Westmere Farm in the Battle Area.

College Farmhouse, Thompson (continued)



The house - inside

The hall, with the stone windows, contains evidence of corbels which may have supported a gallery above the dais end of the hall. The window jambs contain no evidence for pintles for hinged shutters, but there is a flat rebate all round the single lancet windows, against which a shutter could seat. There is also no evidence for glazing grooves in the frames here, although there is strong evidence of one in the taller two-light window, both upstairs and downstairs. A four-centre-arched stone doorway passes into what may have been the original cross-passage, which now contains the brick-built chimney stack. Beyond this, the original service rooms have been transformed into the panelled dining room with its roll-moulded, transverse and axial principal joists, whilst the



Glazing groove in the two-light windows



four-centre-arched doorway into original cross-passage?

common joists have raised rolls along their length. Whittingham (p357) holds that this was done in 1520, whilst still a college, although it does seem more in keeping for a new owner to have had it done after the Dissolution. The panelling in this room is a later insertion during the early nineteenth century, but the chimney breast displays the arms of Robert Futter, the owners from 1561 for about 100 years.



Robert Futter's Arms



Roll-moulded principal joists, with moulded common joists - 1520?

It seems reasonable that the rear extension was built at the same time (1520?) to replace the lost service rooms. Was the small stone window in the east wall of the old service room inserted at the same time, to pass things through into the dining room from the new services, or was it part of the original service functions of the room? Interestingly, it matches the low side window in Thompson church - was it perhaps a smoke-clearing window in a secular context? Such windows are mentioned in the fourteenth-century manor houses in Sutton Courtney, Oxfordshire and Meare in Somerset (Barnwell, 2006, 60).



smoke clearing windows?

left: Thompson College services right: Thompson church chancel

The ceiling of the current kitchen, at the north end of the house, is lower than the rest of the ceilings on the ground floor and appears to be seventeenth century, but the front and back walls contain opposing wide, stone-jambed windows - one now contains the four-light casement seen in the front wall. Is this cell a seventeenth-century addition with reused windows or is it earlier but with a replaced ceiling. It is the room above this room that contains the door-like opening in the gable end.

Upstairs, the ceilings are seventeenth-century, with barred and notched stops on the chamfers. The wall in one bedroom appears to be made of old deal boards which have apotropaic burn marks on them - perhaps fertility symbols above the bed?

Thanks are particularly due to the owners, Richard & Katharine Wolstenholme, for their hospitality, their excellent tea and cakes, their enthusiasm about the building and its history, but also for allowing so many of us to traipse round their newly-renovated b&b, looking into all the nooks and crannies.



First-floor opening in the north gable

www.collegefarmnorfolk.co.uk



Barred and notched stops



Boarded wall with apotropaic burn marks

College Farmhouse, Thompson (continued)

Formation of Thompson College.

The college at Thompson was started in 1349* based on the college at Rushworth founded by Edmund Gonville, Rector at Rushworth (now Rushford). Despite being the founder of Gonville College in Cambridge six years later, Rushworth college was a new departure, which was part of his idea of parochial reform - to act as a local Clergy House to improve the situation where poorly-paid curates employed by absentee rectors were failing parishioners, and to act as a chantry for the founder. Rushworth was opened in 1342 and the rules were evidently drawn up by Gonville himself, but he moved to Terrington after the college was set up.

Pevsner states that Rushford College originally had six priests and that the building had four ranges round a court, but until Gonville died there were only two priests and it wasn't until 1414 when six priests were appointed after the Pope was petitioned. It is commonly held that "colleges" educated children in the service of God - at Rushworth this did not start until 1490 under Lady Anne Wingfield when two additional fellows were endowed and appointed, just 50 or so years before its suppression.

Gonville's rules at Rushworth were adopted with only slight alteration in other local rural colleges during the next few years. They were; (Campsea) Ashe in 1346, Thompson in 1349, Raveningham in 1350, Wingfield in 1360 and Attleborough, begun before 1354. Each of these colleges was originally intended for priests who were to live together as a community. One of them was to be Master, to be elected by the brethren when a vacancy occurred. He was to be no more than first amongst equals, personally responsible for the spiritual charge of the parish, always to be resident, and assisted in his duties by the other brethren. He was answerable to the Bishop for the conduct of the affairs of the college, and the house was subject to periodical Episcopal visitation. The brethren were required to submit to certain disciplinary regulations as to dress, residence (sleeping in one room, never sleeping away from college, and eating together) and other matters of routine, especially with regard to the daily services in the church; but beyond this, little more was laid upon them than that they should live together as Christian gentlemen in temperance, soberness, and chastity; take their part in conducting the public worship of God in the church; act as chantry priests as directed by the founder and be ready to perform the ordinary duties of parish priests.

Unfortunately, as endowments increased over time, some of the colleges expanded their functions and extended the houses. This meant that the brethren often found that they could afford to pay non-resident, stipendary chaplains to perform their parochial work and the purposes of the founder began to disappear, so the standard of local clerics began to return to the state before the colleges were established. During three visitations by the Bishop, in 1492, 1514 and 1526, there were only two priests resident, but the college had an annual income of £66 and owned more than 3,000 sheep. Nevertheless, when the colleges were finally suppressed, it was the parishioners who suffered most.

* *Blomefield and Messent both suggest that the College at Thompson was set up by the Boutetort family (of Butters Hall Manor in Thompson) in the time of Edward I (1272-1307), but without endowment. They also suggest that some of the chaplains went to the Barton [Mills] chantry (in Suffolk), returning to Thompson in 1349. A manor at Barton had been in the hands of the Shardelowe family since the time of Henry III (1216-1272)*

Sources: George Crabbe, **Some materials for a history of Thompson**, 1892, 114pp available to download free from the Internet Archive at the University of California - <https://archive.org/details/somematerialsfor00crab>

Barnwell, P., **Low side windows**, 2006, *Ecclesiology Today* vol 36, 39-76;
Blomefield, F., ... **History of Norfolk**, 1805 (vol 1, 291-2; vol 2, 366-373);
Cook, G., **English Collegiate Churches**, 1959;
Coppinger, W., **The Manors of Suffolk** ..., 1909 (volume 5, 137-139);
Messent, C., **The Monastic Remains of Norfolk & Suffolk**, 1932, 71 & 87;
Victoria History of the County of Norfolk 1906, (Volume 2, 458-460);
Whittingham, A., **Thompson College**, 1980, 1979 Norwich proceedings in *Archaeological Journal* 137, 357-8.

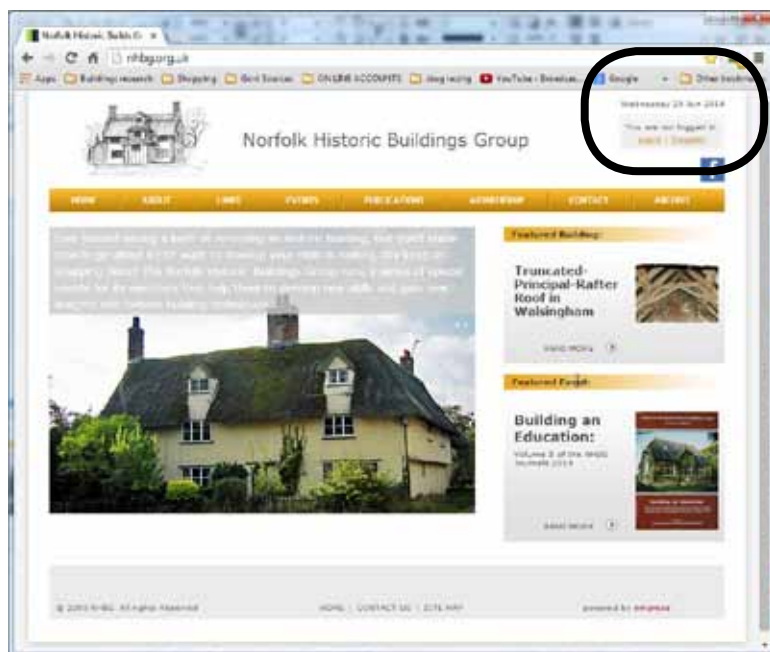
NHBG research

Access to the NHBG Property Database - Jackie Simpson

As you may remember, we received a grant from English Heritage to develop our website. Like a swan, it floats serenely on the surface whilst all the real work goes on beneath the surface.

Behind what you see on the screen sits a database that will contain all the details of the houses that we have surveyed, either as initial reports for owners or as part of the larger studies that the group has undertaken over the years. For the past two years a few committee members have been converting the information contained in the 289 reports that have been compiled so far, with up to 650 items of information on each, divided into over 30 categories, such as floorplan, period, roof structure, windows, timber marks, braces, decorative elements, doors, staircases, fireplaces and chimneys. This process is inevitably lengthy, as accuracy and consistency are all important. This information will be able to be interrogated for research purposes, but only by NHBG members.

In the top right-hand corner of the web-site home page is a box which invites you to "login" or "register". When the database is fully up and running, once registered within the system, members will be able to log in and search for houses using the name of the town/village, the BIN number (which is a unique identification number given to each house) or by selected



criteria eg. Roof type, fireplace, window etc etc. A number of houses will then be retrieved which can be browsed. More details, including photographs and drawings, where available, will be accessible by selecting the houses of interest.

St Martin's, Thompson (3rd September 2014)

Ian Hinton



The Priests that were resident in Thompson College (see previous pages) were installed as parish incumbents here in 1349. Part of their role was to act as chantry priests for the Shardelowe family and many of the features in the church still reflect that role. The narrow chantry chapel, with an altar dedicated to St James, is



The small chantry chapel

located on the south wall of the nave, but it seems to date from a slightly later time than the rebuilding of the house in about 1400.

In addition there are ten misericords in the chancel, five against each wall, to allow the celebrants some rest whilst appearing to stand during the long services. The arms of the Shardelowe family are carved on the underneath of most of the hinged seats.



The Shardelowe arms on a misericord seat - photos: Ian Hinton



In addition to the chantry priests, there were two Guilds with altars in Thompson church, (see panel below) one dedicated to St Martin and the other to The Holy Trinity.

This church seems to have escaped many of the ministrations of the Victorian improvers, therefore much of the woodwork has avoided being heavily varnished, and retains the natural silvery colour of de-natured oak.

In addition, the church has retained several features and fittings that have been expunged elsewhere during the Puritan period. First is the Laudian altar rail and ballusters that must have been installed in around 1630 as part of Archbishop William Laud's attempt to move Anglican services away from the Puritan form back towards Catholicism. Not much more than a decade later, William Dowling was meant to ensure that all these rails were removed and burnt (the pews in the nave were renewed at about the same time - they are dated 1632). Secondly, much of the upper part of the chancel screen appears to have survived, although it no longer shows any paint. Lastly, it also a surprise that the excellent green men carved in the interstices between the sedilia's ogee arches have survived.



Misericords against the chancel north wall



Laudian altar rail and ballusters



Traditional green man carving with oak leaves issuing from its mouth



Pew ends dated 1632

Chuntries Chuntries were established by benefactors so that priests would sing masses on behalf of their soul, to speed them through purgatory. Purgatory was first codified as part of the Lateran Council in 1215 as a half-way house between life and the afterlife. Those that could afford it employed priests to sing masses on their behalf after their death; poorer sorts joined religious guilds, which employed a priest on behalf of its members. In lesser cases, chuntries were located at a side altar in the parish church, often as an adjunct to regular services, sometimes in a segregated chapel. For the seriously rich (or worried), extra security was sought by endowing a group of chantry priests (often called a college - defined as "a body of clerics living in a community and supported by endowment"), to ensure additional masses were sung. The Black Death particularly focussed peoples' minds on the afterlife, and investment in chuntries increased considerably after 1349. Much wealth was invested in chuntries, which Henry VIII saw as capital and income to expropriate. The Reformation of the Church and abolition of the Monasteries by Henry VIII in the 1530s started the process and Edward VI passed Acts in 1547 which finished all chuntries off completely. *Ian Hinton*

The articles in the Spring 2014 Newsletter and the summer visits have generated several communications from members, in comment or reply.

An email from Rick Lewis (who has spoken to the Group in the past on woodland management and timber framing) referring to the reports of the visit to The Old Nag's Head and of the recording of Elm Tree Farm.

Many thanks for the recent NHBG newsletter, as excellent and informative as ever. There are a couple of points mentioned in the articles that I feel I should comment on....

On page 5, Les Scott mentions the use of different tools to cut assembly numbers. This is quite common and perfectly normal within the same phases of construction as it allows the repeated use of low value numbering by the use of different tools plus, of course, different tags. If this simple system wasn't adopted you would expect to be numbering into the several hundreds for some frames! We often see different chisel widths used on different sides of a building as well as raced numbers, each with various tags cut into them to indicate opposite sides.

It is also worth pointing out is that a number 5 can be either V or Λ, it really doesn't matter what way up you look at it as it will be viewed from all angles during cutting and subsequent raising. This also explains why 4 is better cut as IIII, as opposed to IV, otherwise it is a number 6 from the other way up!

On page 15, Graham Clayton mentions that the roof may have been dismantled and reassembled due to the rafter numbering being out of sequence. That of course could well be the case, but the common rafters may just be numbered to allow the carpenter to pair up his rafters again, having possibly jumbled them all up in transit, as the joint at their apex is more important than the often generic joint at their base. The numbering of generically jointed elements doesn't necessarily have to be raised sequentially, so being jumbled doesn't necessarily mean they have been dismantled and moved around.

As for chisel-cut numbers being a dating feature; it seems that most things want to be seen as dating features - maybe they are, but I personally would suggest caution on such simple things being indicators of date, when so much variation is seen within the county, let alone across the whole country.

*Rick Lewis.
Traditional Oak Carpentry Ltd.
Homeleigh, Station Road
Wetheringsett
Suffolk IP14 5QJ*

An email from Clive Baker on the article about medieval graffiti in churches.

Articles on medieval graffiti seem to be all the rage at the moment! I have just read the lecture synopsis in the Spring 2014 Newsletter; as well as an article in the Winter 2013 edition of the SPAB Magazine and also the letter in the Spring 2014 SPAB Magazine.

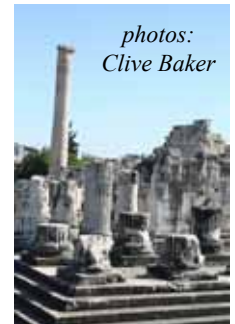
I was interested in the above, as during a recent visit by Fenland & Wash group to Godmanchester we noted the "daisy wheel" marking on a timber in the Porch House and this led to a discussion on such markings especially in the light of the recent magazine coverage.

In that discussion, I mentioned having seen similar markings during a visit last year to the Apollo Temple at Didyma in Turkey (photos below). The Temple was already extant in the tenth century BC, was rebuilt in 560-550BC and was burned, destroyed and plundered in 494BC. The wheel might have been added some time after the destruction of the temple but is more likely to have been added during the period when it was in use.

Although the lines radiate out in a straight line rather than two curves, the basic design is similar. The mark is situated on a horizontal marble slab in the outer area of the temple. It was, in theory, used in a game similar to "five stones" presumably by those waiting outside the temple, probably during ceremonies in which they were not involved. There may be no reasons why

such similar markings exist but perhaps for the former it was known that they existed within ancient temples and that they were perpetuated here as the provider of longevity?

Clive Baker, Downham Market



*photos:
Clive Baker*

An email from Carol Nutt mentioning a spectacular "Angel roof" just across the border in Suffolk.

After the lecture on Angel Roofs in March, I must draw members' attention to the ceiling at Huntingfield, just across the border in Suffolk. It is a masterpiece of Victorian church decoration, painted by Mildred Holland, the wife of the rector.

Carol Nutt, Diss

Details below, taken from:

<http://www.stmaryshuntingfield.org.uk/ceiling.htm>

The church was closed for eight months from September 1859 to April 1860 while Mildred Holland painted the chancel roof. Tradesmen provided scaffolding and prepared the ceiling for painting but there is no record to show that she had any help with the work and legend has it that she did much of it lying on her back.

Three years later she began to paint again in the nave until 1866. The whole cost of repairing the nave roof, preparing it for painting and for materials amounted to £247.10s.7d of which £16.7s.6d was for 225 books of gold leaf and £72 for colours. William Holland's notes show that between 1859 and 1882 a total of £2,034. 10s.0d was spent on the church restoration, of which, apparently, he gave all but £400. Mildred Holland died in 1878; William served on until 1892, a total of forty years.

The question everyone asks is: are these angels genuinely medieval work which escaped the axes of the post-Reformation Puritans, (and remember that William Dowsing, the arch-destroyer, came from nearby Laxfield) or are they all the handiwork of Victorian craftsmen? Traditional East Anglian hammer-beam roofs generally terminate in a carving of some sort, and the de la Poles made angel roofs in the churches of their manors, but these angels are too perfect to be so old. Entries in a tradesman's account of 1865 would seem to settle the matter; or do they?

Mr Spall's extras included 8 angels with expanded wings, £12. B. W. Spall, time and materials to preparing and fixing 10 angels, £80 - but the account does not actually say 'making'.



*nave and chancel
roofs at Huntingfield
photo: Ian Hinton*

An email from Maggy Chatterley about medieval graffiti.

On recent trips, which involved visits to churches in North Wales and to Monasteries in Yorkshire, we came across two different forms of the “rose diagram” that is seen in so many places as an inscribed mark like those shown to us by Matt Champion.

The first one was a three-dimensional carving on a pier in St Gwynoedl’s church in Llangwynnadr on the Lleyen Peninsular and is the only form like this that I have seen.

The second was part of a tiled floor of slip-coloured tiles, supposedly of the fourteenth century, in Byland Abbey. In all, there were sixteen of them placed in a large circular design in one of the transepts. Other moulded, petal-shaped tiles were also on display in the excavation museum there, implying these were not the only examples at Byland.



Wiveton

Maggy Chatterley,
BarnbySt Gwynoedl (left) and
Byland (above)
photos: Maggy Chatterley*A letter from Anthony Rossi about the roof of Elsing church.*

The recent visit to Elsing (*report on page 9 - Ed*) resulted amongst other matters in some discussion and speculation about how the original builders might have overcome the problem of roofing its nave, which has a clear width of 12m (40ft).

The roof no longer exists but the church dates from the 1340s and was a building of relatively high status, its builder Hugh Hastings having been commemorated with what Pevsner describes as “the most sumptuous of English church brasses”.

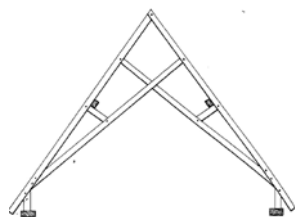
Hammerbeam trusses, relatively common in East Anglia, were not invented for another fifty years (Westminster Hall commenced in 1395) and tie beams of the required length would have necessitated the availability of very large oak trees.

Banister Fletcher illustrates two Norfolk trussed-rafter roofs, at Stow Bardolph and Wimbotsham (the latter underceiled) but these are not much more than half the width of Elsing.

Cecil Hewett illustrates church roofs at Ottery St. Mary in Devon and Canterbury Cathedral, both incorporating scissor-braced rafters and raised cross-ties, in the Canterbury case confined to the principals with braces beneath the cross-ties. Both of these roofs are very high status and also a very long way from Norfolk, and moreover the Canterbury roof is a century later, though Hewett observes that the design “incorporates many earlier principals”.

Do the above observations shed any light on Elsing, or can any reader do so?

Anthony Rossi, Little Walsingham

left: Canterbury Cathedral
above: Ottery St. Mary
Diagrams taken from Hewett C.,
English Historic Carpentry

SPAB - Draughty Old Houses

Saturday November 22nd, 9.30am – 5pm

This will be a whole day of presentations looking at the ways we can improve the insulation of historic buildings. The main speakers will be Marianne Suhr and Roger Hunt who will be joined by other specialists in the field. So join us at the historic Narborough Hall in Norfolk to pick up some good practical advice on how to deal with a few of those draughty cold spots!

<http://www.narboroughhallgardens.com/index.html>

Cost: £35 to include refreshments throughout the day and a light lunch

Contact Bob Turner, morriski@hotmail.com, or call Joe Orsi on 01760 337994

Preference will be given to SPAB members, but all enquiries are welcome.

Weald & Downland Museum

History of Woodworking Tools

Tuesday September 30th

Conference led by Jane Rees and Jay Gaynor. The conference will cover the tools mentioned in the History of Woodworking Tools reflecting the titles of the chapters in the book: axes and adzes, rules and measures, compasses and squares, the saw, planes, boring tools, chisels and gouges, and trestles and benches. Fee £65 including light lunch

<http://www.wealddown.co.uk> 01243 811363

VAG Winter Conference

Farmsteads in Focus

University of Leicester, 3rd-4th January 2015

This weekend will place the farmhouse at the heart of the working farmstead and landscape: we'll be looking at the way in which economic changes and technical innovation affected the appearance, construction and planning of both the house and the farm buildings, with emphasis on the centuries before the classic age of agricultural improvement. One theme of the weekend will be to explore how 'walking the parish' – observing the surface geology, field, settlement and communication patterns – can provide invaluable leads when planning area surveys of vernacular buildings.

The conference programme is still under construction - details to follow in the autumn - <http://www.vag.org.uk>.

Univ Cambridge Inst Cont Ed

The castles of the E. Midlands and East Anglia

Tracing the evolution, development and decline of the castle through prominent examples in our own immediate hinterland.

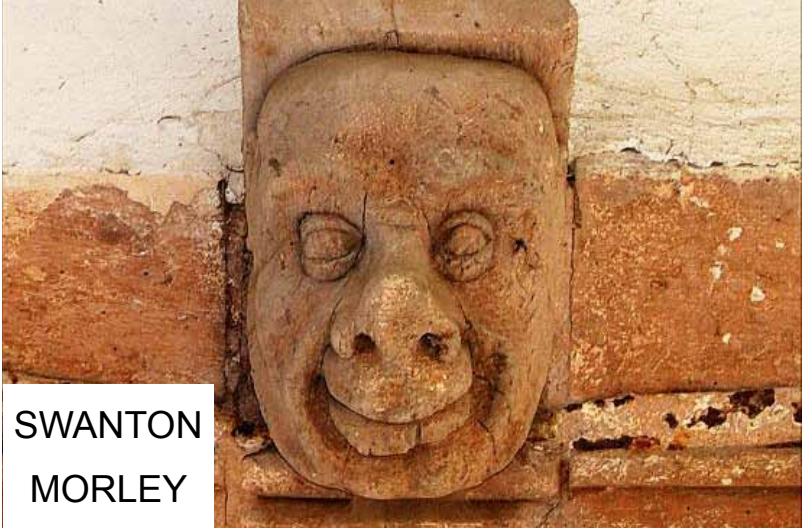
The tutor: Dr James Petre

The course will take place at the home of ICE, Madingley Hall. The course will run from **26-28th September**, beginning with dinner on the Friday and ending after lunch on the Sunday. The fee for the course is £250 and accommodation is available at Madingley Hall if desired.

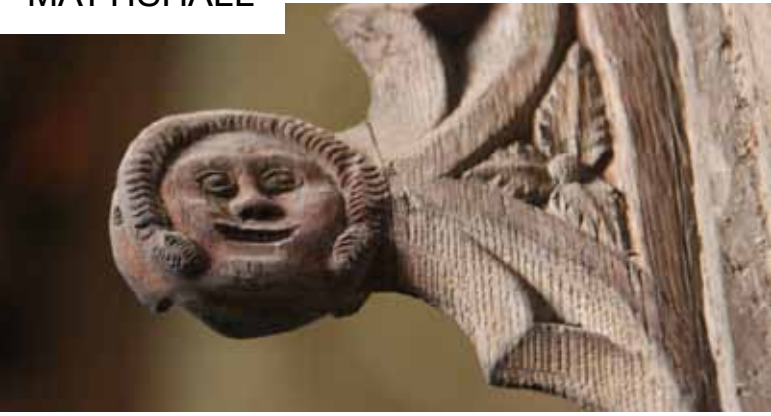
For full details visit: www.ice.cam.ac.uk/castles



MATTISHALL



SWANTON
MORLEY



ELSING



THE WONDERS OF
MEDIEVAL CARVING IN
NORFOLK CHURCHES
VISITED THIS SUMMER
photos: Ian Hinton

THOMPSON



THOMPSON

