

# Norfolk Historic Buildings Group

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£2.00

# Newsletter



Number twentyseven  
Spring 2014

[www.nhbg.org.uk](http://www.nhbg.org.uk)



The Old Vicarage,  
Methwold

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# CHAIR

This newsletter marks the beginning of another busy year for the NHBG; our fifteenth! Work on recording the buildings of Walsingham and on the church aisles of Norfolk continues with a view to publication; this year's popular and well-attended summer visits to historic buildings and landscapes in the county are listed on the next page; the database of buildings that we have surveyed (which sits behind the website) is almost ready to be released for research access by NHBG members; our latest journal - number five, on Norfolk's school buildings, published last year - has been sold to people around the world; and our objectives, and previous events that we have held, are now published on Facebook (see page 19).

Each of these activities will help to spread our presence and news of our activities further afield and can only help to strengthen the Group. Page nineteen also details another County-wide research project which is calling for volunteers - the recording of the remains of the many Second-World-War airfields that are spread across the county, which were so important to our wartime success. Summer is coming - why not get out there and get involved? Also, if you visit any interesting buildings on your travels, you might think about writing about them for your fellow members, *via* the newsletter.

The AGM this year will be held in the Music House in King Street in Norwich following a guided tour round parts of the building not normally open to the public, and hopefully around historic King Street. Please try and attend if you can, as it ensures that the group continues to be run the way you want; I hope to see you there.

*Adam Longcroft*  
**Chair, Norfolk Historic Buildings Group**  
March 2014  
a.longcroft@uea.ac.uk

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## Administration

### Charity status and Gift aid from membership subscriptions

At the AGM, as part of the discussion on the group's finances, the committee was encouraged to investigate the possibility of registering as a charity and therefore being able to benefit from gift aid accruing to members' subscriptions. Since then, various members of the committee have investigated the pros and cons of registration as a charity and its possible benefits.

Certain minor changes would be needed to be made to our constitution and additional checks put in place to comply with the Charity Commission's rules, but it appears that gift aid is the only financial benefit available to the group as none of the other possible charitable benefits, such as reclaiming VAT, can apply to our functions.

Gift aid is allowed by HMRC at 25p in the £ of subscription income from members who agree in writing to allow their subs to be gift-aided. To achieve this requires a considerable administrative effort and expense, especially in the first year - in writing to all members explaining the way gift aid works and setting out the implications for members if they pay insufficient tax in any year; acceptances to be received in writing; and lists compiled of all those who adopt gift-aid. In addition, HMRC requires that records of those continuing in the gift aid system are maintained annually, and regular returns have to be made to the HMRC.

Investigations of the returns that other Norfolk-based groups gain from gift aid showed that between 33% and 50% of the membership accepted in writing. If these proportions were to apply to NHBG subscriptions, the group would only gain between £240 and £350 per annum.

Given the amount of effort required for such a small gain, the committee has decided to postpone an application for charitable status, but to keep the situation under review, alongside efforts to reduce expenditure in other areas.

*Adam Longcroft*

### A brief update by the Treasurer

I am pleased to be able report that after the problems identified at the AGM with the Group's financial position, we are now on a much firmer footing. Rather than having an excess of expenditure over income eating into our limited reserves, as has been the case in the last two years, being careful with costs and the new winter-lecture charges have meant that we are back in the black.

The income from the meetings held so far this year has offset over 70% of the costs of speakers and their expenses, compared with expenditure on external speakers last year of almost £650.

*Maggy Chatterley*

Cover: The Old Vicarage, Methwold, Grade 1 jettied, timber-framed building with early 16th C north gable - photo by Ian Hinton

## Summer Programme 2014

Another full programme for the Summer! If booking by post, please use the forms provided to book, **with a separate cheque for each event**, even if going to the same person. IF YOU WANT TICKETS POSTED TO YOU, DON'T FORGET the SAE.

If you are happy to receive the tickets by email, DO NOT SEND AN SAE, the tickets will be despatched by email, but I am afraid that, until we have the ability to handle money electronically, we have to rely on the cheque and postage for payment.

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

### Letton Hall, Cranworth

Wednesday 21<sup>st</sup> May

*Time:* 2:00pm  
*Meet:* Letton Hall  
*Cost:* £10  
*Limit:* 25 (members only)  
*Walking:* Stairs  
*Food:* Tea/Coffee and biscuits  
*Contact:* Clive Baker  
 01366 385554  
 bbclive@yahoo.co.uk

Designed by Sir John Soane between 1783 and 1789 in gault brick with stone dressings, this Grade II listed country house built for the Gurdon family is now used as a Christian centre. In the grounds are listed stables, a garden house and dovecote.

### Two cottages in Sloley

Saturday 31<sup>st</sup> May

*Time:* 2:00pm  
*Meet:* Ketteringham Cottage  
*Cost:* £10  
*Limit:* 25 (members only)  
*Walking:* Stairs  
*Food:* Tea/Coffee and biscuits  
*Contact:* Dominic Summers  
 07709028192/01603 663554  
 d.summers1@btinternet.com

We have been invited to view two seventeenth-century cottages in Sloley, one of which belongs to long-term members of the NHBG; also Sloley church, with its magnificent seven-sacrament font.

### Three grand churches - Stepping back in time

Saturday 21<sup>st</sup> June

*Time:* 10:30am  
*Meet:* Mattishall Church  
*Cost:* £10  
*Limit:* No limit  
*Walking:* Uneven churchyards  
*Food:* b.y.o. lunch or pub lunch  
*Contact:* Ian Hinton  
 01502 475287  
 ian.hinton222@btinternet.com  
 Dominic and Ian will show us round the grand churches at Mattishall, Swanton

Morley and Elsing. Each is an excellent example of their period with many exceptional features and fittings, slowly moving backwards as the day progresses. Mattishall, all of 1450 in the Late Perpendicular style, Swanton Morley - much of 1370 in a surprisingly early version of east Anglian Perpendicular and Elsing all of the 1340s in the High Decorated style.

### Summer Party - Four Seasons, Forncett St Mary

Tuesday 8<sup>th</sup> July

*Time:* 6:30pm  
*Meet:* Four Seasons  
*Cost:* £12  
*Limit:* 35 (members only)  
*Walking:* Stairs and garden  
*Food:* Drinks and nibbles  
*Contact:* Lynne Hodge  
 01362 668847  
 lynne@walknorfolk.com

The home of two members, this house is an example of a three-celled timber-framed house although not the typical layout of south Norfolk. We have been invited for a look round their house and, weather permitting, drinks and nibbles in the their celebrated plantsmans' garden. Parking very limited - car-sharing essential.

### Wensum Lodge/Music House/King Street, Norwich

Saturday 12<sup>th</sup> July

*Time:* 2:00 pm  
*Meet:* Wensum Lodge  
*Cost:* FREE  
*Limit:* No limit  
*Walking:* Stairs  
*Contact:* Dominic Summers  
 01603 663554/07709028192  
 d.summers1@btinternet.com

We have been granted access to parts of this historic building which are not open to the public, including beneath the roof. Parts of the building have been in use since the twelfth century. We hope to arrange a guided tour of King Street.

followed immediately by the Annual General Meeting

### A.G.M.

*Time:* 4:00 pm tea & scones,  
 4:30 pm AGM  
*Meet:* Wensum Lodge Crown Room  
*Food:* Please return ticket, or email Dominic, for catering numbers  
*Contact:* Dominic Summers  
 d.summers1@btinternet.com

### Hidden Industrial Norwich

Tuesday 15<sup>th</sup> July

*Time:* 2:00pm  
*Meet:* t.b.c.  
*Cost:* £10  
*Limit:* 25 (members only)  
*Walking:* Lots, level and paved  
*Contact:* Anne Woollett  
 01603 870452  
 anne.woollett@tiscali.co.uk

As a follow-up to her winter lecture on the hidden industrial buildings of Norwich, Mary Fewster will lead a walking tour round some of the sites and buildings that she showed us, which constituted Norwich's industrial heart, many of them now converted to other uses.

### College Farmhouse & Church, Thompson

Wednesday 3<sup>rd</sup> September

*Time:* 2:30pm  
*Meet:* College Farmhouse  
*Cost:* £10  
*Limit:* 30 (members only)  
*Walking:* Stairs  
*Food:* Tea/Coffee and biscuits  
*Contact:* Rosemary Forrest  
 01603 742315  
 forrest.rosemary@gmail.com

A house on this site was originally built to accommodate the priests from the collegiate church in Thompson in the fourteenth century. It was rebuilt at the start of the fifteenth century, extended in the sixteenth and became a private house after The Abolition of Chantries Act in 1547. It is now operated as a B & B, and the owners are close to finishing a major refurbishment. We will also visit the church; one of the least affected in Norfolk by Victorian improvement - medieval screen, scissor-braced roof and carvings.

## The Old Nag's Head, Holme Hale (5<sup>th</sup> September 2013)

Les Scott



*The Old Nag's Head, in early 2013*

There are few timber frame buildings in the western half of Norfolk and even fewer available to visit and, as The Old Nag's Head is only 10 minutes drive for me, I looked forward to this visit. The visit began with an overview of the area, illustrated by eighteenth- and nineteenth-century maps. The maps showed that a large area of common land stretched unbroken from here to Beechamwell in the west and north to Necton. The current village of Holme Hale was originally formed from two separate villages - Holme and Hale.

The Old Nag's Head was possibly once a church house, opposite the churchyard and either built or adapted at a time when some activities such as drinking and fundraising were deemed to be no longer appropriate inside a church. Such houses often later became Public Houses after The Reformation as a result of the brewing on site. Later, the western half of the current building was used as two cottages (see photo below). The group was tasked with gathering evidence to prove or disprove the supposition that it was built as an open hall house.



*The Old Nag's Head, probably in the 1870s. The right-hand side used as a pub (with its hanging sign), and the left-hand side as two cottages (note the two front doors). This meant that the room to the left of the chimney stacks was divided into two, hence the need for the additional gable-end stack at the near end, since demolished. The stack at the other end belongs to the neighbouring cottage*

Outside, much paint and rendering had been removed to reveal two narrow sections of brickwork sandwiched between two distinct buildings with different ridge heights. Both external gable ends have been rebuilt in modern "fletton" bricks. The two sets of brickwork in the centre were obviously associated with separate chimneys, one with 2" brickwork using burnt bricks in a diaper pattern, with sizeable stone quoins, the other of hard yellow clay bricks, similar to floor bricks (photo below).



*Different brickwork on the two wrap-round gable ends associated with the two stacks*

Upstairs, carpenter's marks on the wall between hall and services chambers were made with a chisel and those on the adjacent north (back) wall were cut with a race knife. The main roof truss in the hall had queenposts, with arched braces between wallpost and tie beam. We were informed that the roof had been completely replaced, like for like, after a fire in the 1990s. There were the remains of a large stone fireplace on the first floor in the hall chamber.

The ground-floor room on the other side of the chimneys was described as a parlour. It was also timber framed, but of a later date. It too may have had an inserted floor, but neither end of the main beam was accessible to check for joints. A good proportion of the front wall had been repaired and there was evidence of an original window (photo below).



*The original cross-passage doorway in the back wall*

photos: Ian Hinton

(photo far left in the hands of the owner)



*Moulded window head removed after being uncovered in the front wall of the parlour as part of recent restoration. (It has been replaced in situ)*

*It had been truncated at the far end to accommodate the right-hand cottage door shown in the Victorian photo on the left*



## The Old Nag's Head, Holme Hale (continued)

The rest of the ground floor front wall of the right-hand (eastern) half of the building showed eighteenth- or nineteenth-century brick-and-flintwork with a brick plinth to window-sill height, which was cut by an older doorway.

Inside, the eastern portion (hall) had most of its timber framing exposed, showing opposing doors (see photo on previous page) and service rooms beyond. The open hall bay had an inserted floor and there was a doorway to the right hand side of the wall above the service rooms, probably accessed by a ladder. (see drawings at foot of this page).

The visit drew to a close with a general discussion. Attention was drawn by a couple of members to the carpenters' marks made with different tools, and the possible conclusion that they were evidence for different construction dates within the building, because chisels were not available until the sixteenth century (*a disputable suggestion - Alayne Fenner ED*). Alternatively, different carpenters may have worked on different parts and had different preferences or different tools to hand.



0 2 4 6 8 10 cm



0 1 2 3 4 5 cm

*Carpenter's marks in The Old Nag's Head:*

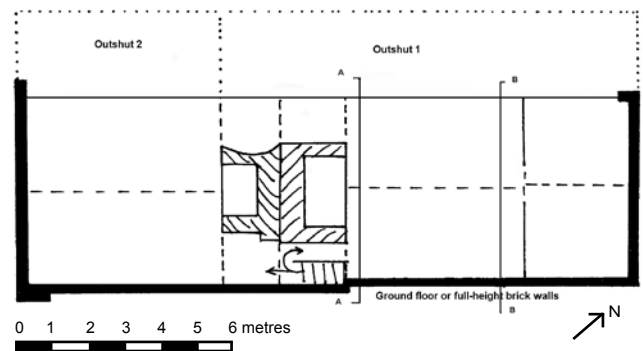
- left: made with a race knife - XII (12) with a tag on the X  
 right: made with a chisel - VII (7) partly upside down - if it were completely upside down it would read IIIA

It was also noted that the wall in question was jointed into a main jowled post with both dovetail and mortice, a joint that would be difficult to fit retrospectively. (I am also aware that the timber-framed barn at Wyken Vineyards has mixed marks, some from a knife on the studs but with a chisel on the scarf joints of the wall plate).

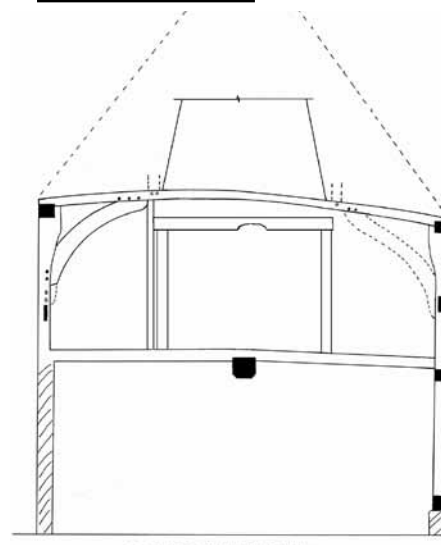
There was also much debate about the age of the chimney. Was it built as an innovative design as part of the hall, or added later, or was it built to replace a timber-framed chimney? There was no evidence of smoke deposits on the roof timbers which would be consistent with an early open hall, but had all the timbers with the evidence been replaced or thoroughly cleaned after the 1990s fire?

Final comments were aimed at what additional information might be discovered from the attic spaces and behind the plaster of the walls and fireplaces; for this we will have to wait until further work is done to the building.

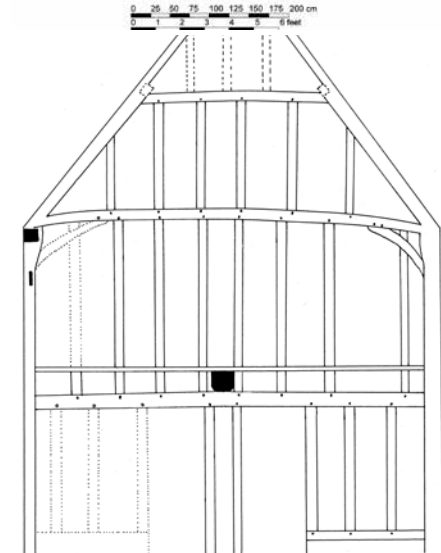
Our thanks are due to the owners for allowing us into their home for a fascinating visit - I was not disappointed.



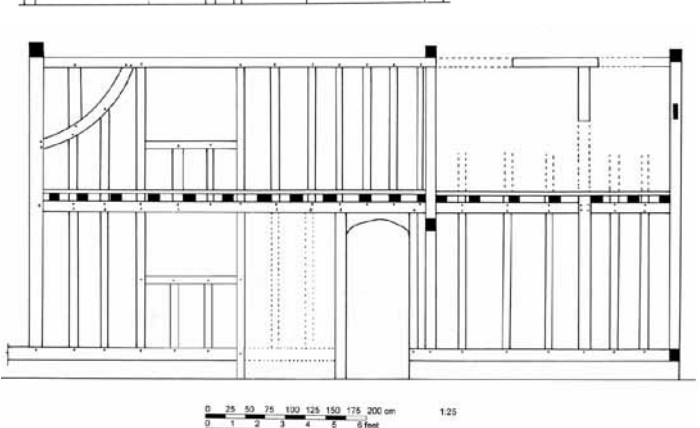
Above - sketch floorplan of the existing building



Left - frame cross-section AA (the roof is a post-1990-fire replacement)



Below left - frame cross-section BB, much of which is original, showing the original service room doorways and doorway access to the room above the services (on the right)



Bottom - elevation of rear wall of the hall and services showing the cross-passage door and inserted floor

Drawn - Ian Hinton  
 Measured - Rosemary Forrest, Ian Hinton, Maggy Chatterley

# The Norfolk Medieval Graffiti Survey (12<sup>th</sup> November 2013)

## Matt Champion

The Norfolk Medieval Graffiti Survey (NMGS) was established in early 2010 with the aim of undertaking the very first large scale and systematic survey of early church graffiti inscriptions in the UK. The NMGS is an entirely volunteer led community archaeology project that works in close conjunction with other local church and heritage groups such as Art Alive in Churches, the Norfolk Archaeological Trust and the Waveney Valley Community Archaeology Group. The initial findings of the survey have received a good deal of national and international media attention, and the work of the group has been recognised by it receiving two national awards – the *Awards for the Presentation of Heritage Research 2011*, and the *Marsh Award for Community Archaeology 2013*.

One part of the reason for the initial establishment of the NMGS was the re-publication of the 1967 book *English Medieval Graffiti*, by Violet Pritchard. According to Pritchard's work, only two of the county's 650+ medieval churches contained any significant early graffiti inscriptions, as opposed to counties such as Suffolk and Cambridgeshire, which appeared to contain many dozens of such churches. One of the spurs to undertake the Norfolk survey was to try and understand why this appeared to be so? Why were Norfolk's churches not also filled with early graffiti inscriptions? However, the first few months of survey work soon established that it was the book that was at fault rather than Norfolk's churches. Of the 250+ medieval churches surveyed to date over 80% appear to contain significant numbers of early inscriptions. In the case of churches such as Blakeney, Wiveton, Litcham, Marsham, Bedingham and Swannington it has been possible to record and identify many hundreds of early graffiti inscriptions within the same structure. Indeed, it would appear that early graffiti inscriptions in Norfolk churches, far from being a rarity, are actually the norm.

The most common examples are geometric devices such as 'compass drawn flower motifs' (commonly called Daisy Wheels – and regarded by some as apotropaic in nature), fylfot crosses and ritual circles.



Compass-drawn marks, known as daisy wheels, usually seen singly - here at Wiveton, but occasionally as groups - as at Ludham

The findings of the survey have been extremely diverse. In contrast to most modern graffiti, the vast majority of early church inscriptions would appear to have been devotional in nature. These can take the form of everything from figures of people at their devotions and Latin prayers to medieval ships and ritual protection marks, and are found on almost every available surface in the church.

However, almost as common as ships, are figures, hands, feet, animals, harps and demons. In addition, depending upon the individual church, we also come across quite large numbers of texts. These can range from simply merchants marks and initials to names and highly complex cryptograms. In short, we come across examples of just about every type of graffiti imaginable.

*Ships as graffiti:  
right - at Blakeney  
below - as it might have  
been seen originally  
at Wiveton, scratched  
through a painted surface*



*left -  
a demon  
at Troston*

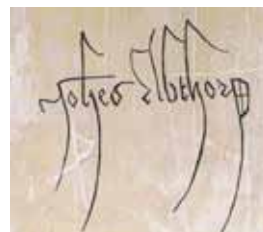


*Tracings of  
shoes:  
left - at Morston  
right - at Troston*



*Texts:*

*below left - the Lord of the Manor's name at Troston,  
below right - a curse at Norwich Cathedral, for which  
names were often written upside down*





## The Norfolk Medieval Graffiti Survey (continued)

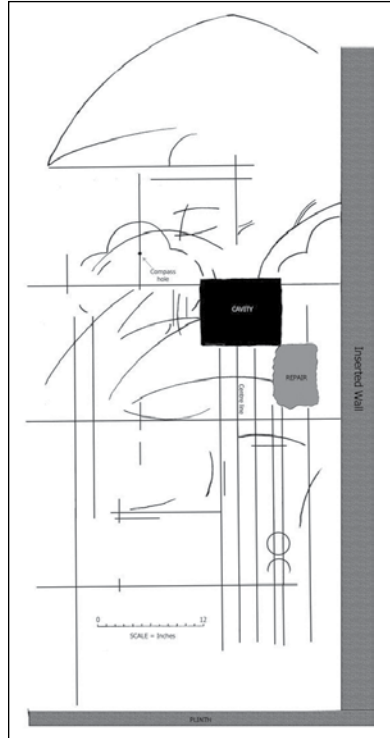
The survey has also made a number of nationally significant discoveries, most notably the thirteenth century architectural inscriptions from Binham Priory that appear to relate to the building of the architecturally-important west front. Others have been found on the backs of rood screens, which masons appear to have used as drawing boards, such as at Caston. Indeed, in terms of architectural inscriptions alone the NMGS has already doubled the number of recorded examples known in England.

What is clear is that the vast majority of these early graffiti inscriptions, unlike modern graffiti, were both accepted and acceptable. Evidence suggests that many of them were highly visible, being scratched through the pigment that adorned the church walls, and yet they were not defaced or covered over – with some of them being on show for several centuries. As a result, we must begin to rethink how medieval congregations interacted with their church as both a building and an institution. It would appear that these inscriptions formed a very valid, and acceptable, part of lay piety, and were as much a part of everyday worship as the mass.

Matt Champion of the Norfolk Medieval Graffiti Survey can be contacted on [director@medieval-graffiti.co.uk](mailto:director@medieval-graffiti.co.uk).



The continuing work can be viewed on their website: <http://www.medieval-graffiti.co.uk>

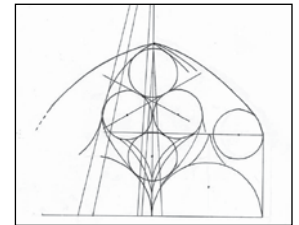


above - inscriptions at Binham Priory, relating to the stylistically-early west front of the church



above - Architectural window tracery inscriptions on the back of the rood screen at Caston - a mason planning his work. (a later, replacement, window set-out on an existing rood screen?)

below - window tracery on the wall at Weston Longville



## Norwich's Hidden Industrial Past (15<sup>th</sup> October 2013)

### Mary Fewster

It is difficult today to envisage Norwich as a major industrial city, with large works and factory chimneys dominating even the central shopping areas, yet industry was the life-blood of the city for most of its history.

Textiles were for centuries the staple industry. Weavers' garret workshops evolved into top-floor manufactories like the 'Bombazine Factory' behind Magdalen Street. Steam-powered textile factories were built - Grout's, in Heigham, by 1825, St. James' and St. Edmund's, Albion Mills and Lakenham Mills in the 1830s. There were factories in Pottergate, Botolph Street and Oak Street. Northern competition encouraged a move to specialized fabrics and shawls, with silk mills surviving into the 20th century. Growing demand for ready-made clothes was met by Harmer's and Chamberlains.

The shoe industry expanded to replace the decline in textiles, with firms like Southall's (Start-rite), Howlett & White (Norvic), Sexton, Son & Everard, and Haldenstein & Bally,



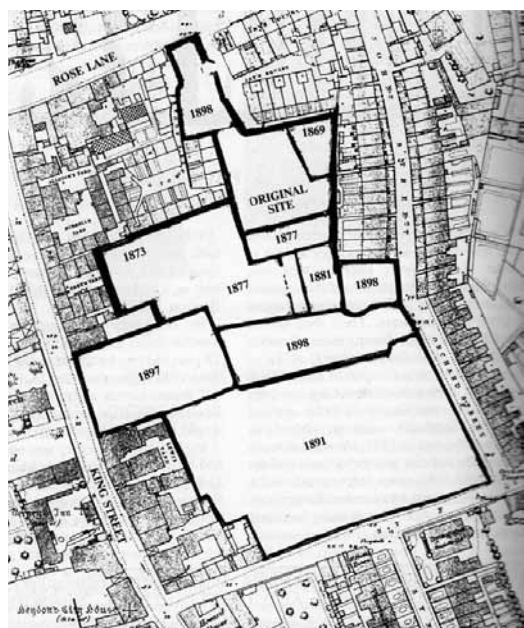
Howlett & White shoes

plus smaller factories in the yards and courts, such as Thomas Bowhill's, in the Bridewell buildings. All aspects of the industry, from fellmongers and tanners, leather dyers and finishers, to cardboard box makers, were found in the city.

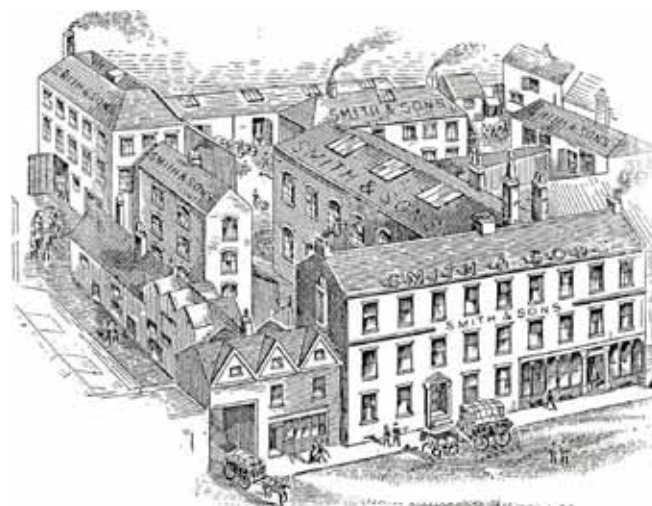
Brewing also has a long history, and Bullards, Steward and Patteson, Young, Crawshay and Young, and Morgans all expanded in the 19th century. Malthouses were scattered throughout the city, but only two buildings survive - one is now the Playhouse. There were corn and feed mills, from the New Mills to Read's roller mills in King Street, and windmills around the city, of which there is one survivor, the Peafields Mill tower at Lakenham.

Large iron foundries supported both agriculture and industry. Barnard, Bishop and Barnard invented and produced wire netting, and produced high-class wrought iron work. Boulton and Paul's extensive range included feed troughs, prefabricated buildings, aeroplanes and motor-car bodies.

## Norwich's Hidden Industrial Past (continued)



*Expansion of the brewery in King Street between 1868 and 1898*



*Smith & Sons' manufacturing buildings occupying almost a complete city block in Magdalen Street*

Riches and Watts, and Holmes & Sons on Cattle Market Street, made agricultural machinery and steam engines, while Smithdale & Son, in St. Anne's Lane, were renowned for mill machinery and provided mustard machinery for Colman's. As electrical power began to replace steam, Laurence & Scott manufactured dynamos at their Gothic Works in King Street. From lighting factories, they provided the first public electricity supply in Norwich, and moved on to make marine engines. They

moved to their new works, with the same name, in 1898, and are one of the few survivors of Norwich industries. The early custom-built motor cars inspired the formation of Mann Egerton and Howes & Sons.

Hills & Underwood's Vinegar Works off Prince of Wales Road, produced not only vinegar but 'Old Tom' gin. Smith & Sons, manufacturing chemists, in Magdalen Street, produced a wide range of products from vinegar and custard, opiates and cough medicines to wheat dressing preparations.

W. J. Coleman manufactured 'Wincarnis' on Barn Road next to the Cranbux factory, which made Odol toothpaste. In Pottergate, Adcock's made cigarettes and cigars. Colmans, expanding from milling mustard, flour and starch to a wide range of goods, moved from Stoke Holy Cross onto their Carrow site in the 1850s. Their timber yard, the deal ground, was one of a number of large timber yards along the river.



*Coach-built car bodies manufactured in Norwich by Howes for Armstrong-Siddeley*

Some manufacturers diversified to the extent that their main business changed over time. Page's began as basket makers on Hay Hill, expanded into paper bag making, and ended as major brush manufacturers, with their main factory on the Haymarket. Hurn's, whose retail premises stretched between Exchange Street and Dove Street, had rope walks in Heigham, and sail and marquee-making workshops in Tombland. J. Brett & Sons set up a large factory in Heigham to mass-produce furniture, from a suite for £2 19s. 6d. up to 'any price you like'. In recent years the firm has down-scaled to a bespoke, high-quality cabinet makers, and has only recently ceased trading. Caley's, too, showed these entrepreneurial abilities; J. Caley, a chemist, started a small mineral water works in his cellar. He moved to the Chapelfield site, where, seeking employment for his workers in the winter, he began to make cocoa, then chocolate, bringing in a Swiss chocolatier. To keep his chocolate-box makers employed, he began to make crackers. The old St. James' Mill became one of Caley's factories for a while, before it began its long history as Jarrold's printing works.

Printing had a very long association with Norwich. Jarrold's works was established in Little London Street, until the rebuilding of the shop in 1902 led to relocation to Whitefriars. The Eastern Daily Press, an amalgamation of earlier newspapers, had its main entrance on London Street, and the works filled the whole of the block behind the frontage. In 1959 a new office frontage was built along Redwell Street, before the whole operation was moved to Golden Ball Street in 1969.

Until the end of the 1980's, Norwich was justifiably described as an industrial city. But as in the last thirty years both the employment base and the city townscape has altered, much of this industrial legacy is lost, with sites redeveloped and a generation growing up which has no recollection of it.

Mary Fewster was head of History at Hewett School in Norwich. Her extensive research has covered the Herring Industry and Norwich Goldsmiths.

She will be leading a tour of Norwich's hidden industrial past for NHBG members during the summer (see page 3).



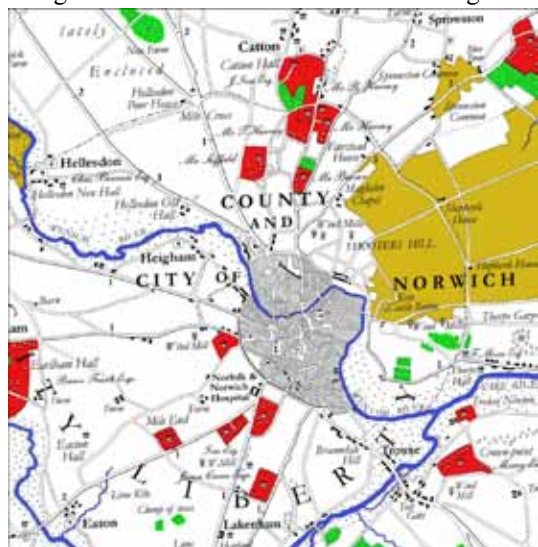
## Suburban villas in Georgian Norwich

(10<sup>th</sup> December 2013)

Sarah Spooner

Even a cursory glance at the eighteenth-century county maps by cartographers like William Faden reveals that in the hinterlands of towns and cities there were concentrations of gentleman's residences, surrounded by parks and gardens of varying sizes. In the area around London, spreading into the countryside of counties like Hertfordshire and Surrey, there were large numbers of such houses and their grounds, outnumbering the number of larger houses and parklands. In the eighteenth century however the term villa was reserved for large, detached mansions standing within their own grounds, usually, although not always, on the edges of urban centres, and which were designed in a broadly classical style. The people who lived in these villas were mostly drawn from the urban professional and mercantile classes who wanted a country home close enough to the city to conduct business in person, but rural enough to form a pleasant retreat from the town.

Faden's map of Norfolk, published in 1797, also shows the city of Norwich surrounded by clusters of gentleman's residences and designed landscapes which can be characterised as suburban villas. The largest of these villas was Catton Park, which has a small park of around 70 acres, whilst the smallest had grounds of around 15 acres surrounding the house.



*Faden's map of Norfolk (redrawn by Andrew MacNair) shows the number of villas around Norwich with their parks shown in red (dark shaded)*

The whole map is at: <http://www.fadensmapofnorfolk.co.uk/>



*Catton Park (pictures from Sarah's Powerpoint presentation)*

Catton was well-known in the eighteenth century as a polite suburb of Norwich, described in 1781 by Mostyn Armstrong as 'the residence of many opulent manufacturers', including

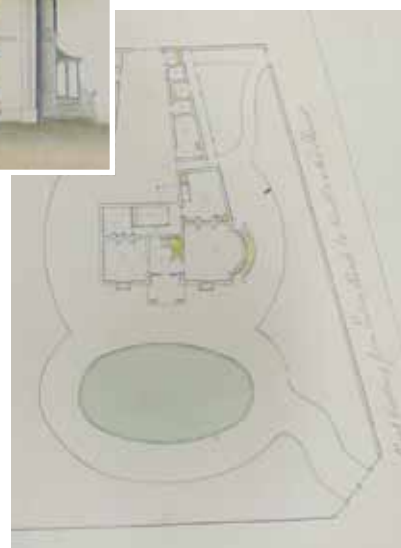
Jeremiah Ives, who commissioned Humphry Repton to work on the park at Catton in 1788. Catton was the largest of this cluster of parks to the north of Norwich, others included Catton House and The Grange, both of which lay close to the edge of Catton Park and were owned by members of the Harvey family, who were related to the Ives by marriage. Both houses were built in the eighteenth century with small pleasure grounds, containing shrubberies and other ornamental planting. Catton House was demolished after the Second World War, and a small cul-de-sac development now stands on the site, and there is no trace in the modern landscape of any of the grounds or planting around the house apart from a stretch of garden wall which stands alongside a modern bungalow on Spixworth Road. Although The Grange survives, albeit rebuilt in places, there is little trace of its gardens which have disappeared underneath more recent housing.

Other villas and gardens were also developed to the south of Norwich, in Eaton and Lakenham – all smaller than those in Catton, and too small to incorporate any areas of *parkland* into their grounds.



*The villa at Eaton and its small grounds*

The Grove, on Ipswich Road, is shown clearly on Faden's map of 1797, and on an estate map of 1751, which shows the house and outbuildings set within an area of garden, with a very faint dotted line representing the edge of the garden, and a possible ha-ha. The



The Grove was almost certainly built in the 1740s by William Blyth, and subsequently had several different owners and tenants over the course of the century, including the Gurney family. An inventory of 1790 lists a music room, dining room, parlour and study within the house as well as extensive offices and a dairy, tiled with 300 Dutch tiles. The gardens included a variety of benches and chairs, tools including shovels for use in the furnace for the kitchen garden, showing that the walls or the glasshouses were heated. It also lists a number of plants, including myrtles, geraniums, oranges, lemons and jasmine – exactly the types of plant that were recommended for small designed landscapes by contemporary writers like Humphry Repton. Although the layout of the house and grounds changed little over the course of the nineteenth century, the site was transformed in the 1950s when the house was demolished and replaced with City College.

## Suburban villas in Georgian Norwich (continued)

The only surviving evidence of The Grove is the curving entrance gates on Ipswich Road; the entrance lodge was demolished in 2011.

On Newmarket Road, Mile End House, later called Eaton Grove, was shown by Faden with a small square garden around it. The history of this property in the eighteenth century is unclear, but by the later Georgian period, the early nineteenth century, it was owned by John Harrison Yallop, a Norwich goldsmith, alderman and Mayor of Norwich. Yallop built a new house



*Eaton Grove, now Norwich High School for girls*

on the site during the first years of the nineteenth century, which is now the Norwich High School for Girls. The earliest detailed plan of the house and grounds dates from 1827, and shows the house set within a small area of garden with winding paths and kitchen gardens, one side of which was bounded by a crinkle-crackle wall which is still in situ. By the 1860s the small estate was being carved up for development. The fields around the house were to become the Christchurch development, with the new parish church of Christchurch in the centre of a series of rectilinear streets which were filled with late nineteenth-century

semi-detached and detached houses. In 1875 the house itself became a school, and indeed still is.

The number of villas continued to grow in the early years of the nineteenth century, particularly along Newmarket and Ipswich Roads. These villas built at the very end of the Georgian period were the last of their kind in terms of being Georgian villas which were designed to be semi-rural retreats on the edge of the city. As Norwich began to expand outside the medieval city walls, they were soon

being swallowed up by more intensive suburban development, albeit developments which were still of a relatively high social class.

Sarah Spooner is a Lecturer in Landscape History and Engagement at UEA, with a particular interest in the designed and estate landscapes of the post-medieval period. She is also the joint Deputy Director of the Centre of East Anglian Studies

## Revisiting the Asylum - St. Andrew's Asylum, Norwich (12<sup>th</sup> February 2014) Steven Cherry

The history of the Norfolk Lunatic Asylum/St Andrews hospital encompasses two centuries of asylum-based practice. From the outset in April 1814 it offered 'fit provision for the unfortunate patients', which actually included custody, control, care, comforts and even cures in response to people presenting a whole range of conditions and behaviours. Asylum care was limited, conditional and paternalistic, but so was that offered in contemporary voluntary hospitals, workhouse sick wards and indeed society generally.

The NLA was unique in utilising the same site and the original buildings for nearly two centuries. Buildings and grounds delineated *a place for madness*, but boundaries became less defined as the focus of care switched to the *provision of services* for patients rather than their accommodation. And 'the asylum' was also about *relationships* between patients, their families, medical and nursing staff; daily routines and treatments; and local and external forms of authority: all involving narratives which are difficult to establish.

Asylum in the sense of 'retreat' implied *more* than isolation or incarceration, for as many felt that the experience of asylum might *in itself* produce or facilitate a patient's recovery, emphasising *non restraint* and attention to the basics of hygiene and diet.



*St. Andrew's Asylum*

*(images from Steven's Powerpoint)*



## Revisiting the Asylum (continued)

The NLA buildings initially cost £35,000 –not cheap- and offered accommodation for 104 patients.

Their design facilitated the movement of patients and ‘rewarded’ the convalescent with the prospect of release long before the asylum could be said to be under medical supervision, in 1861. With substantial additions in the late 1850s and the construction of an auxiliary asylum completed in 1881 some 700 inpatients could be accommodated. After the 1888 Local Government Act formal control of public asylums passed from visiting magistrates to a committee of elected county councillors. Modernisation of what was now the Norfolk County Asylum was driven largely by its second medical superintendent Dr David Thomson and by 1903 this involved the complete reorganisation into distinct male and female asylums, with combined accommodation for over 1,000 patients. Thomson felt *‘the ‘dismal madhouse’ had become ‘a hospital for mental disorders, with all that the word hospital implies, in bright surroundings, light, air, sanitation and skilled attendance and nursing’*<sup>1</sup>.

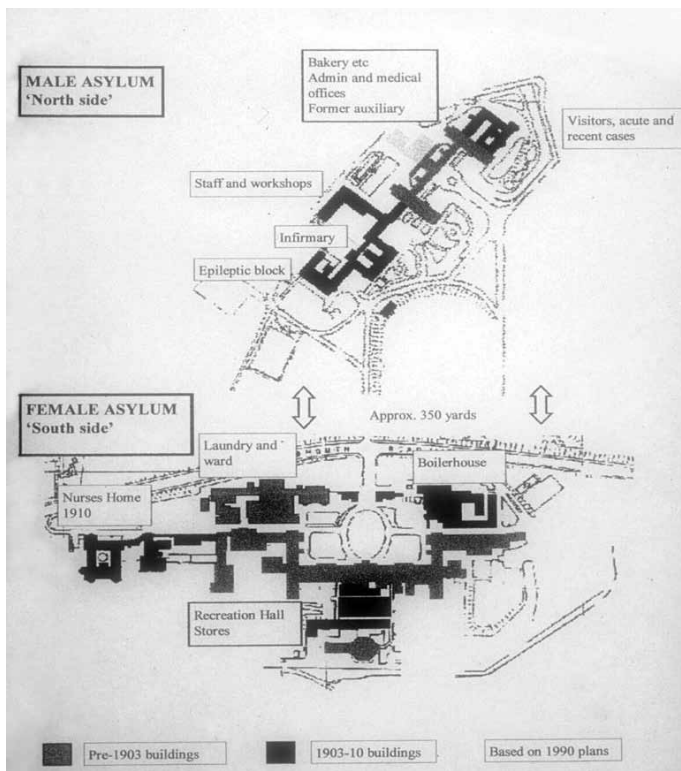


*St Andrew’s in use as the Norfolk War Hospital 1915-19*

health care remains debatable. Soon there were almost 1,200 resident patients, seemingly restricted only by the overcrowding of existing facilities. However, the use of parole and transfers to regulate patient numbers was accompanied, after the 1930 Mental Treatment Act, by voluntary admissions and outpatient treatments, offering services to patients beyond an institutional life and a perhaps a glimpse of what ‘community care’ might represent.

Yet there was no steady progress towards such goals. During World War Two part of the hospital became an Emergency Section hospital for Norwich, with the mental patients from 16 wards squeezed on to just eleven. The National Health Service initially produced little relief from wartime overcrowding or staff shortages, and these problems were compounded by a demoralising loss of local control over the limited resources available.

However from the 1950s improved therapies and new medications, changing perceptions of patients’ rights and increasingly critical assessments of the psychiatric hospital as an appropriate setting began to inform the delivery of patient care. St. Andrew’s actually spent most of its years as an N.H.S. hospital under threat of closure, first raised publicly in 1963. But alternative forms of mental health care in the community were always easier to prescribe than to deliver, and neither blueprints nor sufficient resources were provided. Their establishment took much longer than originally envisaged and a protracted closure process was ultimately resolved with the securing in 1994 of a separate NHS Trust for mental health care services. With some transfers to Hellesdon Hospital and a new range of services and amenities, the closure of St. Andrew’s in April 1998 served some positive purpose, though at least some of its former staff remained unconvinced.



*The separated layout for male and female patients - kept 350 yards apart*

Yet any beneficial consequences for patient care were disrupted by the outbreak of World War One. Virtually all the asylum patients were evacuated to other institutions across eastern England and even London in 1915 as the asylum was requisitioned and transformed into the Norfolk War Hospital, treating over 40,000 military casualties. This feat masked an awful ‘hidden history’ involving trauma, disease and semi-starvation among the 900 or so transferred asylum patients, producing a male-mortality rate nearing 45 per cent.

On its peacetime re-conversion in 1920 the asylum became ‘St. Andrew’s Hospital’, though whether this nomenclature marked a genuine transformation in approaches to mental

1 Thompson, D., ‘Presidential Address’ (Annual Conference of the British Medico-Psychological Association), reprinted in the *Journal of Mental Science*, Vol 60, 1914, pp 541-72.

Steven Cherry is the Director of the MA History programme at UEA. He has research interests in social history, particularly the history of health and medicine in Britain and Europe. His courses include Medicine and Society, Madness and Medicine, and Medicine and Gender Issues.

# Broadland Council/English Heritage Pilot 'Buildings at Risk' Survey

(Members' night - 15<sup>th</sup> January 2014)

Lynette Fawkes

In 2012 English Heritage put out a call for pilot schemes to assess different methods of expanding the current Heritage at Risk Register to include all Grade II listed buildings as well as the Grade I and II\* buildings currently on it. When English Heritage announced that Broadland Council and the chosen consultants, Ingham Pinnock Associates had been chosen to carry out one of nineteen Heritage at Risk Pilot Schemes it felt like this was our chance to begin to make a difference.

Heritage can become 'at risk' for a number of reasons including whether or not the heritage asset has a beneficial use, whether or not it is occupied and its location. Broadland Council and Ingham Pinnock Associates used over 50 volunteers to survey a large number of Grade II listed structures across the District, teaching them the skills required to undertake Heritage at Risk surveys over a whole training day. They then had three months over which to undertake the surveys.

The datasets from which the information about the Listed Buildings originated constituted the main problem of the pilot. Three different sets of data were available for us to use; the English Heritage Online set; our own computer system based on 'the old green backs'; and the Royal Mail address finder. For the information to be of any use to the volunteers it had to provide the most up to date address for the properties including barns recently converted to residential use. Making sure this was the case was a time consuming process, turning descriptions such as 'Barn 150m north north west of the village pump' into a proper address. It was however a useful exercise and one which has updated the Council's records significantly.

The survey forms provided by English Heritage were also a significant problem. They appeared to be sufficient to record a dwelling or a building but when it came to recording the condition of a milestone or a telephone box or a boundary wall it did not seem fit for purpose. It caused confusion for the volunteers when they were asked to assess the roof covering of a milestone! This feedback has been very useful to English Heritage who will take this into account when considering the national roll out of this exercise later in the year.

The role of the volunteer worked very well throughout the pilot. After a day's training all volunteers were able to make assessments on the condition of structures and all decisions made appeared to be of a high standard and consistent which gives confidence in the information gathered. The volunteers worked in pairs which enabled the less confident to share ideas and make joint decisions therefore increasing their own knowledge.

English Heritage has collated the results of the nineteen pilot schemes run across the country and are now considering the best way to move forward. It is hoped that the extension of the National Heritage at Risk Register to include Grade II buildings will have a positive effect upon the condition of our nation's heritage. At a local level moving forward, Broadland Council is working on the roll out of a Heritage Warden scheme which will build upon the knowledge of the pilot scheme volunteers and hopefully work with town and parish councils to promote good design in the district and to help the Council survey the buildings of the district on a regular basis. Copies of the full report on the outcome of the Broadland Buildings at Risk Pilot, or further details on the Heritage Warden Scheme, can be provided upon request to:-

[lynette.fawkes@broadland.gov.uk](mailto:lynette.fawkes@broadland.gov.uk)

Lynette Fawkes is Conservation Officer  
for the Historic Environment at  
Broadland District Council



*Some of buildings that were involved in the survey - which highlights the difficulties of classification and the range of problems involved.*

*left:  
Panxworth church tower*

*above right:  
Hainford Hall - unusable, as it is in the centre of contamination caused by an ex-scrapyard*

*below right:  
A barn on Hemblington Hall Road*

*(images taken from Lynette's Powerpoint)*





# The Restoration of Hacton Cruck, Herefordshire

(Members' night - 15<sup>th</sup> January 2014)

Ian Hinton

*Maggy and I were looking for somewhere to stay near Hay on Wye for a spring holiday in 2013 and came across a site on the internet for Hacton Cruck as a holiday letting.*

Hacton Cruck is one of five remaining cruck-built houses in the hamlet of Preston on Wye in western Herefordshire. Probably from the late fourteenth or early fifteenth century, it escaped listing in the 1970s due to its derelict state and the fact that outwardly it hid its origins. It was converted into two cottages during the nineteenth century with two large stone fireplaces replacing part of the frame. It had been "in the family" for some time but has now been restored over several years by the current owner - a master carpenter who normally lives in New Zealand.

Prior to restoration it had lost one of its three bays and this truncated end was located right against the property boundary. It was decided that in order to restore it properly, it had to be moved to allow the missing bay to be rebuilt. It was also decided to have it listed prior to restoration. Ironically, moving the building meant it had to be treated as a new building for Buildings Regs. purposes - in other words it had to comply with modern insulation and construction standards.

The architect and engineer for the project - a married couple who were friends of the owner - decided it would be better to move the complete building after consolidation, rather than dismantling and re-assembling it. As much of the original frame that could be saved was retained, and repairs were made to the remainder after the removal of the nineteenth-century chimneys.

The frame was then pulled across the site on a specially-made steel frame to its final position, jacked off the frame and a new plinth built. The missing bay was built in stone and block, along with the new stone chimney on the east wall. As much as possible of the wattle and daub was saved but the new panels had to conform to modern insulation standards.

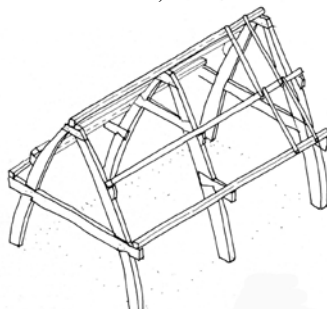
All the new oak came from neighbouring woods and was hand prepared into baulks. The attention to detail is excellent throughout. Where new fittings have been made, such as the gallery above the entrance, the staircase and doors and doorframes, the finish is superb and it is easy to see why it was so highly rated in the RICS Conservation Awards (see panel below).

We happened to stay there in the really cold spell in March 2013. When the wind turned to the east, it whistled invigoratingly through the thatch in the main bedroom (solar), blowing the steam from a cup of tea horizontally, although the owner has, during the summer, torched (rendered) the inside of the thatch in this room to cure the problem.

*below left: cruck frame and spur  
right: new door and door-frame moulding  
photos: Ian Hinton*



*below: Cruck-frame simplicity.  
source: Illustrated Handbook of  
Vernacular Architecture,  
RW Brunskill, Faber 1971*



*Hacton Cruck - before and after photos (1970 & 2013)  
photos: above - Phil Williams, below - Maggy Chatterley*



*Moving the building to its new site during restoration  
photo: Phil Williams*

**Cruck frames** consist of a large curved baulk of timber, cut in half and erected as an opposed pair. Each frame directly supports the roof ridge and the roof purlins are usually mounted on the cruck blades. The wall plate is supported on tie beams at each end and by short cruck spurs on the intermediate frames. This type of construction, almost unknown in East Anglia, means that the walls are not a structural part of the building and many argue that they are therefore easier to maintain than close-studded buildings.

In 2012, the restoration received the RICS West Midlands Conservation Award. Along with the twelve other regional winners, Hacton went on to compete in the national finals. The competition included The White Tower (Tower of London), Althorp House (Lady Di's ancestral home), Tyntesfield House and the winner, Ordsall Hall Museum. Apart from the winner, Hacton Cruck was the only other building to be named and was "highly commended", and "a tribute to all those involved in the project". Full details of the project, and booking forms for rental, can be found at:-

<http://www.hactoncruck.co.uk/>

# Recording and interpreting two houses named Elm (Members' night - 15<sup>th</sup> January 2014)

Graham Clayton

Anyone wishing to learn about recording old buildings has to start somewhere – and what better place than one's own home provided it is of a good age?

## Elm Cottage, Rickingham

Many years ago I bought Elm Cottage in Rickingham just on the Suffolk side of the border with Norfolk, not far from Diss. One immediate stroke of good fortune was to find my neighbour directly opposite was the late Basil Brown, the archaeologist of national repute and a noted local historian. After a brief inspection on his first visit he gave the cottage a date of 1475, certainly old enough to learn the art of recording.

Elm Cottage is a brick-skinned house on the south side of the main road linking the conjoined villages of the Rickinghalls, Superior and Inferior, and Botesdale. In many respects the original design of the cottage is typical of a modest house built around the end of the fifteenth century. At the centre was a hall open to the rafters and there would have been a cross-passage at one side. Next to the passage was the service bay on the west end and on the other side of the hall was the parlour which, together with the service end, may have been floored originally.



left:  
Elm Cottage  
now

(photos:  
Graham  
Clayton)

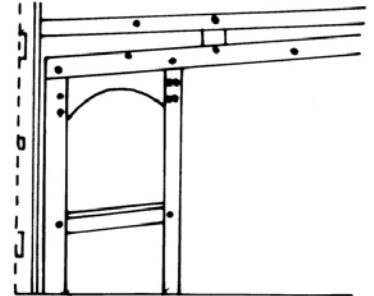
Much of this changed subsequently but one of the most interesting aspects of the cottage is that the service (west) end was either built as, or later changed into, a shop.

right:  
Elm Cottage  
in the 1950s  
showing the  
"modern"  
shop window,  
at the east  
end of the  
house, from  
the outside



Understanding this end of the building is made more difficult by a serious structural failure at some time in its early history, illustrated by the fact that the tops of the mullions in the upstairs window, for example, are leaning markedly (racking) to the west (see photo).

On the ground floor, there is a well-preserved example of an early shop window in the north wall which would have looked out onto the street.



above left: the early shop window at the west end from the inside  
above right: the window as it exists now, illustrating the settling of the western end of the frame

The girt or middle rail over the window, which is believed to be part of the earliest structure, has sunk at the west end by about 5°. The opposite beam in the south wall has sunk in the same direction by exactly the same amount, suggesting a uniform settling of the west end of the building. These all represent interesting challenges for the novice recorder.



the racking of the  
upstairs-window mullions

## Elm Tree Farmhouse, Mellis

While Elm Cottage was ideal for learning the basic skills, Elm Tree Farmhouse, three miles to the east, in Mellis, presents an additional challenge – that of interpretation. It is a timber-framed, lime-plastered, house with a tiled roof. The main part of the building, a two-celled structure, faces south across the large green, with a second building forming a cross-wing on the west end.



Elm Tree Farmhouse - facing Mellis Green



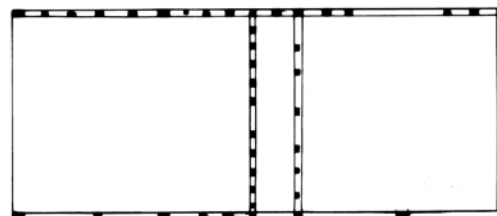
## Recording and interpreting two houses named Elm (continued)

On the ground floor, a door has been cut in the east wall of the cross-wing for access to the main building. A later staircase to the first floor and attic has been inserted next to the brick chimney stack giving access to the boarded roof space. In the main building there are two tiers of butt-purlins and these indicate a date of the second half of the sixteenth century.

The roof of the cross-wing has rafters with scribed carpenter's marks but these do not run in sequence. One interpretation is that the disordered numbering could indicate the roof had been dismantled and reassembled. Weathering on parts of the original end wall of main building suggest that within its first 50 years a smaller structure, possibly fifteenth-century, was brought from elsewhere, reassembled and joined on to form a cross-wing.

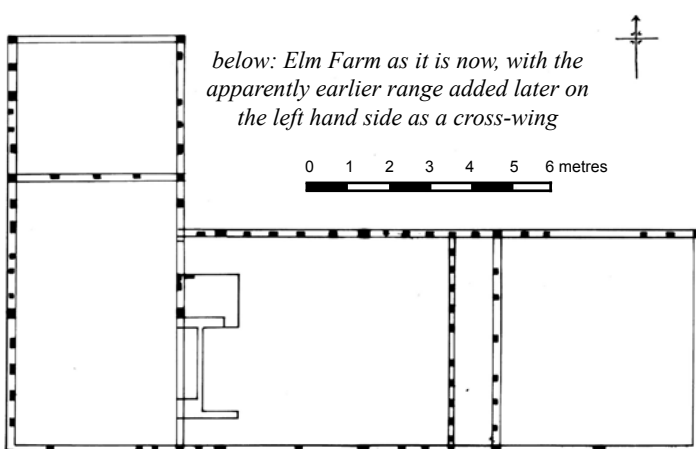
*Elm Farm floorplans - drawn by Graham Clayton, surveyed by Di Maywhort, Janet Swann and Graham Clayton,*

*right:  
the "original"  
sixteenth-century  
floorplan, showing  
the plank-and-  
muntin-screened  
passage*



*above: weathering on the end of the wall-plate at the join of the two ranges*

*left: the plank and muntin screen*



*below: Elm Farm as it is now, with the apparently earlier range added later on the left hand side as a cross-wing*

## External visit report

### VAG Winter Conference 2013/2014.

In early January, I, a few NHBG members, and about 100 others from around the country, attended the Vernacular Architecture Group winter conference at Leicester University. The theme this year was 'Attention to Detail' and this serves as a reminder to all of us who like to investigate old buildings - keep your eyes open! Don't pass over things you don't immediately understand as they might be vital to solving the problem of how a building was constructed and how it developed.

Speakers had expertise in peg holes, arabic-numeral assembly marks, doors, paint and probate inventories, amongst other things.

Several speakers had practical experience of working with wood and they gave an insight into how the medieval carpenter worked and the tools that were used. We must look out for how timber is sawn, evidence of the tools used by the marks they leave, and peg-holes, always peg-holes. One speaker noted holes for dowels at the lower end of the rafters of some crown-post roofs (he postulated that they were used temporarily during construction). Dowels, incidentally, are round in section with parallel sides, pegs (also called pins) are usually octagonal and tapering, while a tree-nail is square and hammered into a round hole. Another speaker found unused mortices and the

planned cutting of several others and concluded that the room configuration had been changed after the building was started (a dithering client, perhaps). A mortice for a brace was started in the wrong place at the Old Grammar School, Lavenham (by the apprentice?) and then correctly cut a few inches to the side. Peg-holes may indicate where a bench, a shelf, a ladder or even an earlier floor has been. In the Channel Islands the only explanation for a row of non-structural peg-holes in a principal joist was that decorative bosses had been placed at intervals along its length.

*Lynne Hodge*



Until this year, it was only possible to join the VAG after having been proposed by an existing member and elected by the committee. At the AGM, held during the conference, it was decided to change this so it will be possible to join by just paying the cheque! It is certainly useful, through VAG publications or attending a conference, to find out about work in other parts of the country, which can aid the interpretation of our buildings in Norfolk. Details can be found at:  
<http://www.vag.org.uk>

## Angel Roofs (7<sup>th</sup> March 2014)

Rob Walker

When I took up the post of Conservation Officer in Cambridgeshire in 1980, one of the first buildings I went out of my way to see was the church of St Wendreda in March, for what browser of books on churches could fail to have that picture of feathery heaven fixed in mind? It did not disappoint; it is deeply impressive, but remarkably little is to be found out about it in the literature.

The March roof is very complex, with many tiers of figures bearing objects, shields and symbols and I wondered if there were corresponding levels of meaning and didactic purpose, or whether the aim was entirely decorative and the disposition of figures random.



*Detail of the roof at St Wendreda's, March  
(photo: Rob Walker)*

To answer those questions it is necessary to identify symbols and objects, some of which are obscure, and to look at the broad sweep of angel, Passion and communion iconography and roof decoration in East Anglia, to set March – in every way the apogee – in context. Much of that context is contained in Norfolk churches, for example at Swaffham and Knapton.

There are many threads to draw together in this survey. I suggest that the idea of an “angel roof” is the idea of masons in the west of England and that the language of symbols used in East Anglia can be traced principally from there, transfigured into wood in the Great Hall of Westminster. Other sources such as the literature and imagery of the Nine Orders of Angels are also drawn upon.

How the idea was applied to different forms of timber roof is examined in detail. The single hammer beam roofs of Norfolk and Suffolk show a clear relationship between architectural and sculptural quality and the coherence of their programme of symbols. At the highest level of artistry it is resolved in the idea of processing figures, for example at Necton and St Mary's, Bury. At a somewhat lower level there are programmes of single subjects such as the mass at Emneth and the Passion at West Walton, while the least accomplished use the language of symbols in a random, purely decorative fashion, for example at Walsoken.



*The roof at All Saints',  
Necton  
(inset shows the panel  
above the wallplate in  
each bay)  
(photos: Robin Forrest  
/ Ian Hinton)*



The single hammer beam roofs also include some schemes where the figures on the wall posts, rather than the angels, are the focus, notably at Outwell and Mildenhall; while at Cawston there is a unique arrangement of angel figures standing above the wall plate (see photo below) (with the grace and stillness of works by Anthony Gormley). At Outwell (which has three types of angel roof) the theme of good and evil, presented in contrasting figures, is strongly expressed; that theme is also shown at Fincham in a little-known roof of great interest (see photo below). These roofs teach us to look at the whole composition rather than focusing on the angel figures first.



*left - Standing angel in front of  
the hammer post and arched  
rib at St Agnes', Cawston  
(photo: Ian Hinton  
below - A figure from the roof at  
St Martin's, Fincham  
(photo: Rob Walker)*



The double hammer beam roofs, which tend to be more highly regarded, are typified, not by horizontal figures integral to the hammer beams, but by shield-bearing angels fixed at their ends. It is suggested that in all cases other than March, the angels are purely decorative and the symbols they bear distributed with no deeper inspiration or purpose.

What is presented is a search for meaning in these symbols that remains a work in progress, for there is still much to be seen and understood.

Rob Walker is a recently retired conservation officer who worked for most of his career in Cambridgeshire; a founder of the Cambridgeshire Historic Churches Trust and a member of the Ely DAC for nearly twenty years. He has written about Cambridgeshire churches and about the iconoclast William Dowsing. Despite being in exile, he remains an East Anglian at heart and visits often.



## Notes on Durn Doors

Alan Eade & Ian Hinton

*After a conversation with Ian at The Old Nag's Head about durn doors and the form that they took, I have begun to notice more of them in the field on my travels. Below are a few notes about the various ones I have seen, with sketches made, one on site and the other from memory.*  
 Alan Eade

A durn door is a medieval pattern of construction; in a way it is similar to cruck framing, using the natural bend of the timber to form the door jamb often extended into the lintel. The jambs are constructed from a single piece of timber sawn into two and the two halves erected facing each other. Defined by Steven Curl, in *A Dictionary of Architecture and Landscape Architecture*, Oxford University Press, 2000, a Durn is a "Timber cut from a piece with a grown angle from which a door-frame with a shaped arched head can be formed: a symmetrical arched frame was usually made from paired durns sawn from a single baulk".

I have seen two examples recently, one in Kent and another in Wiltshire in non-ecclesiastic buildings, firstly a street entrance door in Lacock, Wilts, a town used by the BBC as a set for many period programmes, and secondly an entrance to a building used by the Sea Cadets, known as T.S. Hazard, in a side street at the town end of Standard Quay in Faversham, Kent. The repairs at the foot of the jambs are visible in both sketches, particularly the careful jointing of the doorway in Faversham, presumably to replace the rotten feet where they are most exposed to both the weather and rising damp.

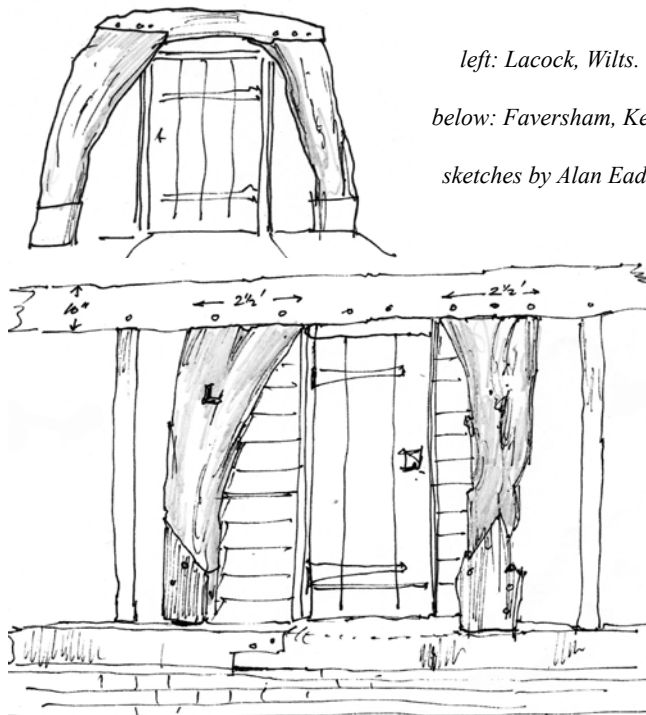


*Service doors at a house in Ketteringham*

*photo: Michael Brown*

Durn doors are most frequently found as church doorways, or as church-porch doorways, usually in churches not overly "restored" in Victorian times, remaining there presumably because of a lack of cash. The greater size of the timber used would normally mean it would be longer-lived than normal door jambs, and when protected from the weather by a porch, there is presumably little reason why it should not last a thousand years or more.

The Barnby example is the front doorway of the porch which is dateable to the late fifteenth century. The lintel is a fairly straight piece of timber, cut away by an adze, still displaying the cut marks. In the second example, at East Dean in Hampshire, the lintel has a natural curve, which is accentuated by the cut out to heighten the doorway, but it is still only 1.7m (5' 6") tall.



*left: Lacock, Wilts.*

*below: Faversham, Kent*

*sketches by Alan Eade*



*above:  
church-porch doorway from the inside at Barnby, Suffolk*

*right:  
church door at East Dean, Hampshire*

*photos: Ian Hinton*



The twin service doorways in the domestic example in Ketteringham, recorded by Susan & Michael Brown (shown in the photo above), are similar to the two sketched examples in that the doorway is not continued into the lintel, whereas the two church doorways on the right extend the shape of the jambs into the lintel.

Members' contributions gratefully received

## A Digest of Buildings Visited Since September 2013

*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.

### The Old Post Office, High Street, Walsingham

This seems to be another building of non-domestic type following the pattern of Friday Cottage, Dow House and 1&3 High Street. At present we have no evidence for original partitions on the ground floor but it is probable that the area to the south of the stack was one large room with another smaller room to the north. No evidence was found for partitioning at first floor level but there may always have been a chimney stack. The bay divisions are unequal but the total plot size represents three rods or poles (49 feet 6 inches). The crown post roof with its down braces would seem to put this building in a similar date range to Friday Cottage and the lack of partitioning at first floor level suggests its original purpose was accommodation, probably for pilgrims, and therefore dating before the mid-sixteenth century Dissolution.

### 52 High Street, Walsingham

It is possible that number 52 was an early seventeenth century house with thick front and back walls of flint and brick and that the window openings in the rear and the large principal joists are part of this earlier phase when there were no partitions. At a later date in the early eighteenth century the house could have been updated with its new splendid front, doors, partitions and panelling. Alternatively it is a complete house of the late seventeenth century, a rare survival with its windows and their furniture. The joining of the facades between 52 and 50 seems to reflect the undoubted updating of number 50 in the mid-eighteenth century with its fine brickwork and sash windows.

### 53 High Street, Walsingham

This house stands on the west side of the High Street. The early eighteenth century façade is rendered with a plat band at the level of the first floor, in line with the jetties of numbers 57 – 63. Above the plat band the wall is plastered and below it is in brick, suggesting an underbuilt jetty. The three first floor windows do not align with the lower, and all have early eighteenth century sashes with thick moulded glazing bars. A small square window has been intruded to the north to light a closet. The steeply pitched roof is covered with black-glazed pantiles and the chimney stack is to the north. Evidence of the medieval origin of this house on the ground floor is seen in the survival of the cross-passage plan, the thick flint front and rear walls, and in the transverse principal joist in the south room.

### Walsingham Cottage, Lundy Green, Hempnall

Walsingham Cottage stands on the original edge of Lundy Green, some two miles from the village of Hempnall. It appears to be a standard late sixteenth/early seventeenth-century three-celled house with a cross passage floor plan. However, what is unclear is whether the upper, attic, floor existed from the beginning. There is no evidence for tie-beams across the building at wallplate level which would be needed to hold the north and south walls together against the outward force of the roof load. If there are no joints between the joists and frame, the floor may have been inserted later and so the original building may have consisted of a ground floor only, open to the roof. In addition,

the chimney stack does not fill the bay in which it is built; is this an indication that the stack was also built later?

### Oxford Stores, Friday Market, Walsingham

The Oxford Stores stands at the north east corner of Friday Market, its east façade to the High Street. The ground floor walls are of flint, brick and freestone with a timber-framed first floor jettied to the east and west and probably originally to the north. The roof is in two parts with a central valley, aligned north-south, containing attics with jettied gables to the north. The windows are mainly eighteenth/nineteenth-century casements.

As suggested by William Vaughan-Lewis, it may be that this is a survival of a market building, with its two large undivided rooms on the first floor and an attic storey rebuilt as part of a refurbishment in the early seventeenth century, perhaps when the building became an inn. The timber half-column matches this public building style, as does the presumably unpartitioned form of the ground floor. The use of freestone to finish the corners of the pier to the north of the compound beam and of that immediately to its west may imply that the intervening gap was an open space.

### St. Columba, 24 Knight Street, Walsingham

This building is the mid part of a terrace with number 26 St. Monica's (not visited) and number 22 St. Wilfrid's. The front has a late nineteenth century brick ground floor with two arched windows and arched doorway. The upper floor, probably a former jetty, is rendered and has two casement windows. The roof is covered in red pantiles with a large stack to the south shared with number 22 which seems to have been originally part of the same building.

The south room on the ground floor has large axial and transverse principal joists with double roll mouldings and the flat laid common joists have small corner roll mouldings, evidently a high status interior originally.

### St. Augustine's at the College of Clergy, Knight Street, Walsingham

St. Augustine's at the College of Clergy (recently refurbished) presents an almost blank stuccoed wall to Knight Street, many of the windows having been blocked and the door being no longer used. A long building, it also slightly changes its alignment about half way along near the chimney stack and following the road-line. The rear and gable walls are mainly rubble built with brick dressings, but stone quoins appear on the north-west corner.

### Baverstock House, Bridewell St, Walsingham

At the west of Bridewell Street, it has associations with the Leper Hospital which was sited in the present garden and the gaol to the north-west. The house was formerly used as the Police Station. The first floor is enclosed in plaster, including the jetty and the ground floor is painted brick. There are brick gables to the north and south and the house extends further south in a later extension, now the kitchen. Three of the windows are late eighteenth century with nine lights each.



## Are you looking for a project to become involved in?

*The NHBG has received a request for volunteers to join a new project underway in Norfolk and has also received a suggestion for a project concerning some specific nineteenth-century houses close to Norwich, following on from research on the family of the owners.*

### Airfields Survey

The first is a request for experienced recorders or those keen to learn recording techniques backed up with the opportunity to practice. As part of a large externally funded project about war-time airfields, consideration is being given to surveying what remains of the infrastructure of Second-World-War airfields



in East Anglia. It is a cross-regional partnership involving museums from across the East of England as well as several partners, including The Norfolk Historic Environment Service, The NRO, UEA, the Second Air Division Memorial Library and a new social enterprise company

from Suffolk, New Heritage Solutions.

Through a series of community archaeology training events, visits to local schools, recording oral histories, museum development work, local events and theatre productions, the project aims to keep the past alive and encourage people to take an interest in their local airfield whilst learning new skills.

There are many ways you can get involved with this project. If you would like to learn more and express interest in any of the aspects of this project, please visit the website:-

<http://www.8theast.org>

### Housing research

The second suggestion has been made by Pat Wagstaff after research she has been doing into the Harvey family of Norwich.

She writes: "I have recently done some work on the Harvey family of Norwich, concentrating on General Sir Robert John Harvey (1785-1860). His house, Mousehold House, and his father's two houses, Thorpe Lodge and Gladstone House in St. Giles, are well-known.

Less well-known are three big folders in the NRO of plans and watercolours of the houses owned by the General, and two books of watercolours of his houses dated 1830 in the Castle Museum. These are a great record of houses of the period, ranging from what look like tumbledown cottages to substantial town houses. Some houses look as though they may even have a mediaeval core. Many of them have now disappeared. I do not have the expertise to evaluate this material nor do I have the knowledge to put it into the context of nineteenth-century housing. It seems to me, however, that this is a remarkable part of the history of housing in Norwich and surrounding villages which should be examined by someone competent to do so. I draw this to your attention in the hope that there is someone in the Norfolk Historic Buildings Group who might like to undertake this project."

Anyone interested could start by contacting Pat on:-

[pa\\_wagstaff@yahoo.co.uk](mailto:pa_wagstaff@yahoo.co.uk)

## Courses

A selection of the short courses on architecture to be held by the University of Cambridge Continuing Education Dept, during the spring and summer terms.

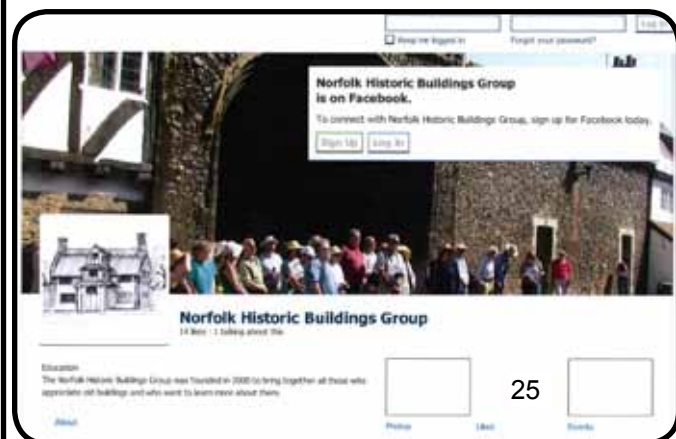
- The architecture of Pilgrimage** - starts 29/4/14
- Looking at Architecture: a viewers guide** - 30/5/14
- Sir Christopher Wren: an architect in context** - 6/7/14
- Medieval Architecture in Cambridge** - starts 10/8/14

Bookings can be made on their website, where a PDF version of the brochure is available for downloading. All of the short courses take place at Madingley Hall, a sixteenth-century country house, three miles west of Cambridge.

For more information go to:-

<http://www.ice.cam.ac.uk/shortcourses>

## The NHBG is now on Facebook



As of January 2014, there is now another way of spreading the NHBG word!

By having Facebook members "LIKE" us, it spreads the knowledge of both our existence and our activities in a geometric way.

Karen Mackie (details on page 2) is maintaining the page for the NHBG. If you are on Facebook - please click LIKE.

<https://www.facebook.com/norfolkhistoricbuildingsgroup>

Essex Historic Buildings Group - Day School  
**Dressing the House**  
 at **Cressing Temple Barns** on **Sat 12<sup>th</sup> July 2014**

Fixtures & Fittings, Windows, Hearths, Plasterwork, Wallpaintings, Wallpaper, Floors, Staircases, Doors

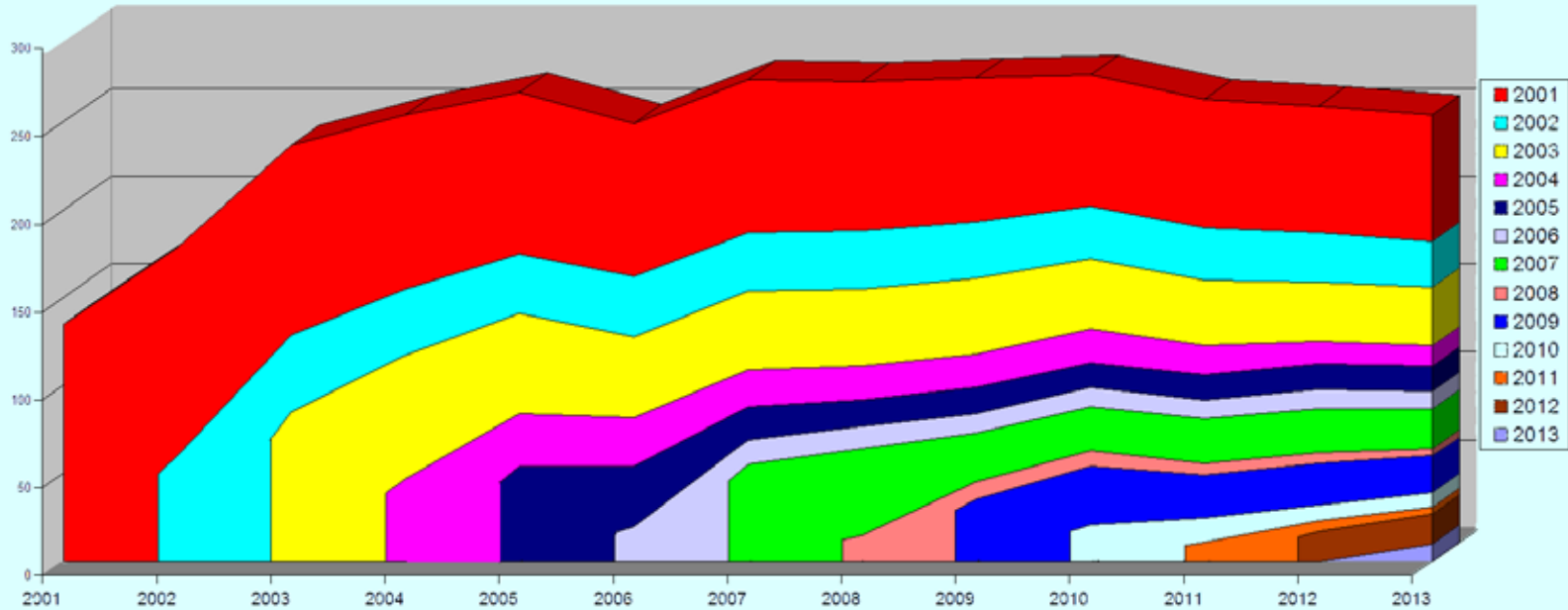
£20 EHBG members, £22 non-members + £9 lunch

Details from Lindsey Burnell, 488 Linnett Drive, Tile Kiln, Chelmsford CM2 8AN - tel 07779 601712

# NHBG Members

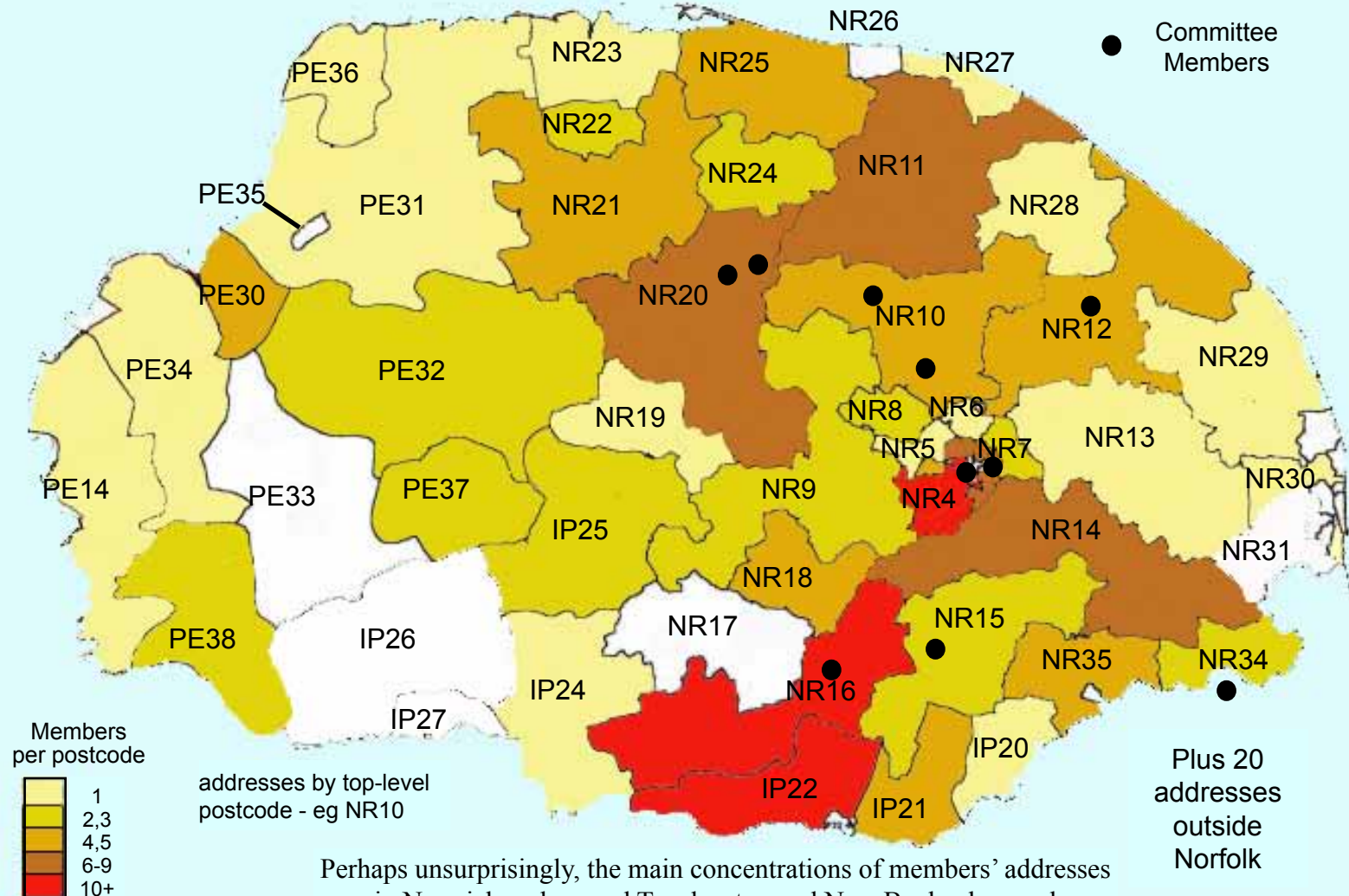
## WHEN DID YOU ALL JOIN?

The numbers of people who are still members, sorted by the the year joined



The right-hand side of the chart shows the number of members at the end of March 2013 - the colour shows which year those members joined, and can be traced back to the year of joining, shown on the bottom, by following the same colour. *All figures rounded to the nearest 10.*

## WHERE DO YOU ALL LIVE?



Perhaps unsurprisingly, the main concentrations of members' addresses are in Norwich and around Tacolnестon and New Buckenham, where the Group's major building studies have taken place so far.