

# Norfolk Historic Buildings Group

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# Newsletter



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



Poacher's Cottage, Hempnall

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# CHAIR

Welcome to Issue 25 of the Group's newsletter, the first to involve colour. As usual it is full of reports of the winter lectures, all of which were well attended, despite the cold weather.

Entering our thirteenth year, our research work is still going strong, and the publication of Volume 5 of the Journal continues the tradition of spreading the results of our investigations. The work that some members of the Group have been involved in, on Norfolk's schools, has now been published and, thanks to an additional grant by English Heritage, a free copy will be available to each member (see page 5). Survey work for Journal 6 continues in Walsingham on both the buildings and documentary archives with a view to publication in the next year or so, and we are at the early stages of a study of the houses of Hempnall. The measuring day, reported on page 20, supports our stated aim of hands-on involvement and training, and contributes to creating additional researchers for the future.

This summer's programme (see page 3) provides an opportunity to visit some houses which are not open to the public, as well as a practical look at the use of flint in buildings, as an extension to last winter's lecture on flint. The 2013 AGM is to be combined with an update of the research work in Walsingham and the traditional "church day" will be examining three rather overlooked churches in west Norfolk. As usual, we have tried not to impose limits on the numbers for summer visits, but in some cases we have to for practical reasons.

After last summer, I am anticipating better weather this year, and I hope to see you on some of these visits.

Sue Shand, our treasurer for the last 9 years, has decided to stand down in order to concentrate on her Tango. I am sure you will join me in thanking her for her sterling work in keeping the committee and the books straight.

*Adam Longcroft*  
*Chair, Norfolk Historic Buildings Group*  
*March 2013*  
a.longcroft@uea.ac.uk

## NHBG Committee Contact Details

## Snippets

**Adam Longcroft** *Chair & Journal Editor*

*School of Education, UEA, Norwich, NR4 7TJ*  
01603 592261 [w] e.mail: a.longcroft@uea.ac.uk

**Alayne Fenner** *Deputy Chair & Newsletter Editor*

*24 Mount Pleasant, Norwich, NR2 2DG*  
01603 452204 [h] e.mail: alayne.fenner@btinternet.com

**Lynne Hodge** *Committee Secretary*

*Tannery House Worthing, Dereham NR20 5RH*  
01362 668847 [h] e.mail: lynne@walknorfolk.co.uk

**Maggy Chatterley** *Treasurer*

*The Old Rectory, Barnby, Beccles, NR34 7QN*  
01502 475287 [h] e.mail: maggy6@btinternet.com

**Ian Hinton** *Newsletter Production & Membership Sec.*

*The Old Rectory, Barnby, Beccles, NR34 7QN*  
01502 475287 [h] e.mail: ian.hinton222@btinternet.com

**Michael and Sue Brown** *Buildings*

*Woodlands, Bylaugh Park, Dereham NR20 4RL*  
01362 688362 [h]

**Mary Ash** *Winter Programme*

*107 St Leonards Road, Norwich, NR1 4JF*  
01603 616285 [h] e.mail: mary.ash@ntlworld.com

**Dominic Summers** *Summer Events*

*17 Alan Road, Norwich, NR1 2BX*  
01603 663554 [h] e.mail: d.summers1@btinternet.com

**Jackie Simpson** *Web Page*

*The Chestnuts, Church Road, Neatishead NR12 8BT*  
01692 630639 [h] e.mail: jackie.g.simpson@btinternet.com

**Diane Barr** *Documentary Research*

*24 The Shrublands, Horsford, NR10 3EL*  
01603 898928 [h] e.mail: di.barr@btinternet.com

**Karen Mackie**

*44 Norwich Road, Tacolneston NR16 1BY*  
01508 488467 [h] e.mail: karen\_mackie@btinternet.com

**Anne Woollett** *Web Page*

*The Cardinal's Hat, Back Street, Reepham NR10 4SJ*  
01603 870452 [h] email: anne.woollett@tiscali.co.uk

## The new colourful Newsletter

The *Newsletter* is now being printed by a firm in Suffolk (Gipping Press) who also print the Suffolk and Essex Historic Building Groups' newsletters. The reduced cost has enabled the use of colour for the first time.

This has required a slight adjustment of the layout and positioning of certain contents in order to utilize the colour spread on the front and back covers. The listing of coming events is now shown just inside the front cover for convenience, on page 3 (without the usual connotations).

Gipping Press also prints short runs of books at reasonable cost which may interest members who are interested in publishing their own research, but either cannot find a publisher or don't want the length of run required by many printers. They can be contacted at **bob@gippingpress.co.uk**

## New Treasurer

The Committee welcomes a new Treasurer from April 1<sup>st</sup> - Maggy Chatterley - whose contact details are shown on the left. She has taken over the reins from Sue Shand after 9 years at the helm (to mix metaphors).

## Email addresses

Lynne has been sending email reminders to everyone about our meetings and has reports back that some are apparently not arriving.

If they do not bounce back to Lynne as undelivered, it means that they have been delivered to a valid email address. Are they being sent into your spam folder? Or to an old, but still active address? The parameters for spam are determined by you. The easiest way to ensure that emails arrive properly is to ensure that Lynne's and Ian's email addresses are in your contacts list - this should ensure they get through. If in doubt, send Lynne an email so that she can check the address she holds for you.

*Front cover photo - Poacher's Cottage - by Ian Hinton*

## Summer Programme 2013

A full programme for the Summer! If booking by post, please use the forms provided to book the events 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.

Email booking as an alternative is fine and tickets will be despatched by email where possible to save costs, but 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. Dominic Summers

### Orchard House, Bramerton

Tuesday 14<sup>th</sup> May

*Time:* 2:30pm  
*Meet:* Orchard House  
*Cost:* £5  
*Limit:* 30 (members only)  
*Walking:* Stairs  
*Food:* Tea/Coffee and biscuits  
*Contact:* Rosemary Forrest  
 01603 742315  
 forrest.rosemary@gmail.com

Undergoing a major restoration, this brick-faced sixteenth/seventeenth-century house presents an intriguing puzzle as to its phasing and development.(see page 19 - Digest of buildings visited). The owners have invited members to add their own interpretation.

### Meadow Cottage, Alington

Wednesday 5<sup>th</sup> June

*Time:* 6:30pm  
*Meet:* Meadow Cottage  
*Cost:* £8 (members only)  
*Limit:* no limit  
*Walking:* Stairs and garden  
*Food:* Drinks and nibbles  
*Contact:* Lynne Hodge  
 01362 668847  
 lynne@walknorfolk.com

A fine example of a three-celled timber-framed house typical of south Norfolk, this house had the benefit of significant investment during the seventeenth century. Gwyn has invited us for a look round his house and, weather permitting, drinks and nibbles in his lovely garden.

### Flint day Saturday 22<sup>th</sup> June

*Time:* 2:00 pm  
*Meet:* Eye castle  
*Cost:* £10 (members only)  
*Limit:* 30  
*Walking:* Some  
*Food:* Tea and biscuits  
*Contact:* Carol Nutt  
 01379 640007  
 carol.nutt@phonecoop.coop

Led by Shawn Kholucy, who spoke to the group last winter about the use of flint in Norfolk, this day will explore flint in its practical contexts, including its medieval use at Eye castle and at Eye and Thornham Parva churches.

### South Elmham Hall

Wednesday 10<sup>th</sup> July

*Time:* 2:00 pm  
*Meet:* South Elmham Hall  
*Cost:* £15 (members only)  
*Limit:* 40  
*Walking:* Stairs  
*Contact:* Dominic Summers  
 01603 663554  
 d.summers1@btinternet.com

South Elmham Hall is a 13<sup>th</sup> century former bishop's palace standing within a four-acre moated site. The 16<sup>th</sup> century exterior of the Grade I listed house hides a medieval first floor hall, where the Bishop of Norwich held court and entertained. Many features survive including probably the earliest domestic wall paintings in Suffolk. This tour will be able to access features not available to the usual visitors.

### Walsingham town walk

Saturday 13<sup>th</sup> July

*Time:* 2:30 pm  
*Meet:* Village Hall, Walsingham  
*Cost:* FREE  
*Limit:* No limit  
*Walking:* Yes, mostly level and paved  
*Contact:* Dominic Summers  
 01603 663554  
 d.summers1@btinternet.com

Booking is not necessary, but contact Dominic Summers with any enquiries. We will be guided around Walsingham by Susan & Michael Brown.

### followed immediately by: Annual General Meeting

*Time:* 4:30 pm tea & scones,  
 5:00 pm AGM  
 hall open from 2:30 pm.  
*Meet:* Village Hall, Walsingham  
*Food:* Please return ticket, or email  
 Dominic, for catering numbers  
*Contact:* Dominic Summers  
 d.summers1@btinternet.com

### Walsingham update

Saturday 13<sup>th</sup> July

*Time:* 6:30 for 7:00pm  
*Meet:* Walsingham village hall  
*Cost:* FREE  
*Limit:* No limit  
*Food:* Coffee and biscuits  
*Contact:* Sue Brown 01362 688362

An update on the progress of the survey of buildings in Walsingham by Susan & Michael Brown. This meeting is open to the members of the NHBG and the residents of the village as part of our commitment to keeping the residents and owners up-to-date on progress.

### Three West Norfolk Churches

Saturday 27<sup>th</sup> July

*Time:* 10:00 am  
*Meet:* Syderstone church  
*Cost:* £8 (members only)  
*Limit:* No limit  
*Walking:* Uneven churchyards  
*Food:* BYO or Pub lunch  
*Contact:* Ian Hinton  
 01502 475287  
 ian.hinton222@btinternet.com

These three churches range from the architecturally modest, Syderstone, with its complex development, to the much grander, Wolferton and Harpley. Amongst their other treasures, Wolferton, in its wonderful setting, contains 14<sup>th</sup> and 15<sup>th</sup> century parclose screens and very attractive carved wallposts. Whilst Harpley, with its elaborately carved door, boasts a rare Norfolk example of stone diapering around the sedilia and some classic carved bench ends. Dominic and Ian will lead the day.

### The Old Nags Head, Holme Hale, Dereham

Thursday 5<sup>th</sup> September

*Time:* 2:30 pm  
*Meet:* The Old Nag's Head  
*Cost:* £5 (members only)  
*Limit:* 30 members  
*Walking:* Stairs  
*Food:* Tea/Coffee and biscuits  
*Contact:* Ian Hinton  
 01502 475287  
 ian.hinton222@btinternet.com

The owner of this early sixteenth-century house opposite the church (which may have been the Church House) has invited the Group to view the building. It has been the family home for 55 years, on which he is starting a long-term restoration. Listed Grade II as a sixteenth-century open hall, it has two later separate brick-built stacks in the centre of the building, one with diaperwork and large blocks of freestone as quoins, the other built with gault-clay bricks.



## Hempnall Village Walk (September 1<sup>st</sup> 2012)

Ian Hinton & Mo Cubitt

*As you probably know, the NHBG is looking at the houses of Hempnall with a view to a possible detailed study along similar lines to our earlier studies in New Buckenham and Tacolneston, based on the extensive documentary research of the village by Mo Cubitt, whose family has lived in Hempnall since 1841. She has been an NHBG member since the beginning in 2000.*

Mo led about 30 members around the 'town' of Hempnall, which she emphasised particularly, as the Domesday Book in 1086 recorded 111 men, which translates to a population of around 550 people, making Hempnall the same size as Beccles or North Walsham, and was the 18<sup>th</sup> largest settlement in Norfolk at the time (out of 523 in Domesday). By 1225 it had been granted a licenced market, one of the earliest in the area to the south of Norwich, the only earlier ones being in Norwich itself, Wymondham and New Buckenham. It was granted in the same year as the market in Attleborough, and some 40 years before those in Loddon and Harleston.

The market grant in 1225 was followed by a fair in 1286. Markets and fairs brought trade, wealth and thirsty visitors, hence the number of former inns that we passed as we walked round, starting from the ex Queen's Head.



*After the initial introduction, the town walk set off from the Queen's Head car park - one of the ten former inns in the town*

The Chequers, also formerly an inn, has a recorded history to 1564. It can be linked to an inventory of 1736 made after the landlord died falling from his horse, being 'much in liquor'. It was bought in 1760 by a schoolmaster. The Long house nearby, was the school dormitory, its ground floor divided into little shops.

We took a view from the churchyard over to Priory Cottage, part of which contained an earlier schoolroom where Edward Thurlow was educated, who in 1778, became Lord Chancellor of England. The Street here was once Market Street containing several little shops in the eighteenth and nineteenth centuries.

Manor Cottage, with the date 1788, is a rebuild after a fire. A newspaper report of the time says that the area was full of thatched houses.

The village shop of today is on a site of a shop recorded in



*Part of the group outside the shop that used to be owned and run by Mo's family - The Stammers - as a Department Store, between 1885 until the 1970s*

1580. By 1700 there was a messuage, cottages and an ancient bake house, first mentioned in 1340. During the nineteenth century it was only one of many shops, including a watchmaker and jeweller.

Forge Cottage, so called after the blacksmiths shop that was built about 1870, has copyhold records to 1633. It was three cottages by 1899.

Manor Cottages with the date 1770 and initials WT, signifies the date when William Thrower bought it and encased it in brick. Its copyhold name was Shepperds dating from the sixteenth century. Lime Tree Cottage is thatched; its old name was Tofftes with references beginning in 1387 and in detail from 1573. Pevensey House, formerly The Swan, was owned by a beer seller in 1643. Next door the Hollies, with its old yard called Hippleys in 1388, was still named so in the nineteenth century. It was used by the seventeenth century as a maltings and then a tannery.

By the village war memorial was an ancient oak tree where John Wesley preached having walked from Norwich to Hempnall in 1759. The Thatched House adjoining was freehold. An extension added this century was made from timbers taken from the old tithe barn.

Before the 1930s, Krons Manor was known as Fairstead House. Its copyhold name was Quintyns, traceable to the fifteenth century. Continuing our walk round 'The Rons', we came to Hill House, once Millgates. Lewis Gedge, a Quaker bought the house in 1688. He was arrested for his faith and spent time in Norwich Castle until his release in 1672. Hill House has been encased by brick. Its history is disguised more than most.

Lunch was held in the Three Horseshoes on Silver Green, the last of the ten pubs in the village. The laid-on meal was in doubt up until the morning of the visit as the redecoration of the restaurant, after a flood had brought the ceiling down, had only been finished the previous day, with bubble-wrap still cladding the legs of some of the new chairs.

The afternoon saw the group visit two houses, built close to each other, right on the edge of the green about two miles

## Hempnall Village Walk (continued)

south of the village centre. Contemporary buildings, these two houses illustrate perfectly the divergent paths that alterations and additions over the centuries can make to a house.

The Chestnuts remains a one-and-a-half storey, three-celled, timber-framed house, albeit one with generous timber sizing throughout and good quality decoration in the form of chamfers and stops. Little has been done to change the building, except for a single-storey lean-to at the north end and an additional wrap-around brick gable with chimney stack at the south end. Good maintenance and perhaps a lack of spare cash over the centuries ensured that to a large extent it remains as it was built in around 1600. A sizeable barn and other out buildings accompany the house

Hempnall House however, originally a house of similar size and with similar timbers, has had several injections of investment that has altered the original three-celled, timber-framed building into a sizeable country house. The service bay at the west end of the house appears to have been rebuilt as a cross-wing, including an additional chimney stack, probably in the eighteenth century. This wing is the same width as the rest of the house but with a roof set at rightangles. The original queen-post braces that support the roof along the length of the house are truncated at this end where the roof over the crosswing has replaced the main roof. Possibly at the same time as the crosswing was built, or perhaps soon after, the original range was clad in red brick (since painted). In 1871 a new range, almost the size of the original house, was built in front of the original in gault brick



*The queenpost truss that confirms that the crosswing (the roof of which is seen to the left) is later than the original build*

with stepped gables and a large front stair turret. At the same time, the east gable of the original range was also rebuilt in gault bricks with matching stepped gables. A range of outbuildings completes the group.

Our thanks to Mo as leader for an excellent day and to the houseowners for allowing us access to their homes.

More details of the history of Hempnall can be found in Mo's book - 'The Book of Hempnall - A Treasure Trove of History'. It is currently out of print, but is available second hand via [abebooks.co.uk](http://abebooks.co.uk)



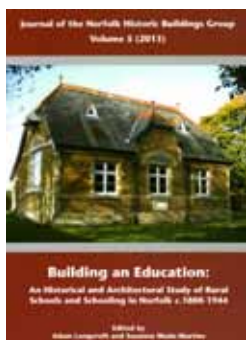
*The Chestnuts - much the same as when it was built, in around 1600, apart from the additional brick gable and stack on the left-hand side*



*Hempnall House - the original timber-framed range can be seen above with its red-brick stack; the later replacement crosswing is to the right. Below is the 1871 'extension' on the front that doubles the size of the house and sets it apart from its contemporary neighbour*



## NHBG research/News



March 26<sup>th</sup> saw the launch of fifth volume of the Journal of the Norfolk Historic Buildings Group at UEA. Entitled **Building an Education: An historical and architectural study of rural schools and schooling in Norfolk c.1800-1944**, it was the result of a joint project with UEA and English Heritage, involving detailed research of each of the rural school buildings in Norfolk thanks to the efforts of more than 20 volunteer researchers, many of whom were members of the NHBG.

Copies will be available for each of the researchers, and as the result of an additional grant from English Heritage, a copy of the report will be available free for each member of the NHBG. As the cost of postage to each member is prohibitive (over £800), copies will be available to be picked up at each of the summer events and next winter's lectures at UEA. For those of you that cannot wait that long, pickup can be arranged from Ian Hinton or any committee member, or posted to you at cost.



# Canterbury as a Pilgrimage Centre (November 7<sup>th</sup> 2012)

## notes on Frank Woodman's talk by Alayne Fenner

Most of us are familiar with Chaucer's band of pilgrims, who sallied forth from Southwark to Canterbury "the holy blissful martyr for to seek".

However, long before Thomas Becket's murder in the cathedral in 1170, Canterbury had been a focus of pilgrimage to its shrines of earlier saints such as Mildred, Alphege, Dunstan and Anselm. As well as being the spiritual centre of the Church in England since St. Augustine came, the city had become the hub of road and river networks since Roman times.

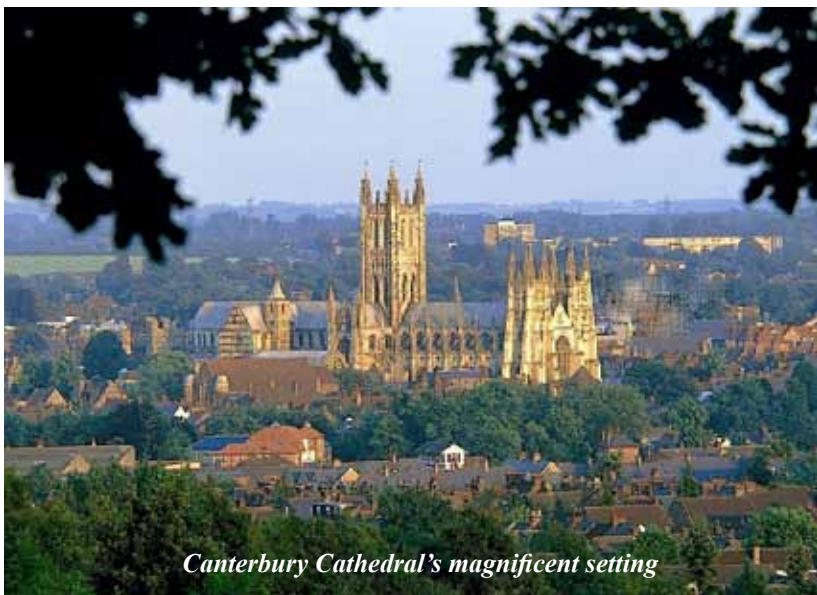
Travellers from the south coast area were almost bound to go through it; eighty percent of these came from Europe. The constant influx of visitors needed accommodation and it appears from Canterbury's valuable collection of 12th and 13th-century rent rolls (in which forty percent of the population is named) that there seems always to have been a sufficient infrastructure, one way or another, to cope.



*All roads lead to Canterbury - showing the Roman coastline*

Initially, when the king and court came, they stayed in Canterbury castle, but when the grand new Archbishop's Palace was completed in 1220, the royals stayed there and the Archbishop politely moved to lodgings in one of several neighbouring priories. In the early years, officers of the different departments of the cathedral, such as the Sacrist, the Cellarer or the Infirmarer, had taken in visitors of a lesser degree - perhaps knights or senior members of the clergy. Poorer members of the clergy sought lodgings in one of the hospitals such as St. Thomas', or in the guest halls of one of the three great friaries, for they were not allowed to stay in inns.

The provision of such accommodation by the monks was frequently run at a loss. However, following the surge in pilgrimage after Becket's death, most of the religious houses in Canterbury either ran pilgrim hostelries or began building them; the first was built in 1180. The turnover in guests was rapid -



*Canterbury Cathedral's magnificent setting*

usually a single night only - and it became a lucrative business. The cathedral too joined in and began building pilgrim hostels. Canterbury still has several pre-1250 buildings - albeit heavily disguised behind plaster, mathematical tiles and such like. Later, following the Black Death, many empty properties were taken over as pilgrim inns.

In the fourteenth century pilgrims continued to pour in.

1420 was the 200th anniversary of Becket's Translation, with special Papal Indulgences for pilgrims, and 100,000 people passed through the cathedral in one day that July. The normal number for a whole year was 200,000. This triggered more inn and hostel building. A century later in 1520 the emperor Charles V came as well as Henry VIII plus their huge entourages.



*Surviving medieval buildings in Canterbury*



## Canterbury as a Pilgrimage Centre (continued)

Only a few years later, the Dissolution of the monasteries brought great changes. The shrine was destroyed in 1538 and the religious houses had gone by the 1540s. However, amazingly, many medieval buildings survived into the twentieth century only to suffer subsequent great destruction by neglect, bombing and modern redevelopment.



*Destruction by World War II bombing*



*Destruction by poor planning decisions in the 1960s*

*The illustrations have been taken from Frank's PowerPoint presentation.*

Frank Woodman is the Academic Director of the Institute of Continuing Education at Cambridge and lectures on Art History and Architecture. He has worked with the Canterbury Archaeological Trust.

The Canterbury Archaeological Trust's website can be found at <http://www.canterburytrust.co.uk>

A PDF of their publications, covering buildings and archaeological digs can be downloaded from [http://www.canterburytrust.co.uk/catpress/wp-content/uploads/2010/06/CAT\\_publications.pdf](http://www.canterburytrust.co.uk/catpress/wp-content/uploads/2010/06/CAT_publications.pdf)

## The Building Cockrills of Yarmouth (October 12<sup>th</sup> 2012)

### David Summers

John William Cockrill (1849-1924) was born in Gorleston, the son of a successful builder/developer William Cockrill. Aged 13 he went to the old School of Art in South Quay and on leaving in 1869 started work with the Southtown & Gorleston local Board, then became Surveyor & Inspector of Nuisances for the grand salary of £45 per annum. Then followed other appointments such as the supervision of the installation of street lighting, sewer provision & the laying of concrete pavements, hence his nickname "Concrete Cockrill."

In 1882 he was appointed Borough Surveyor, where, while continuing with infrastructure projects, he also designed several iconic buildings for his home town. His sons, Ralph Scott Cockrill (born 1879) and Owen Hanworth Cockrill (born 1882) at first worked with him, but then branched out to design other important buildings, mainly for the private sector.

Several slides were arranged as a series of Cockrill buildings as a pictorial tour through the town, starting on Hall Quay. The former **Fire Station** (by J.W.C. 1908/12) behind the Town Hall, with its impressive tower and extensive use of terra cotta tiles, then **Fastolff House** (by R.S.C. 1908) in Regent Street, a splendid example of the Arts & Crafts style in glowing faience.

At the south-east corner of St. George's Park (1866 by Edward Stagg) through the trees can be seen the fully restored



*Left - Fire Station - J.W. Cockrill 1908/12 (photo - Vic Nierop-Reading)*



*Right - Fastolff House - R.S. Cockrill 1908*

*The remaining photos in this article were provided by David Summers*



## The Building Cockrills of Yarmouth (continued)



*School of Arts and Crafts -  
J.W. Cockrill 1912*



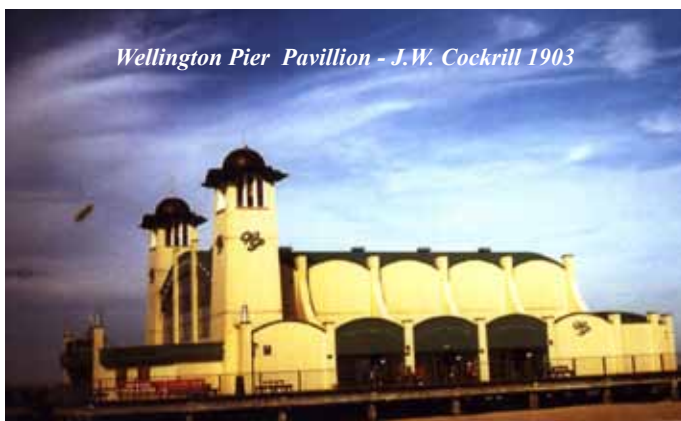
*School of Arts and Crafts -  
J.W. Cockrill 1912*



*Hippodrome - R.S. Cockrill 1903*

former **School of Arts & Crafts**, now converted into apartments. Designed by J.W.C. in 1912, and described by Pevsner as “remarkably sensible”, this building, with its very large studio windows is somewhat reminiscent of the Glasgow School of Art by Charles Rennie Mackintosh. Steel-framed, with brick and terra cotta cladding, and a complete lack of superficial decoration, The School of Arts was not appreciated by the town’s mayor, who called it “a lost opportunity with its austere unlovely exterior”.

South-east along St.George’s Road, the terra-cotta dome of the **Hippodrome** comes into view above the rooftops. This superb example of Art Nouveau style was designed by R.S.C. in 1903 as a purpose-built circus, a role it still fulfils. The Crystal Palace-styled Winter Gardens is unused now and still awaiting urgent restoration. Originally built for Torquay in 1878/81, it was re-erected in Gt.Yarmouth in 1903 at the instigation of J.W.Cockrill, while the nearby **Wellington Pier Pavillion** which he designed in 1903 is much altered and is currently used as a bowling alley.



*Wellington Pier Pavillion - J.W. Cockrill 1903*



*Esplanade pedestrian bridge - J.W. Cockrill*

Other J.W.Cockrill buildings were Stradbroke Road School (1876 now demolished) Gorleston Cemetery entrance lodge (1879) and chapel (1889). In conclusion reference was made to Columbus House in Lowestoft (R.S.C. 1907) and its splendid Doulton-tiled murals of the Santa Maria and other galleons.

David Summers is a retired architect, who was in both public and private practice in Norfolk (including being based in a relocated signal box) and, apart from the Cockrills, has studied the works of Skipper, Boardman and Scott. He can be contacted by email on [dsdsumme@gmail.com](mailto:dsdsumme@gmail.com)



# Hempnall “mystery timber”

(Members’ Night - March 19<sup>th</sup> 2013)

Ian Hinton

*As part of our investigations of the houses of Hempnall, Rosemary Forrest and I came across this large timber in the roof of one of the houses visited. Many questions were raised about it’s possible uses and origins, but after discussions at Committee meetings and with other local experts, there was still no obvious answer, so we have submitted a version of this piece to the national Vernacular Architecture Group Newsletter asking if any of their members have seen anything similar or have any suggestions as to what it is.*

## VAG Request

In the attic of the northernmost four bays of a nine-bay timber-framed house of two storeys in south Norfolk we have found a mystery timber. It lies along the axis of the building, in two parts - over 9.7 metres long in all.

The property is in an important position, adjacent to the church and facing the medieval market place. The part of the building that houses the timber appears to be quite early (crown/king-post socket in one tie-beam, and very large-section studs), but the roof has been completely replaced with an in-line butt purlin roof, presumably in the mid seventeenth century.

The timber rests on the tie beams of the frames. It is partly octagonal (five sides) and remains rounded at the ‘bottom’ (Fig 1). It is 32 x 33.5cm at the larger end, tapering to 17x20cm at the smaller end (the attic floor boards come part way up the long sides making detailed recording impossible). It appears to be a single piece of oak, cut in two - 4.51m from the larger end and 5.23m from the smaller.

The joint (Fig 2) between the two pieces is merely locational, it could not aid vertical support or resist horizontal tension. The timber has 22 shallow rebates along the two angled faces, some of which are paired and others individual, but are far too shallow to permit them to be of structural use; there are also two round holes on the side of about 5cm diameter. At its larger end, there is a 12cm diameter hole in the centre that is approx 25cm deep, with a tapering slot at the top face (Fig 3).

It is difficult to know for what purpose this extremely large timber could have been used; it does not fit this building - merely appearing to have been stored here. It is not, and was not, structural, as there are no peg holes or mortices.

Has anyone come across anything similar, or have any suggestions?

## Uses considered

It was described to the current owner as a “pump-tree” (a wooden pipe), presumably because of the hole in the end (perhaps without realising that the hole is only 25cm deep and not through the whole timber). Other suggestions for its original purpose have included: a maypole, a potence (centre pole for a dovecote), or an unfinished ceiling joist - none of which appears to fit the bill. The first two because the lack of mortices and pegholes indicate that it would be extremely difficult to support it vertically (the many rebates along its length are only millimetres deep) and the ‘join’ near the centre is only locational rather than structural. The last suggestion appears unlikely because of its length and shaping, and the fact that such a valuable piece of timber has remained unused for centuries

This also raises the question of how and why this huge piece of timber got here. Since the roof appears to have been completely replaced in the seventeenth century, was this when the timber was installed? It would certainly be extremely difficult to get it there with a roof in place. Was it hidden there because it had some forbidden use? This might support the maypole or potence theory, as the early seventeenth century was a period of great religious and cultural upheaval and the building is next to the church and manor house. WHAT IS IT?



Figure 4 - The timber in situ



Fig 1 - Cross-section at the larger end

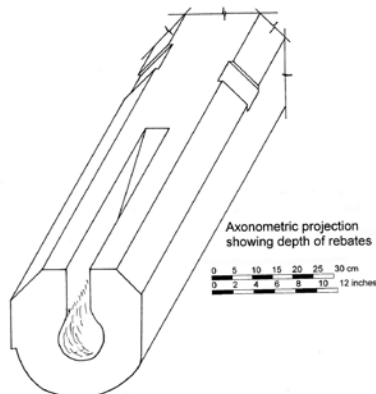


Fig 3 - Projection showing the hole at the end and a representation of the depth of the 22 rebates along its top edges

“Join” of the two pieces (side elevation)

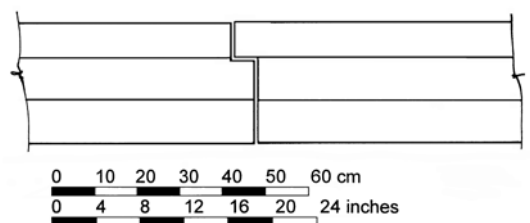


Fig 2 - The non-structural “join”

# Norfolk Parsonages of the Early-Nineteenth Century

(December 5<sup>th</sup> 2012)

Tim Brittain-Catlin

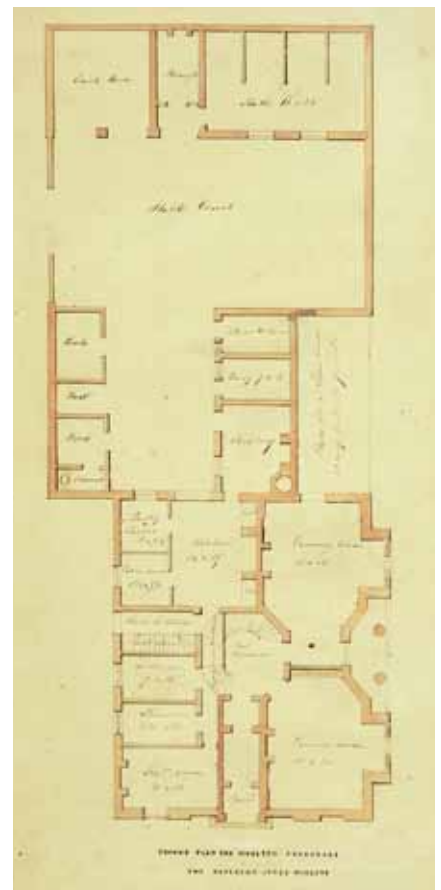
The architecture of the 1830s is a subject that is not much discussed and, as it happens, Norfolk plays an interesting part in it. The reason for the apparent hiatus is that neo-classical enthusiasts see the decade as the one in which they lost out to the Gothic revival, whereas the Goths see it as the clumsy forerunner of the golden period from the 1840s to the 1870s in which they ruled supreme. In fact a great deal happened, much of it to do with the form and plan of the small detached house in ways that proved influential and long lasting.

We know about the houses of the period thanks to the records kept in diocesan archives of applications made by parsons to rebuild their homes. As early as 1777 an act of parliament, generally called Gilbert's Act after its proponent Thomas Gilbert, established that in principle the Church of England fund known as Queen Anne's Bounty could be used to improve the houses of the poor clergy. But for some reason the Governors of the Bounty did not really start to use the money for this purpose until 1811. Probably their main motivation was the fact that the status and profession of the parson were changing. As a result of the evangelical revival, but also a greater awareness of the hardships of clerical life, parliament decided in the first decade of the century to oblige parsons to both live and work in a single parish. The typical Georgian vicar or rector might well have taken the income from one or more parishes and lived in comfort elsewhere, paying a curate a pittance to carry out services.

Parsons made applications for mortgages to the Bounty on the basis of a set of plans and a specification made, usually, by an architect and so our diocesan archives contain a treasury of information about houses of the period. The most interesting feature of them is that until the arrival of A.W.N. Pugin, houses were built to one of three standard plans. The vicarage at Walkeringham in Nottinghamshire of 1823 is exactly typical: it is a house with a narrow central corridor and staircase hall that divides the main block of the house into two.

Some houses used a variant, tucking the stairs around a corner to keep them out of sight of the front door. The main problem with these layouts was that the number of rooms was restricted, and surviving drawings at the RIBA show that when William Donthorn came to design the Italianate parsonage at Moulton St Michael in 1831, the requirement for a further reception room made the two common plan types unfeasible. So Donthorn used the third type – the back-corridor plan, in which rooms are reached from a spine that runs all the way through the house. This device created some unexpectedly asymmetrical and original entrance elevations, and enabled the architect a greater degree of freedom in designing long garden elevations.

*Moulton Rectory:  
Using the back corridor  
floorplan - effectively  
turning the house side-  
ways, allowing an extra  
reception room.*



*Illustrations taken from  
Tim's Powerpoint  
presentation*



*Walkeringham  
Parsonage -  
central-corridor  
floorplan*





## Norfolk Parsonages of the Early-Nineteenth Century (continued)

A problem that haunted the symmetrical central corridor-type houses was the narrow central bay, for neo-classical design expected this to be the wide one. With a back-corridor plan the architect was freed to do what he wanted.

In fact what happened stylistically over the period is extremely interesting. Thanks to the tireless efforts of the topographic writer and publisher John Britton, architects now had access to many more accurate images of England's historical buildings than they ever had in the past. The Norfolk buildings that were most influential were probably the Old Rectory at Great Snoring and the then ruinous East Barsham Hall.



*Great Snoring Rectory*

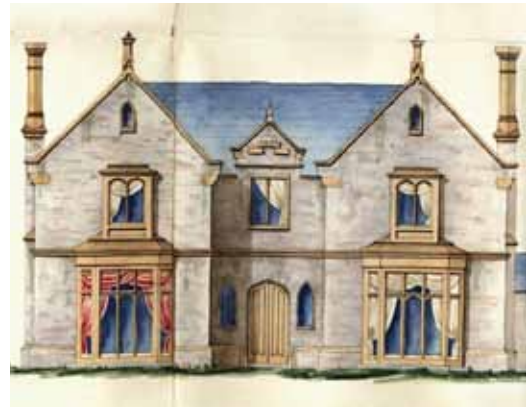
*East Barsham Old Hall*

Britton was determined however to find a prototype for the small detached house, and what he came up with was Winwall House, now Winnold House, near Wereham. This in fact was clearly a fifteenth or sixteenth-century building, built around the ruins of a mediaeval priory, but that didn't seem to dissuade Britton from calling it England's oldest house.

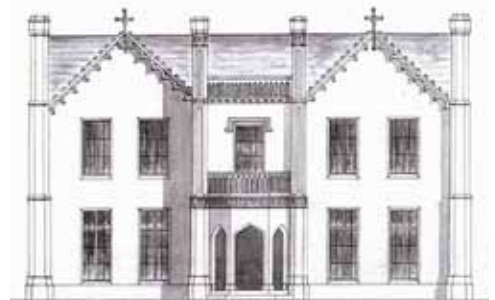


*Winnold House,  
Wereham.  
formerly the  
Priory of St  
Winnwaloe*

The houses of the 1830s had a great deal of richness and charm to them. They were comfortable, drew their inspiration from all manner of romantic and historic buildings, and their planning was convenient and comfortable. But they were completely forgotten when Pugin redrew the rules of architecture in the 1840s.



*Designs for 1830s  
Parsonage Houses.  
The whole style  
changed in the  
1840s after A.W.N.  
Pugin began  
designing Gothic  
houses, such as  
that in Rampisham  
in Dorset - below.*



Tim Brittain-Catlin is an architect. He joined the Kent School of Architecture at the University of Kent in 2007. He specialises in early nineteenth-century English architecture and in particular in the work of A.W.N. Pugin.

He is a member of the Southern Buildings Committee of the Victorian Society and he edits True Principles, the journal of The Pugin Society.

He has written several books on architecture; his book "The English Parsonage in the Early Nineteenth Century" by Spire Books, 2008 is currently out of print.

## Dating Hindringham Hall from Documents

## Maggie &amp; William Vaughan-Lewis

*After the Group's tour of Hindringham Hall last summer, Maggie & William discussed with the owners the possibility of digging deeper into the available documents in order to answer some of the questions raised on the tour. Below is a précis of their research - a fuller account is available as a PDF by contacting them on [vaughan-lewis@talktalk.net](mailto:vaughan-lewis@talktalk.net)*

*An article on the builder of the Hall, Martin Hastings, of an important Norfolk and Yorkshire family, is also under way.*

Three main topics of debate were raised during the visit to Hindringham Hall.

First, photographs of the building in 1899 in the Gosselin Collection in the Norfolk Record Office show that the whole house was rendered; progressively removed to reveal the flint and brickwork.

Second, can the main range of the Hall be dated to 1562?

Although the building cannot be precisely dated from documents, this date does not hold up under scrutiny and about 20 years earlier seems more likely.

Third, was the east wing built earlier or later? Gosselin's initial view that it was later seems the more reasonable: 'the east wing we find is evidently an addition to the house and the square projection towards the east is a still later addition to the east wing'.

Suddenly without a home when his live-in role in the princely household of the King's illegitimate son Henry Fitzroy Duke of Richmond ceased on the Duke's death, Hastings and his first wife arrived in Hindringham in 1536, taking a short lease of the manor and the old buildings on-site. In 1538 they negotiated a 99-year lease from the Dean & Chapter of Norwich Cathedral, on very favourable terms. In an even more remarkable deal, in 1562 Hastings negotiated in advance a second 99-year term to start in 1637 on the same rents for the manor and the tithe collection (which was honoured and enjoyed by his heirs). Wording in this lease has been misinterpreted by modern writers: references in the repairs covenant to buildings 'now being edified' have been taken to imply current/recent building; whereas this was a standard form of words (to be found in another contemporaneous D&C lease as well as elsewhere) meaning essentially any buildings on the premises. In Latin the term 'messuagium (a) edificatum' meaning a 'built house' is very common although it sounds a little odd to modern ears. Edified here has nothing to do with our meaning of being improved or beautified.

Subsequently Hastings was 'of Hindringham' for most of his life although between 1558 and 1565 he moved into the old family seat of Elsing Hall to protect his lifetime inheritance of that estate as the surviving male heir of his father Sir George. Martin took over Elsing after the death of Katherine, widow of his brother Sir Hugh, in 1558. If events had gone differently for their antecedents Sir Hugh would have been Baron Hastings, a title restored to this branch of the family posthumously in the 1840s. With money available, an experience of living in a grand household and family pride at stake it seems likely that Martin Hastings built a new home at Hindringham in the late-medieval hall house style of the core range of Elsing Hall (which had been built by his great-grandfather in the 1460s or 1470s). A date of about 1540 seems entirely in keeping with the nature of the



*Hindringham Hall south face - the contested-date east wing to the right*

building and makes more sense than any date later in his life and nearer to his death in 1574 (aged about 67).

The east wing is an aesthetically displeasing imposition on a well-proportioned L-shaped house, sitting too close for comfort to the porch and main door into the hall. During restoration its chimney stack fell to the ground and Gosselin observed that its brickwork had never been bonded into the outside wall of the core range and the brickwork appeared to be of later date. The odd alignment of the principal floor timbers with their northern ends in the chimney brickwork and southern ones lodged precariously above the windows (whose ends he reinforced with steel brackets) supports the view that this was a later build butted up against the core range. In his later years Gosselin seems to have forgotten his early assessment and was convinced by an advisor that it was probably a remnant of the old buildings on the site. The case for this in his 1934 notes is weak, centring on the lack of 'ecclesiastical' freestone in the east wing walls. To him this indicated a pre-Dissolution date, whereas there is such stone in the west wing. The absence might equally suggest that the wing was built some decades later when such stone was no longer so available.

Why and when might it have been added? A wing for a senior family member seems likely; a widow with a life interest or a young man awaiting his inheritance perhaps. The external door, originally much wider than the one moved into the porch, is oddly located (not consistent with a medieval building) facing towards the main porch rather than being tucked away on the east side of the wing; again an indication of a member of the family living there. In his will Hastings, childless from two marriages, made a young cousin, John Hastings of Yaxham, his primary heir. He may have been supporting him for some time (suggestions of this in his will and the manorial court books) and it is not fanciful to believe that he may have installed him in the main Hall when he moved over to Elsing. However, in 1565 he sold his Elsing interests to the families of his nieces and moved back to Hindringham with his younger second wife (after his death she swiftly remarried and moved back to family property in Salle). What to do with young John? Quickly build an extension for him to live in perhaps? By 1578-79 John had died without children and his younger brother Thomas took over the Hindringham estate. In the following four decades there are other possible mother/widow/brother reasons to add a wing but none is as compelling as the case for 1565.



# Timber-framed buildings of northern Germany

(Members' night - March 19<sup>th</sup> 2013)

Adam Longcroft

This article is based on a short three-day visit to northern Germany in January 2009. It attempts to highlight some of the salient characteristics of the historic buildings of this part of Germany whilst also drawing some initial comparisons with the vernacular buildings of Norfolk. The article will focus on two towns: Celle and Luneburg.

The Hanseatic League (also known as the 'Hansa') was an alliance of trading guilds that established and maintained a trade monopoly along the coast of Northern Europe, from the Baltic to the North Sea, during the period between the 12<sup>th</sup> and 17<sup>th</sup> centuries. Possibly the most important of the Hansa ports was Lübeck, where traders trans-shipped goods between the North Sea and the Baltic. Luneburg and Lübeck were particularly closely linked and the latter's architecture heavily influenced that of the former. Celle was located further south and appears to have had no link with the Hansa though it was linked by river to Bremen which joined the Hansiatic League in the thirteenth century.

Celle is a classic example of a castle-gate medieval planned urban development, with the town's grid-iron of streets set-out immediately to the east of the castle (a ducal palace) and its defensive circuit of moats and ramparts. The entire town was encircled by a defensive wall and moat and, although Celle is significantly larger than New Buckenham, the layout of the two towns is not dissimilar – a fact which emphasises the shared characteristics of urban growth and planned urban developments in northern Europe during the middle ages.

One of the distinctive features of the medieval and early modern building stock in Celle is the extensive use of timber framing. Many are built end-on to the main thoroughfare and are multiple-storey structures, ranging from three to six storeys. It seems likely that many of the timber-framed buildings housed commercial premises (shops) on the ground floor but evidence of shop windows like those found in Lavenham (Suffolk) and Walsingham (Norfolk) is rarely visible. Many properties in Celle and Luneburg have elaborate painted external schemes with the jetty plates and brackets a common vehicle for extravagant display.

Luneburg is also a timber-framed town. However, here the surviving timber-framed buildings of are located away from the main economic focal points of the town – usually in small

side streets. The framing is often very elaborate with extensive use of carved inscriptions and elaborate designs. The original wattle and daub infill has often been replaced with brick. In the less-expensive-to-rent side streets, the houses are often built parallel to the street – a pattern seen in some of our big provincial cities in the UK, though in smaller market towns such as New Buckenham, Walsingham, Wymondham and Hingham it is not unusual for buildings in the main market square and other commercial 'hot-spots' to be built parallel to the street. In Luneburg the timber-framed building tradition appears to have been partially superseded (especially in the commercial heart of the town) by a brick building stock which is frequently characterised by stepped gables with highly elaborate moulded brick decorative schemes – often including multiple arched window openings (often five or six tiers), twisted brick decoration, moulded pilasters and intricate roundels. It is not uncommon for the loading doors and pulleys to survive intact in these gables – features that facilitated the quick and direct loading of produce and commodities and raw materials into the upper chambers for storage or processing.

In Celle, many of the timber-framed properties have small projecting bays at first floor level. Sometimes these are shallow projections and are 'flush' with the face of the storey above, but sometimes they project by more than 4 ft from the face of the property and have a pitched roof of their own – these appear to have normally had small side-lights which were used as 'utluchten' or 'Lookouts'. The properties are also frequently separated by narrow passages – party walls are a relatively rare occurrence, suggesting that the boundaries of the burgage plots were jealously guarded – the passages are very narrow (often no more than 40 cm wide) and may have provided independent access to rear yards.

The buildings of Celle and Luneburg illustrate the transition from timber-framing to brick which extended through the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries in many northern European towns. The elaborate carving seen in many of the exteriors, followed by the proliferation of lavishly moulded and decorated stepped brick gables reflect the prosperity and widely-spread wealth of the merchant classes. Whilst there are similarities between the urban buildings of East Anglia and northern Germany, it is often the differences which strike one most.



*left*  
Timber-framed gables in Celle with multiple jetties and triangular braces. Shop windows disappeared

*right*  
Brick-built stepped gables between 1450-1640 in Celle, with 'lookouts'



*right*  
Brick-built ground floor, jettied upper storeys in Luneburg. Moulded brickwork and carved brackets with elaborate paint schemes



## Twentieth-century Norwich in a nutshell (February 13<sup>th</sup> 2013)

### Vic Nierop-Reading

This can only be an overview, so building categories are not comprehensive: no multi-storey car parks or tower blocks.

The two world wars split the twentieth century in three. Until 1914, styles hangover from the nineteenth century. The exciting emergence of Modernism between 1913 and 1922 is represented in architecture by the Bauhaus and Le Corbusier. These influences develop in the second period, 1918 to 1939, coming to general acceptance at the start of the third, from 1945, giving way to new ideas and technologies in the last decades.

#### 1900 to 1914

Major buildings of the early years of the century are either revivalist styles: Gothic and Classical, or of the Arts & Crafts Movement; the following are examples.

Gothic: Arthur Lacy's St Barnabus Church, Heigham (1903) and A F Scott's Thorpe Road Methodist Church (1902).

Classical: George Skipper's London & Norwich Assurance office, St Giles (1904) and his pupil, J Owen Bond's Burlington Buildings, Orford Place (1904).

Arts & Crafts Movement: J Owen Bond's houses at Kingsley Road / St Stephens Road junction (1905) and Norman Jewson's Silver Road Baptist Chapel (1910).



*J Owen Bond - Arts and Crafts, Kingsley Road/  
St Stephen's Road - 1905*

#### 1918 to 1929

After the 1914–18 War housing was an immediate priority. London Professor of Town Planning, S D Adshead, was employed by the City Council to masterplan the estate at Mile Cross in the style of Letchworth Garden City. Local architects Stanley Wearing, A F Scott, George Skipper and Stanley Livock designed the houses, which the Council built (1919 to 1925). Churches were built to serve the new estate's population, example, St Catherine's, Aysham Road by Carøe & Robinson (1935). Private developers too, produced suburban housing, for example, Wroxham Road.

The 'Wren church' on London Street was in fact a 'temple' for the National Provincial Bank (now NatWest) by London

architects Palmer & Holden (1924); while on Bank Plain the 'Roman temple' by Brierly of York and F H Swindels in the Norwich Boardman office, was built for Barclays Bank (now OPEN) in 1929. Circa 1930, also by Swindels, cheek by jowl in London Street, are the Abbey National Building Society offices (now Ladbrokes), in contrasting Modernist style with curved corner and horizontal metal windows.

The outstanding building at the end of this era, is the City Hall by C H James and Rowland Pierce (1931 to 1938) in Classical hovering on Art Deco styles.



*F H Swindels, Modernist Abbey National Branch - 1930*

#### 1945 to 2000

Wartime destruction was tackled using the 1945 City of Norwich Plan by James & Pierce. Again after the second world war housing was a priority. The City Council built large estates like the Heartsease, to the nationally approved design of simple Modernism. From 1956 under the new City Architect David Percival, housing design is less austere, examples are: housing on Cow Hill (1972) and the development at Camp Road (1973) by the great humane Modernists Taylor & Green.



*Taylor & Green - Camp Road Housing - 1973*



## Twentieth-century Norwich in a nutshell (continued)

Scandinavian design was an influence through the 1950s. Developer Raymond King visited Sweden, returning with a town hall design, reproduced by his architect Alec Wright as Norfolk House, Exchange Street (1950). Bernard Feilden brought a Scandinavian feel to Trinity United Reform Church, Unthank Road (1956), planned on two levels, the area for worship on the first floor and the social spaces of a classic Nonconformist complex, on the ground floor.

High points of Corbusian inspired Modernism were Denys Lasdun's Teaching Wall and residences, University of East Anglia (UEA) (1960s). In the early 1990s Rick Mather turned away from Lasdun's hardline version of Modernism and introduced colour to his UEA buildings: Nelson Court (1991) and Constable Terrace (1992).



*Rick Mather - colourful modernism, Nelson Court, UEA - 1991*

Office design moved on from the 1960/61 'elephantine' Norwich Union buildings in Surrey Street by London architects T P Bennett, to the Stationery Office's Sovereign House, Pitt Street, by Alan Cooke Associates (1966-68) referencing the work of the late modernist architect James Stirling. Stylistically juxtaposed offices on St Crispins Road start with the 1960s curtain-walling of St Mary's House, followed by the concrete brutalism of St Crispins House by Alec Cooke Associates (1975), and ending with whimsical Victorian revivalism of Austin and Cavell Houses by Feilden & Morson (1994).



*Three generations of offices at St Crispin's Road - right to left 1960's, 1975 and 1994*

Two late twentieth century trends were a growth of the Conservation Movement and, in complete contrast, the arrival of the High-Tech Movement. Many of the City's stock of historic buildings needed preservation and repair: like the 1670 Weavers House in St Georges, undertaken by the City Architects' Department (1986).



*Restoration of 17th century weavers cottages - 1986*

From 1977 to 1987 a young Norman Foster designed the High-Tech Sainsbury Centre for the Arts at UEA. Closing the century, Hopkins Architects' 'the son of High-Tech style' Forum in the City centre opened in 2000.



*Hopkins - Son-of-High-Tech style, The Forum, 2000*

Vic Nierop-Reading qualified as an architect in 1953. He worked in London in offices associated with Sir Edwin Lutyens, coming to Norwich City Architects' Department in 1957. After working on housing and schools, he was appointed leader of the Historic Buildings Conservation Group dealing, among other buildings, with the Britons Arms, Dragon Hall and Churchman House and served on the Norwich Society executive committee for a number of years. After retiring from the City Architects', he studied for an MPhil in Architectural History writing a thesis on 'Architecture as Ideas' with reference to the Norwich Old Meeting House and the Octagon Chapel.

# Burn marks on buildings: accidental or deliberate?

John Dean & Nick Hill

*John gave a talk on burn marks at the members' evening on March 19<sup>th</sup>. This article gives a broader picture of the research that he and Nick Hill are conducting.*

In 2010 Nick Hill and I began a research project to investigate burn marks on buildings. The project had one main research question: are burn marks on buildings accidental or deliberate? To answer this question we used experimental archaeology to establish some basic facts: what was the likely instrument of burning, how do we replicate that instrument, and how do we replicate accidents? At the same time we informed the experiments with field data collected by Vernacular Architecture Group members, by specialists in similar fields of study, and by ourselves.

There is no reliable guidance for replicating lights of the period, but we knew that candles had survived in the wreck of the *Mary Rose*, a ship that sank in the Solent in 1545 (Fig 1).

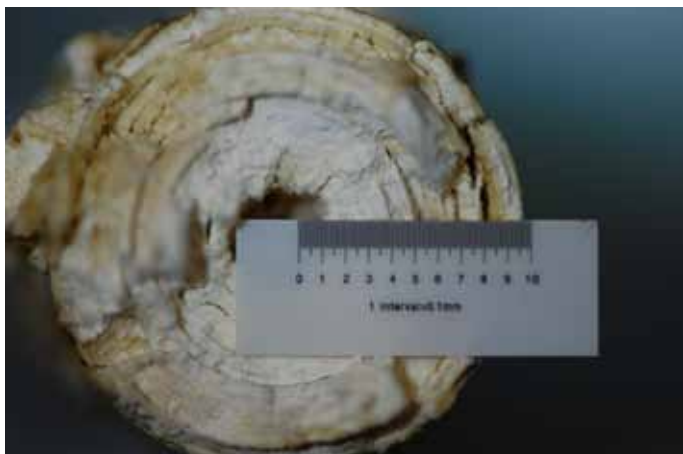


Figure 1. Candle from the *Mary Rose* wreck (1545)

photos: John Dean

Close examination showed these were originally 20 millimetres (3/4 inch) in diameter, they were made of tallow (sheep fat), the wick was rough, three-stranded twine (probably hemp) and the candle was created by dipping (about twenty times - shown as the multiple layers in Fig 1).

We made candles and tapers as above, and they worked! The wick needs trimming every 10 to 15 minutes, but the flame is clear and odourless. We also made traditional rushlights.

Burn marks were probably applied using a taper or rushlight since the use of a candle produces a great deal of spillage. We found that, with a few rare exceptions, burn marks were made as a deliberate act. If a candle is placed too close to a vertical surface it will leave a mark only if it is about 15mm diameter or less: the *Mary Rose* candle is significantly larger than this. If the candle falls against a surface at around 25° from vertical it may produce a burn mark such as we find on buildings. At greater angles the light is snuffed although if it falls horizontal there is a very high risk of significant damage. Accidents with tapers or rushlights produce long, shallow marks, something only rarely found in fieldwork. But from fieldwork it is also apparent that

marks mostly occur either where lights would not be needed, or where it is impossible to leave a light unattended (at low level, on the inside of chimney bressumers, on roof principals and so on). In conclusion, having recreated accidents with both tallow and beeswax lights – and witnessed the consequences of uncontrolled burning – we doubt that anyone living beneath two to three tons of thatching straw would be so careless as to repeatedly allow a flame to come, by accident, into contact with the fabric of the house.

We also investigated the time it takes to produce a typical burn. Continuous close application of the flame (at about 45°) is needed for a period of around 15 minutes to make a 2.5-3mm deep burn mark. If the flame is applied for only a minute or so, there is no measurable depth of burn. An unexpected result emerged when the flame was applied for a longer period. It was found that a crust of charcoal forms in the burn, and acts to insulate the timber (Fig 2).

The only way to create a burn mark deeper than about 3mm is to actively scrape out the charcoal so that the flame can be applied again to exposed timber. One burn mark brought to our attention by a VAG member has tell-tale scratch marks which appear to show where the charcoal crust has been scraped away (Fig 3).

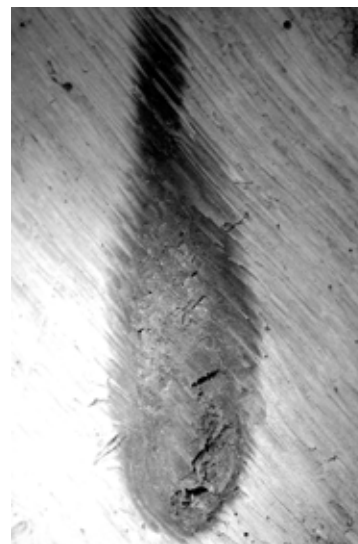


Figure 2.  
Historic burn mark with  
surviving charcoal crust  
(Norfolk)



Figure 3.  
Evidence of removal of  
charcoal crust by scraping,  
leaving scratch marks  
(Oxfordshire)

In terms of building types the majority of burn marks are found in houses, but they have also been noted in farm buildings, churches and on movables. Geographically, burn marks have now been found in many parts of England, and also across much of northern Europe.



## Burn marks on buildings: accidental or deliberate? (continued)

From fieldwork we have managed to date two marks – c.1600 and seventeenth century (Fig 4).

The decision to apply a burn mark to a building is quite a significant one, as it leaves a permanent and very visible scar. Burn marks are often applied boldly, in prominent positions, and there are no indications that the practice was in any way secretive. Indeed, some marks in churches, such as at Blythburgh, are in the most prominent position - on the entrance door (Fig 5). One has to assume that they were made with the co-operation of the church authorities, if not actually by them.

Most marks, particularly those applied in densely overlapping groups, are to the modern eye extremely disfiguring. One gets the impression that it may have been the process of making the mark which was important, rather than the end product.



Figure 4.

*Burn mark applied over a knot (burn outlined in white for clarity). As the timber dried out, the burn mark was fragmented and distorted, showing that the burn mark was probably applied within 2-5 years of felling. The timber is tree-ring dated to 1597.*



Figure 5.

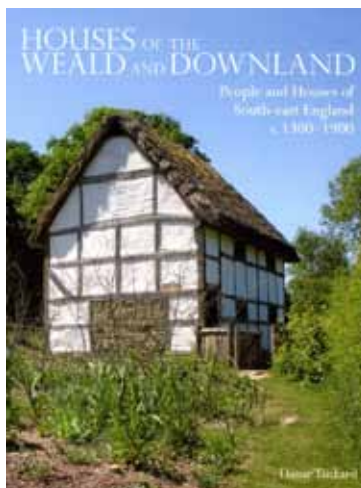
*Large burn marks on the inside of the north door at Blythburgh church (with pen for scale). The upper two appear to have been made after the fitting of the strap hinge. They are known locally as “the devil’s claws”*

Our research continues. We are lacking field data for Norfolk, and NHBG members are welcome to contact us with examples. We are particularly interested in burn marks on church doors such as at Blythburgh, marks that lie across drying-out cracks, and marks placed on roof structures and movables.

John and Nick can be contacted about this research, with or without examples at - [burnmarksresearch@gmail.com](mailto:burnmarksresearch@gmail.com)

(A longer version of this article first appeared in Vernacular Architecture Group Newsletter 62)

## Book review



**Houses of the Weald and Downland: People & Houses of South-east England c1300-1900**, Danae Tankard, Carnegie Publishing, 2012. ISBN: 978-1-85936-200-6, £14.99, 214pp

This book covers eight of the iconic buildings at the Weald and Downland Open Air Museum (WDOAM), six of which were relocated there to save them from destruction and two were archaeological reconstructions. It provides an excellent context for each of these disparate buildings that have no shared history. The social, economic and regional context of each is explored, starting with an exploration of the vocabulary used in relation to their construction.

The origin of each building is investigated along with its occupants and explanations of how both they, and the type of building, fitted into the medieval or post-medieval continuum. Illustrated by many excellent photographs, mostly in colour, with maps and line drawings, the buildings are brought to life.

For the beginner, who does not know the buildings at WDOAM, this book should entice them there and will add considerably to the visit; for the expert who already knows the buildings, it will add new layers of contextual information; a book that has something for everyone.

Ian Hinton

## A Digest of Buildings Visited Since September 2012

*This is a digest of all 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.

### 57/9 High Street, Walsingham

Situated on the western side of Common Place, this house is in two storeys, the ground floor in solid walling and the first a jettied timber frame under a red pantile roof. The façade is rendered, with nineteenth-century windows, and the roof and jetty lines match those of number 61/63 to the north.

### 36 High Street, Walsingham

This building forms the north side of Nelson's Yard which lies to the east of the High Street. It is most probably the western half of a building of which number 34 forms the eastern section, beyond the point where the Priory precinct wall defines the eastern edge of Nelson's Yard.

### 3 Friday Market, Walsingham

This property forms part of the south edge of the market, originally forming one house with number 4. It has a jettied façade with a coved eaves cornice, the ground floor being mass-walled probably in brick and the first floor timber-framed under a pantiled roof. The gable wall to the east is of rough flint. The timber elements of the façade seem to be applied, probably in the late nineteenth century as part of an 'Arts and Crafts' redecoration.

### 34 High Street, Walsingham

Number 34 is the eastern part of the building of which number 36 is the western section. This seems to have been the side entrance of the Priory and the arched stone doorway in the rear wall of number 36 suggest that this is a medieval building, possibly of the fifteenth century. Number 34 is still faced with the original flint rubble at front and rear, the gable wall apparently having some alteration.

### 6 Egmere Road, Walsingham

This is one of a row of four eighteenth-century cottages on the north side of Egmere Road, numbers 5 & 6 of 1733 and 7 & 8 of 1752 (documentary information from the householders' deeds). In flint with brick dressings under a gabled pantile roof with brick dentil eaves, the property was originally a single cell with attic storey above.

### 12 Common Place/54 High St Walsingham

This building has a flint rubble ground floor with a jettied timber frame above, under a pantiled roof. The roof consists of crown-post trusses with closely spaced collars and collar purlin surviving, the posts are plain with no bracing at all.

### 33 High Street, Walsingham

Behind the listed eighteenth-century facade is what remains of a late-sixteenth-century building with very high ceilings. It is topped by a classic Norfolk seventeenth-century roof, but probably of the eighteenth century matching the rebuilding of the front of the building.

### The Hollies, The Street, Hempnall

The main range consists of a three-celled property of two storeys and attic, with an off-centre stack and adjacent lobby entry, probably of the early seventeenth century with several later alterations and extensions. The gable walls were faced in gault-clay brick in the late eighteenth or early nineteenth century.

### Lower Croft, Broaden Lane, Hempnall

Originally single storey, now a one-and-a-half storey, three-celled, timber-framed, lobby-entrance dwelling with an off-centre axial stack, all probably of the early- to mid-seventeenth century. A photograph in the owner's possession of around the turn of the twentieth century shows a single-storey building with a steep, thatched, roof.

### The Old Forge, The Street, Hempnall

This house is a late sixteenth/early seventeenth century, rendered, timber-framed, lobby-entrance house of three cells with two storeys plus an attic. The original house was six bays long and a further bay with brick stack added at the west end. Within its curtilage are a number of outbuildings, including a forge operating until the 1950s.

### Priory & Smithy Cottages, The Street, Hempnall

This building is a late sixteenth/early seventeenth century, brick-clad, timber-framed, lobby-entrance house, of three cells with two storeys, situated on the edge of Hempnall's early market place. Like so many houses, it was divided into two, but after both parts were extended, it has remained as two units. Priory Cottage to the west - utilising the hall and services bays with an axial single-storey extension with attic, and Smithy Cottage consisting of the parlour bay, with a single-storey extension with attic, at right angles, to the rear.

### Thatched House, Fairstead Lane, Hempnall

The Thatched House is a much-extended, three-celled, timber-framed house at the western edge of Hempnall. It has a thatched roof over two storeys plus attic, probably of the late-sixteenth or early-seventeenth century.

### Meadow Farm, Silver Green Hempnall

A three-celled, lobby-entrance, rendered, timber-framed house, probably of the early seventeenth century, but with several unglazed windows upstairs.

### Hill House, Mill Street, Hempnall

A three-celled, lobby-entrance house which probably dates to the first quarter of the seventeenth century. It was originally of one and a half storeys, later clad in a brick skin and subsequently raised to two storeys in brick. It is located near the western end of the village, gable-end on to the street and close to where the street crosses the stream that becomes the River Tas.



## Buildings Visited (continued)

### The Chantry, Station Road, Walsingham

The Chantry (formerly Sunnyside) is situated in a large plot to the north of Station Road. It is a house of the late nineteenth century, but is surrounded by a substantial wall of various dates but probably medieval in origin. This wall forms part of the north wall of the house which is now considerably enlarged from its original form.

### 9 Common Place, Walsingham

Number 9 is part of the building range which forms the eastern side of Common Place, with the Bull Inn to the north and the Walsingham Estate Office (number 10) to the south. The property is faced towards Common Place with roughly coursed flint and brick, the upper floor to the south being part of a close-studded under-built jetty. The floor levels drop sharply from front to rear as the ground falls away towards the river.

### 7 High Street Walsingham

Number 7 High Street is comprised of two parts: the southern end (9) of number 9 & 11 and a later wedge-shaped building to the south which occupies the division between the entry to Friday market and the High Street itself. This later addition is in brick (south and east walls) and in flint and brick (west wall), of the late eighteenth or early nineteenth century. The bricks are relatively large and regular with horizontal skintlings and the first floor sash windows have no horns.

### Park Farm, Barondole Lane, Hempnall

Originally a late sixteenth/early seventeenth-century, three-celled house, located on the edge of the medieval deer park close to the south-east boundary of the parish. Several extensions of the seventeenth to nineteenth centuries have tripled the size of the original house.

### Willow House, Bungay Road, Hempnall

Originally a one-and-a-half storey, timber-framed house of three cells, probably of the early seventeenth century, built close to, and parallel with, the main road into Hempnall from the east. Later the house was raised to two storeys plus attic, faced in brick, truncated at the west end and extended many times to the north and east.

### The Firs, Silver Green, Hempnall

The Firs was originally a single storey, timber framed, house of three cells with an off-centre, axial, brick stack. It is aligned northwest-southeast, roughly parallel with Silver Green. In all probability it had a lobby entrance by the stack and the attic was used for storage. Since then it has been brick clad and roughcast rendered with three gabled dormer windows added to the roof, which is now covered in pantiles.

### Thackery House/Cutlers, Bungay Road, Hempnall

Formerly known as The King's Head, has been much extended over the centuries. The original core of the building was a one-and-a-half storey, three-celled, lobby entrance house of six bays, probably of the late sixteenth or early seventeenth centuries. The parlour end was rebuilt some 2 metres wider, and three bays wide, apparently soon after. Both ends of the building have been raised to two storeys, but with different ridge heights, and a series of single- and two-storey extensions built on the south, west and east sides.

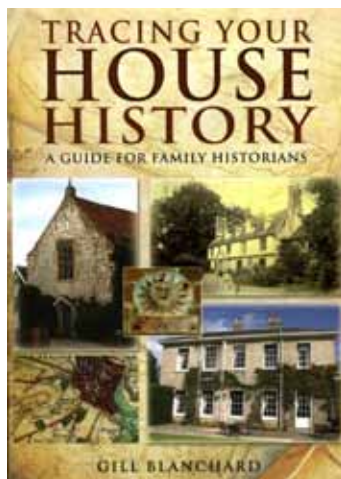
### No 2 Pevensey House, The Street, Hempnall

Formerly part of The Swan, No. 2 Pevensey House is the hall and services end of a two storey dwelling with attic and part cellar. It is a lobby-entry, timber-framed house, probably originally built in the late sixteenth or early seventeenth centuries, now with a brick front wall. Pantiled roof, probably originally thatched.

### Orchard House, Bramerton

Orchard House is close to the centre of the village, built parallel with the road and almost opposite the church. Currently it is a two-storey house with attic consisting of nine bays including a single storey lean-to at the north end with a two-storey extension at the rear. A very complicated house; even establishing a building sequence is difficult with many conflicting clues and several phases of rebuilding and extension. The walls are mostly of English-bond brickwork with some flint in the plinth; the lower portion of the southern gable end wall is built in coursed flint, but the house may have been timber framed initially. Members will be able to visit it in May to draw their own conclusions.

## Book review



**Tracing Your House History: a guide for family historians**, Gill Blanchard, Pen & Sword Books, 2013. 224pp, £14.99

With chapters on using architectural features to date buildings and explaining architectural styles from medieval to modern, this book provides a useful introduction on the physical aspects of buildings to the beginner. The book's strength lies in guiding the reader towards sources of documentary information that will help them, including various maps, many building-related records such as hearth and window taxes, and people, with copious examples and links to the proliferation of web-based information available to researchers. As the number of sources increases rapidly, so does the need for a book such as this to keep us up to date with what is available.

Gill has been a member of the NHBG for over six years and many of the examples in this book are Norfolk based.

Ian Hinton

A flyer is enclosed for NHBG members, enabling them to obtain a copy at a pre-publication price of £11.99

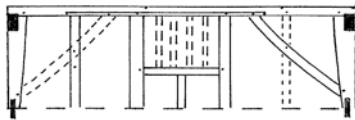
# Training day at Church Farm (in pictures)



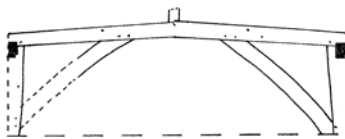
*Trying to set a baseline around the wall-mounted elk's head!*



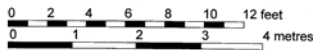
*Complete concentration required*



NORTH CABLE FROM S.



CROWN POST OPEN TRUSS FROM N.



CHURCH FARM ALBURGH NORFOLK

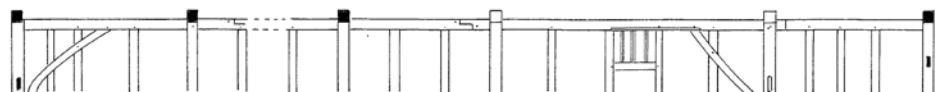
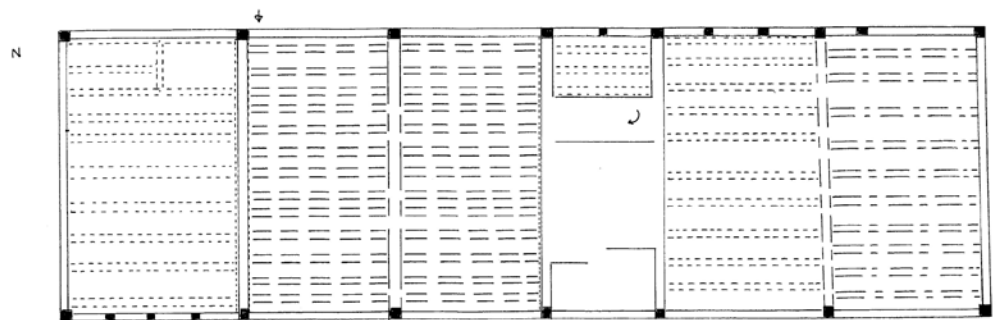


*What measuring, aren't we here for lunch?*

The occasional members' training days that are run by Susan & Michael Brown are designed to initiate and /or hone the skills required to measure, record and draw the layout and features of houses in order to facilitate their interpretation. The latest episode of this long-running saga took place at Church Farm, Alburgh (the home of members Billy and Sandie Jones) on the 6<sup>th</sup> October 2012.

The final resolution of the phasing of the eastern bays and of the origin of the chimney stack has not yet been settled, but the recording and drawing of the discontinuities in the frame will help.

Since no "end-of-term" reports on the students were available - perhaps the photographs (by Rosemary Forrest) can give the rest of us a clue as to their performance .



*Some of the preliminary drawings from the day's measurements*

CHURCH FARM ALBURGH NORFOLK  
WORKING DRAWINGS - EAST WALL  
SURVEYED BY: N. Balaam, T. Thorpe  
& D. Mayewhort  
October 2012  
DRAWN BY: Susan J. Brown

*If you are interested in taking part in future training days, please contact Susan Brown using her details shown on page 2.*



