

Norfolk Historic Buildings Group

Newsletter

Non members

£2.00

Number thirty-two

Autumn 2016



www.nhbg.org.uk

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CHAIR

Hopefully, the transfer of the Chairmanship of the Group at the AGM from Adam Longcroft to me (reported elsewhere) will be completely seamless. We already have a successful formula of summer and winter events and the research programme for publication for the next few years has already been laid out by the committee over the last few months, with Norfolk Church Aisles and The Houses of Hempsall: the great rebuilding? already in the pipeline.

One new exciting project that has yet to start is a collaboration with our sister group in Lincolnshire, with early-stage discussions in process about a joint meeting, perhaps next summer.

Despite coinciding with the Lord Mayor's Show, the AGM in Norwich was another success - suggestions for future venues are always welcome. It is important that we attract enough people to endure the boring administrative elements to ensure that the Group is run openly, so finding the right location/attraction is the key.

The pop-up banners detailing our researches into the Buildings of Walsingham were on display during the summer in the entrance to the Norfolk Heritage Centre on the second floor of the Millennium Library in Norwich. They generated quite a lot of interest, spreading the Group's name still wider afield - and at least one new member joined as a result.

Ian Hinton
Chair, Norfolk Historic Buildings Group
August 2016
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Administration

Committee

With Adam and Karen leaving the committee (and Norfolk) for work reasons, the committee is two members short of its full complement, even after Brendan Chester-Kadwell joined us at the AGM.

We have been looking for some time for someone to undertake some publicity work as we have no-one dedicated to this, apart from the Newsletter and the Facebook Group which has kindly been set up by Paul Hodge. Are there any members who might be able to help with publicity?

We are also seeking someone to take over the "book stall" which Susan and Michael Brown used to run before each of the winter lecture meetings. Books are frequently donated to the group to help raise funds and this has proved a valuable source of income to support our research. Could you spare 30 minutes before the winter lecture meetings?

If it is "the committee" which is putting you off volunteering, we would be happy to accept any help, it does not have to be a committee post. Although, after 16 years, the group has reached maturity now and much of the day-to-day administration almost runs itself, so the committee meetings are relatively light-hearted.

We meet roughly every 6 weeks in Norwich.

Recorder Training

See Page 18 of this newsletter for an appeal for a building for a future Building Recorder Training Day.

Cover photo: St Botolph's, North Cove tower, showing the range of materials used in the tower of the church in a poorer village - mostly locally-made bricks, flints from the fields with a few pieces of poorer-quality freestone. (photo Ian Hinton)

Winter Programme 2016/17

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

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

Thursday 13th October 2016

Lucy Wrapson

Conservation of Rood Screens

Lucy Wrapson graduated from St John's College, Cambridge in History of Art in 2000 before spending a year on scholarship at Collegio Ghislieri, University of Pavia, Italy. Since 2005, she has been based at the Hamilton Kerr Institute, firstly as a Conservation Intern and since 2007 as a Research Associate and Painting Conservator, becoming an ICON Accredited Conservator in 2012. Lucy gained her PhD in History of Art in 2014, from the University of Cambridge with a thesis entitled 'Patterns of production: a technical art historical study of East Anglia's late medieval screens'.

Tuesday 15th November 2016

David Bussey

Norwich terraced housing

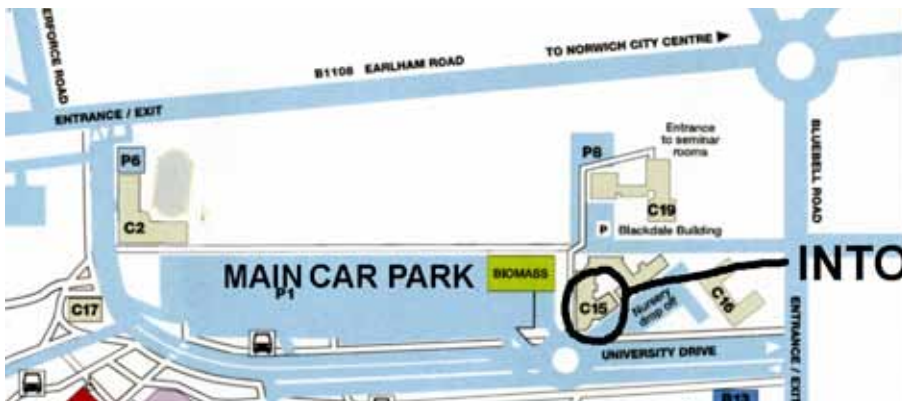
David Bussey taught English and some History of Art at St Paul's School in London. Since retiring to Norwich he has taken a strong interest in local architecture. He is a cathedral guide, and in 2012 he co-wrote a booklet on George Skipper's central Norwich buildings. He has recently been working on the history of the city's terraced housing.

Tuesday 6th December 2016

Simon Willcox

Historic decorative plaster

Simon works for a company specialising in restoring historic plaster - some examples of their work are to be seen in Victorian theatres in London. He is also currently writing a dissertation for his MSc in Building Conservation.



Wednesday 11th January 2017

Members' evening

A chance for members to introduce their own research or projects. If you would like to do so in the future, please contact Mary Ash - mary.ash@ntlworld.com

Church bench ends in Norfolk and Devon - Ian Hinton
Routeways - Brendan Chester-Kadwell
A third speaker to be confirmed

Thursday 23rd February 2017

Lee Prosser

Baltic timber marks 1730-1800

Lee is an historic buildings consultant, specializing in timber, including timber marks. Timber marks on softwood timber, imported from Prussia during the 18th and 19th centuries, were usually used at each major transaction, including the port of origin, the destination port, the name of the ship transporting the timber or the name of the exporting merchant. They could also include other marks and take many different forms (scribed, painted, pencilled or even marked in chalk) - an interesting area of study which tells us more than just about the timber.

Wednesday 15th March 2017

Vic Morgan

A tale of two houses - Blickling & Oxnead

Vics talk is about the competition between two great families, the Pastons and the Hubbards - living in close proximity, to build the most sumptuous house.

Vic Morgan has been involved with the NHBG since its inception. Now semi-retired, he was a History lecturer at UEA, but with links to several administrative areas. He has recently published a paper on Material Cultures and is working on Volume 6 (of 8) of the Bacon Papers. He is particularly interested in Civic Ritual and Communication. He is also involved in various heritage organisations.

INTO is located at the Bluebell Road end of University Drive

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

SATNAV - NR4 7TJ

Wiveton Hall and Church (17th May 2016)

Chris Liles



This is a report of my first NHBG summer visit.

Fresh from enjoying tea/coffee & some gorgeous cakes in Wiveton's Café/Restaurant, 40 of us ventured out into the early Summer sunshine. Expectantly approaching the Hall past the jumble of outbuildings and extensions we rounded a corner to find ourselves staring in awe at the beautiful façade of this mid-seventeenth century, Grade II* brick and flint house. After a photo-opportunity to capture this most attractive elevation and the gardens it overlooks, our host appeared.

Desmond MacCarthy has recently risen to fame by starring in the TV programme 'Normal for Norfolk' charting his trials and tribulations around income-generation to maintain this historic pile. Hugely charismatic, Desmond was also immensely trusting in allowing 40 strangers free-reign to tour his family home – from bottom to top.

Before opening his doors though, Desmond explained it was thought that there had been an earlier house on the site but it was not known where. The main 17th century H- shaped house was built by the Giffords with dates of 1652 and 1653 on the doors into the entrance hall - details are recorded in Pevsner. For the building historian, it is useful to have a date for the elaborate stops on the door mouldings and for the profile of

the balusters of the staircase. The staircase continues in a grand manner up to the attics, probably signifying that the top storey was intended for the family to use rather than the servants. It is interesting that life was still going on during the Commonwealth period after the execution of the King in 1649 and that the Giffords were confident enough to build a new house.

The house remained largely unaltered until the architect Sir Guy Dawber greatly enlarged the house, including a ballroom, and at the time thoughtfully for us recorded - 1908 - on one of the gables. He built in flint with brick reveals, as in the 17th century house. Again this is an interesting time as the owners could not have known that a war was coming and the huge servants' range would be useless when they later could not afford the staff.

After browsing the beautiful walled garden, we returned to the Café/Restaurant for lunch (Wiveton Hall's signature asparagus dishes are exceptional) and Desmond appeared purely to check we were enjoying ourselves.

The second part of our visit was to Wiveton Church with its stunning flushwork, medieval brasses, magnificent Perpendicular arcade piers and maritime graffiti. On this beautiful, sunny late Spring afternoon, it was a privilege to experience this jewel set in an unspoilt churchyard with commanding views over the undulating north Norfolk countryside and the Glaven valley.



*Wiveton Hall
and its owner
Desmond McCarthy
(photos Chris Liles)*

*right:
some of the
maritime graffiti
on the stonework
at Wiveton
(photos Ian Hinton)*



Brisley Hall (6th June 2016)

Gill Hodgson

We were very fortunate to have a gloriously warm, sunny evening for our visit. Michael Brown gave us a short introduction to the part-moated, former medieval farmhouse of Brisley Hall, which was greatly extended in the mid-seventeenth century. We then had a look for ourselves with the help of Michael and Susan.

From the outside we could see a variety of brickwork, with straight joints in several places, indicating different periods of extending the property. On the south gable the 'tumbled-in' bricks indicate successive raising of the roof level. The house has a three-storey porch on each side. The west porch (front of the house now) probably contained a staircase. The entrance now leads through the chimney stack (see photo). There are several different styles of window, again indicating various stages in the evolution of the house.

According to Pevsner, a 15th-century house was incorporated into new work in the 17th century. The possibly older part contains what is now a large drawing room which has late 15th century (according to Pevsner) or c.1520 (according to NHBG notes) moulding. There is a straight edge next to the chimney bay (south end) and at the north end the common joists are truncated and are tenoned into a joist with an unusual ogival chamfer stop (see photo). So the question is – does this floor fit or was it re-used from somewhere else? This room was used as stables when the present owner's aunt had the property, until the mid-1950s. To the front of the house, the room has a tall window which doesn't match the others – we speculated whether the horses entered through this window! In the alcove on the eastern side of the fireplace is a secret door to the billiard room, at the far southern end of the house, which has a flint wall at the end, and a pine principal joist.

The other ground-floor rooms all lead off each other, on either side of the entrance hall. We spotted an interesting truncated apotropaic circular mark on the principal joist in the small sitting room next to the kitchen, where the central arcs have been drawn with a larger radius than the outer circle, rather than the same radius, thus producing 4 petals, rather than the usual 6. (see photo).

On the first floor at the southern end there are two tiers of shaved purlins (?1800), a blocked window and former doorway. The roof is a replacement, with king post and rafters in Baltic pine showing their shipping-merchant marks, in two rooms.

At the north end of the first floor there are two longitudinal principal joists for the attic floor, and framed walls for a first-floor corridor leading to the staircase. The central section has shadows on the principal joists, possible evidence of a former corridor-wall.

I didn't personally look into the attic, but our notes tell us that the porch to the rear (east) has a later roof. The north roof has evidence for a dormer window with ashlar pieces below. There are two tiers of tenoned purlins, straight collars, raking queen struts as a repair, and a ridge piece (see photo).

We had a quick look at two of the outbuildings. One is a barn with tie beams, braces and partitions and modern brickwork. The other is a large barn with huge tie beams. Are the barns of the same date as the main house?

With thanks to:

Nicola and Philip Curl, owners of Brisley Old Hall and to Susan and Michael Brown, for information on the building.



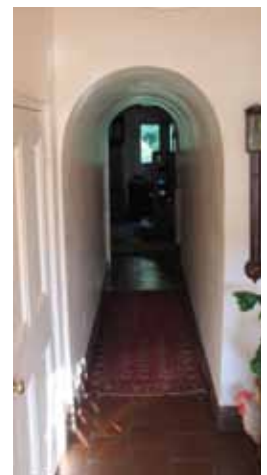
top: the west front - now the front entrance, but was the house turned round - did it originally face Brisley Common? (photo Maggy Chatterley)

middle left: the joists and stops in the drawing room - was this ceiling inserted? (photo Ian Hinton)

middle right: the truncated circular mark on the kitchen ceiling (photo Stan Hodgson)

bottom: the roof with two tiers of butt purlins (photo Stan Hodgson)

right: the entrance way carved through the original chimney stack (photo Maggy Chatterley)



Tannery House, Worthing (6th June 2016) Gill Hodgson & Maggy Chatterley

After an interesting tour of Brisley Hall and a walk around the partly moated garden, the cavalcade of over 25 cars moved on to Lynne and Adrian Hodge's home, Tannery House in Worthing.

There, members could mull over what they had seen at Brisley, rest their weary legs and enjoy the spread of tasty food and drinks laid on by Lynne, Rosemary, Hilary, and others.

Some of us had a lovely walk around their spectacular garden which adjoins a lake and mill stream and sluices, whilst others sat in the garden and enjoyed the evening sunshine and some stayed in the kitchen (near the food and drink!).

All in all it provided a very pleasant ending to an really enjoyable evening.



above: two stalwart members enjoy a drink (photo Rosemary Forrest)
left: the kitchen group (photo Maggy Chatterley)



With thanks to Lynne and Adrian Hodge for their hospitality at Tannery House and everyone who prepared the food.

Administration

Annual General Meeting (2nd July 2016) Lynne Hodge

Forty-four people attended the sixteenth Annual General Meeting of the NHBG, held in the Salvation Army Citadel in Norwich. An unfortunate clash of dates meant that some traffic restrictions from the Lord Mayor's Show made movement around Norwich a little more difficult, but the myriad arrangements for the AGM need to be made many months ahead.

After the tour of Dissenting Chapels, noted elsewhere, the wanderers returned to tables laden with homemade scones and cakes and tea.

The AGM was opened at 4:30 by the retiring Chair, Adam Longcroft whose work is taking him away from Norfolk. One of the first items was the election of a new Chair. Ian Hinton was the only nomination and was elected by a show of hands. His

first act was to present the departing Chair with a present from the Committee as a thankyou for all his efforts on behalf of the Group since its inception.

Maggy Chatterley will temporarily take over the role of Membership Secretary from Ian until the post is up for election at the next AGM.

As well as Adam departing, another long-serving committee member, Karen Mackie, is also departing for pastures new, leaving the committee three down on a full complement. Their efforts for the group will be missed.

Brendan Chester-Kadwell was voted on to the committee by a show of hands, but we are still two short.

Membership was slightly up on the previous year, at 260, thanks partly to reduced turnover at the start of the year.

The Treasurer reported that our reserves are slightly down on last year's figure due to expenditure of the grants given to us towards the expenses of the technical research for, and the publication of, Journal 6 on the Buildings of Walsingham. Sales of the Journal up until April 2016 have recouped the Group's share of the printing expenses, the came remainder from a generous grant from the Norfolk & Norwich Archaeological Society and from The Vernacular Architecture Group for the dendrochronology.

Winter lecture income did not quite cover the costs of the programme, but income from Summer events provided a surplus of £723. Overall, our finances are in a good state, with reserves of £7971 plus £3060 of stock value of Journals.

The Group's constitution was considered and several minor updates were accepted bringing it up to date, altering some wording slightly and adding the uses of email and social media.

The Chair thanked Hilary, Jackie and Lynne for their efforts on the day and everyone for attending. The meeting was closed at 5.05pm.



Part of the AGM attendance, whilst there were still some cakes left (photo Ian Hinton)

Administration

The NHBG says farewell to its retiring Chair - Adam Longcroft

You often hear people say that such and such would not have happened without this person, or that we would not be where we are now without this person. Both of these are true in the case of the Norfolk Historic Buildings Group and Adam Longcroft.

During the preparation of Adam's thesis on Vernacular Buildings of Norfolk, he recognized that there should be such a group as ours in Norfolk as there was in other counties. His article in Norfolk Archaeology strengthened this feeling and, using the extensive contacts list from his Continuing Education classes at UEA, called together anyone interested to the Elizabeth Fry building at UEA. Over 140 people joined the group at its formation in December 2000 and there was only one possible Chairman. Over 80 of those 140 are still members today, and overall the group has grown to over 260.

Apart from a short period when he stood down as Chair during 2005 when Michael Brown took up the reins, Adam has led the group from the front since the beginning. His drive for ground-breaking research and the desire to publish results of the highest quality in the Group's Journals has not only earned the group prizes at National level for its research and publications, but has earned the recognition of other groups in the field around the Country. The database of properties that we have surveyed that sits behind the website was also Adam's idea initially and is being used for research purposes and is looked at as an example by other groups.

We all wish him well in his new post at Anglia Ruskin University and will try our best to continue his vision for the Norfolk Historic Buildings Group.

As a parting gift, the committee presented him with a pen and watercolour of Castle Acre Priory by David Yaxley, to remind him of Norfolk's long history of special buildings.

Ian Hinton



Adam responds to the presentation of the parting gift from the NHBG Committee (photo Maggy Chatterley)

A short tour of Norwich Dissenting Chapels (2nd July 2016)

Clive Baker

Our guide, Nicholas Groves, commenced his fascinating talk and tour at the Octagon chapel in Colegate. From his introduction it soon became apparent just how fractious the dissenters were and just how many people of influence in Norwich were dissenters! As a wedding was in progress at this, our first, we were only able to appreciate the building externally. Its current highly visible presence we discovered is actually more recent and that the first chapel on this site, c1687, was in fact designed more as a house and was largely hidden behind other buildings and only seen through a gateway (as was the Old Meeting House on the facing page). Both these aspects were apparently deliberate, the former in case it was sold and the latter as a means of protection at a time when there were many against the ideas of the dissenters. The present building dates from 1756 and its architect is generally given as Thomas Ivory but this has been disputed. Nicholas described the much altered interior (box pews lowered in 1887 and the pulpit enlarged) and of being a precursor in the nature of its shape. Being octagonal gave the congregation close access to the preacher and his message; delivered from the all dominating pulpit!



*The Octagon Chapel, set back from the road
(Maggie Chatterley)*

From here we made a quick detour to see the site of another chapel - St Clements. This had been an impressive pedimented building and a far cry from the garage/car park that now occupies the site. The preacher here was a colourful character, a Mark Wilks. What was becoming a recurrent theme was the sometimes flamboyant nature of the preachers and the frequent splits within the congregations into 'Particular' or 'General', the former considering that only those of the congregation would go to heaven whilst for the latter all were able to reach that desired place. These frequent splits would result in part of the congregation seeking a new meeting place. Often Norwich's old Blackfriars' east and west granaries fulfilled those temporary meeting room needs until other premises could be found or constructed.

We then made a quick dash to the Old Meeting House as the skies had changed and it began raining heavily! This chapel is

still hidden and again has the general appearance of a house. It is approached by a longish footpath, again gated at the street entrance. Once inside, and out of the rain, we could appreciate the interior of this 1693 building. Again the pulpit dominates though a small communion table is situated in front of the pulpit. The larger older communion table is now used in one of the later side rooms. This side room also exhibits the sole remaining original window structure which is in the cross-casement form; within the chapel they have been replaced with sash windows. What for me was surprising were the wall monuments and the number of ledger stones set into the floor. This latter feature, indicating interregal burials, was not something I had expected and was an indicator of the 'high society' nature of some of the congregation. When the weather improved we moved outside and admired the brickwork of the building and its Corinthian topped massive pilasters. What several of us noticed were the very narrow mortar courses for these pilasters and corner quoins. This gave them a much redder hue even though they were the same bricks. As a consequence of these narrow mortar courses for every 5-brick courses in the pilasters/quoins there were 4 courses in the wall behind. How the bricklayers managed to construct the building is therefore something of a mystery!

Our next was St Mary's Baptist church: the original dating from 1811 and having had a grand colonnade of Doric pillars. This was destroyed by fire in 1939, rebuilt but then again destroyed during a blitz raid in 1942! The rebuilding was completed in 1952 though apparently in the interim a former cinema had been used by the congregation. This modern chapel continues to be well used and for its period is quite a 'classic' in architectural terms. As we finished our tour the exterior of the adjacent Zoar chapel was glimpsed but there was no time to see the interior but apparently it is very plain as this branch of non-conformity is very strict.

Briefly there was an opportunity to reflect upon what we had seen in Colegate. This was one of the earliest and most important streets of Norwich and would at one time displayed many fine Georgian, and earlier, buildings. Through demolition and rebuilding, plus the construction and subsequent widening of Duke Street (thereby dissecting Colegate) much of this charm has been lost. Today a few fine buildings remain but so much has gone. Looking at those remaining secular buildings and the chapels reminds one of what once was there for most of its length. Another interesting aspect was the apparent 'dedication' of the chapels. In fact their titles relate purely to the ancient parishes in which they are located.

We then headed towards the Salvation Army Citadel, for the AGM where, on arrival, there was still time to have a quick look at the main hall. This dates from 1893 and is pure theatre: by style one could almost be in a late Victorian or Edwardian theatre! This aspect, on reflection, is not surprising as both a non-conformist chapel and a theatre rely strongly on the 'audience' being able to hear and be moved by the spoken word. This is in contrast to the medieval church where the visual aspect is more important since its walls were covered

Summer visit

Norwich Dissenting Chapels (continued)



The Old Meeting House -

*top left:
Set back from the road for
protection
(Maggie Chatterley)*



*top middle and far left:
What a difference a few minutes
and a heavy shower makes!
(Richard Ball / Euan Pearson)*

*top right:
One of the Corinthian capitals
(Maggie Chatterley)*

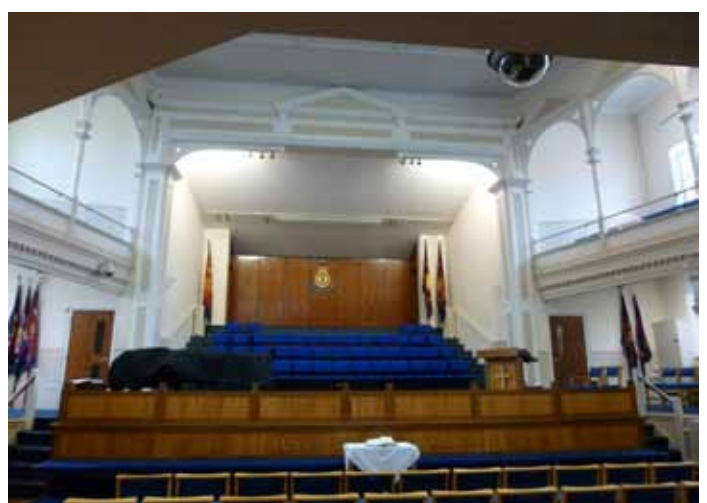
*left:
No Communion Table left un-
turned as Nick Groves, the tour
leader, explains something to
Janet (Maggie Chatterley)*

in paintings, the colourful ceremony of Mass, and the fact that the service would be in Latin and therefore not understood by most of the congregation.

For this tour our guide was Nicholas Groves who is the author of 'The Medieval Churches of the City of Norwich'. He is hoping to publish a companion volume on the many chapels of the city and that eventual work will highlight another aspect of Norwich's interesting history and is especially important as Norfolk, and Norwich, were such leaders in non-conformity.

Our thanks go to Nick for this little taster of what is in store!

*below:
The "theatrical" interior of the
Salvation Army Citadel
(Anne Woollett)*



Suggestions for venues for future short tours to combine with the AGM are always welcome

Three Waveney Churches the Victorians largely missed (18th June 2016) Richard Ball



Under the guidance of Ian Hinton, 34 of us visited three small parish churches on the Suffolk/Norfolk border which had had little work done to them by the Victorians. Although the weather was grey, we luckily missed any showers, but on this subject, all three churchyards we visited had very long grass, whether due to lack of mowing facilities or because it is considered environmentally friendly, I don't know, but the grass was very wet! Remember to take waterproof boots along when visiting graveyards!

St. John the Baptist, Barnby,

St John's proved to be a long, narrow church with a thatched roof. Its outer doorway is a rare survival - a 'durn' door, where the jambs and lintel are shaped to form an arch (photo).

Chancel and Nave walls and ceiling are the same, without an immediately visible break. The walls inside have partially surviving, but faint, 15th century wall paintings including a St Christopher on the wall facing the entrance door. An interesting survival is the processional stave cupboard in the south wall, tall and narrow, it has the only surviving original wooden door. It is believed to date somewhere between 1400 and 1500 (photo).

The font, according to Pevsner, is 13th century, of purbeck marble, with the classic Early-English blind arcading.

In the chancel east wall is a lopsided recess, presumed to be a piscina, although there is no drainage shaft in the bottom. Ian thought it might have been moved from its more usual position when Victorian alterations raised the floor of the Sanctuary.

From the outside, many alterations and extensions are visible in the walls and Ian provided an excellent printed and illustrated exposition of his deductions drawn from the clues thus visible, including the original apsidal chancel end.

He thinks a date of around 1150 for the earliest part of the existing building, a time when many churches were being rebuilt in stone (from their original wooden structures). The Chancel was probably extended after the end of 13th century and the nave after that, and the tower added thirty or forty years after that. The three building phases can be recognised because of the lack of bricks and horizontal flint courses in parts and the embedded quoins are all of different materials.

On both the south and north sides, the outline of the original door before the church was extended can be seen. Beside the southern one is the remains of wall mounted sundial – Ian called it a 'mass dial' (photo).

above:
The original door to the banner-stave locker

above left:
The Early-english marble font
(photos: Richard Ball)

top left:
St John the Baptist from the south
(on a sunny day!) (photo Ian Hinton)



left:
The mass dial adjacent to the first blocked south door

right:
The durn door from the inside of the porch
(photos Ian Hinton)



Three Waveney Churches (continued)



St. Botolph, North Cove

St Botolph's is situated a good distance from the existing village, right on the edge of North Cove Hall grounds.



Inside the south porch, which has a medieval arch but apparently 17th century brick walls, is a very pretty Norman doorway into the nave. The stone work of this doorway is in a very good state of preservation so presumably has been protected by a porch for some time.

Inside the church is, again, long and narrow, with nave and chancel walls on the same alignment outside, though the chancel walls are a little thicker, visible on the

inside, which does visibly distinguish the change, especially as a screen is fitted at this point.

The font, according to Pevsner, is 15th century. (photo)

Both walls of the chancel are covered with medieval wall paintings, now faint but still very visible. These, and the 17th century painted texts in roundels, were uncovered when the marble monuments to the local bigwigs were being cleaned. The Victorian restorations to the paintings, including a wax coating, were removed in the 1990s. (photos)

Outside the church, there is much of its history to be seen in the walls, much discussion ensued and once again, Ian provided an excellent and detailed guide to his thinking on what is visible and how it may have been produced.



*far left:
Ian struggles to find the
right key for the Norman
door (photo
Rosemary Forrest)*

*left:
the fifteenth-century font,
complete with faces on the
corona (Richard Ball)*

*below & below left:
part of the wall paintings
- also showing part of one
of the 17th C round texts
which were painted over
the medieval scenes
(Maggy Chatterley)*



*right:
One of the
18th C marble
monuments
partially
covering the text
roundel
(photo Maggy
Chatterley)*



Three Waveney Churches (continued)



All Saints, Kirby Cane,

All Saints was kindly opened for us by the churchwardens [James Napier & Michael Preston] both of whom were present to show us round and answer our questions.

The church is, like North Cove, built on the edge of the grounds of a very large house, Kirby Cane Hall, and the village is some distance away at Kirby Row. In the church yard are several magnificent cedar trees. It has a round tower, reckoned to be Anglo-Saxon/Norman, and the flint lessenes or pilaster strips just visible at its base are a confirmation of this.

On the north side is a very wide aisle with a hipped roof all of which has an 18th century look to it from the outside, even if it does have a couple of narrow lancet windows on its north wall, presumably reset there. The interior is heavily plastered and the arcade through to the nave looks very rough and so heavily plastered that it is impossible to guess what is going on underneath.

In the engraving of 1823 the exterior walls are plastered and there is just one round headed window in the clerestory above the chancel, suggested by Pevsner to be possibly of Norman origin. Today, however, the plaster is gone and it can be seen that this clerestory is of brick construction with two round arched windows.

The south porch shelters another Norman door arch, this one with an outer row of decoration which is reputedly unique in Norfolk (Mortlock). The ironwork straps top and bottom are mid-12th century, Pevsner states.

The font is of the 14th century. The communion rail is thought by Pevsner to be of the late 17th century (rather than early 17th, when most were installed) but most of us there felt that the pilasters did not look old at all, although the rail itself was well worn and shiny with use, so was perhaps a Victorian re-creation.

The stairway to the rood loft still exists in the thickness of the nave south wall and this church also has a banner store, like Barnby, but it is just the opening in the wall – no door survives.

The nave roof is of scissor-braced construction. Pevsner thinks it is unrestored 13th century, but Ian is doubtful, as there appeared to be some nails used in the construction.

There is an interesting collection of portraits of past vicars, from the 18th century onwards, something I don't remember seeing before.



top:
the hipped-roof north aisle
and another wet churchyard!

left:
the rood stair within
the nave wall

above:
part of the unique,
sunflower, decoration to
the Norman door

photos: Richard Ball

Should you think of visiting any of these churches, do ask Ian Hinton for the information sheets he has prepared. They are full of interesting information and illustrations of the suggested alterations over time for each of these churches.

Thanks to the churchwardens for their time and for facilitating our visit.

Conclusions

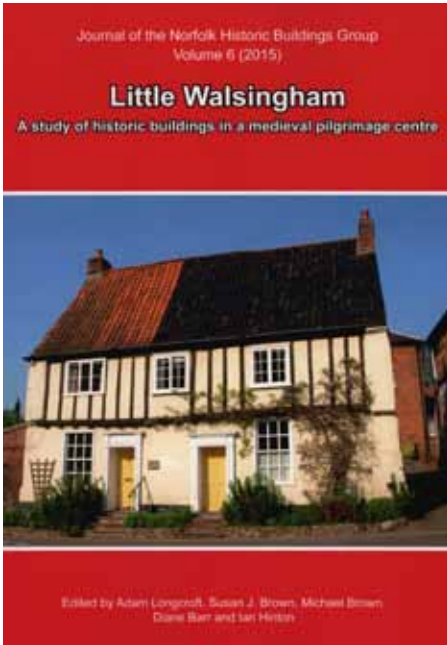
These three churches illustrate the differences between the prosperity of their villages and how much of this wealth found its way into the church construction and decoration.

Barnby was poor from the earliest days through to Victorian times, whereas North Cove became wealthy in the 16th century and Kirby Cane was wealthy from the beginning, hence their better-endowed early churches. However, all three villages suffered in the Victorian era when agricultural land values fell so sharply - hence the lack of Victorian rebuilding and improvement in all three buildings.

References

- Mortlock & Roberts, Popular Guide to Norfolk churches, 1981
- Nickolaus Pevsner, Suffolk, 2nd edition, Enid Radcliffe, 1975
- Nickolaus Pevsner and Bill Wilson, Norfolk 2: North West and South, 1994
- Ian Hinton, Notes on Barnby, North Cove and Kirby Cane Churches, 2016.

What others think of it...



At the time of publication, review copies of the journal were sent to various national and local organizations that are interested in landscape history and vernacular architecture. Many of these groups have long lead times for their publications, so not all have published yet - below are the reviews published so far.

Local History News Newsletter 121/2 Autumn/Winter 2016

The main part of this book consists of a detailed gazetteer containing descriptions and analyses of 69 buildings in the Norfolk town of Little Walsingham, once one of the two most important sites of religious pilgrimage in England. It follows similar work by the well-established Norfolk Historic Buildings Group in New Buckenham and in the area around Talconeston (respectively, vols. 2 [2005] and 4 [2009] of the Group's *Journal*). The gazetteer accounts for 200 pages, and consists of an analytical record of each building, complemented by an account of ownership, occupancy and function drawn from documentary sources extending from the end of the 15th to the middle of the 19th century, and illustrated by a wealth of photographs, plans and sections, as well as by some reconstruction drawings. An introductory section of short chapters discusses the nature of the project to record the buildings, the development of medieval towns, the chronology of surviving vernacular buildings, the broader landscape in which Little Walsingham sits and the history of pilgrimage at Walsingham. There are also summaries of the main characteristics of the buildings, and discussions of a programme of dendrochronology which, for technical reasons, produced disappointingly slender results.

The strength of the book is the gazetteer and the parts of the introduction which most directly support it. Students of vernacular architecture will find much of interest, very competently recorded and presented. Of particular structural significance is an unusual form of 16th- or early 17th-century truncated-principal roof truss not (yet?) found elsewhere either in Norfolk or further afield; also of especial note are the large number of late 15th- and early 16th-century hostels for pilgrims, mostly clustered opposite the Priory site, the form of which is related to that of inns with large, undivided, first-floor rooms which served as dormitories.

The broader contextual chapters are admirable in intent, but they are something of a rag-bag, and it is not clear to what audience they are addressed. There is, for example, an over-long discussion of the origins both of the Group and of the project, much of which is of little relevance to what follows. An account of the development of small towns covers everything across England from the first Anglo-Saxon towns to the end of the middle ages: the result is highly generalised, too simple to be informative, and fails to illuminate the specific context of Little Walsingham; similarly, the discussion of the survival of

vernacular buildings casts the net so wide that relevant parts of the context are lost. These sections, unfortunately, read a bit like student essays which include everything the student knows about the topic rather than a fully focussed selection of competent material. That is a pity, because there are contexts which could have been explored further. In particular, as is noted in passing, comparison might have been made with other small towns with late medieval economies largely dependent on pilgrimage, notably perhaps Dorchester-on-Thames which has been quite well studied (though not as fully as Walsingham). Similarly there is little discussion of the economic and social effects of the sudden termination of the pilgrim trade, though both the building records and their associated documentary histories contain much of the necessary raw material. It is here, perhaps that the strength and interest of the book lies for local historians, for although they may not be given the answers to the kinds of question they might wish to ask, they have been provided with a significant resource. Someone, with the imagination to the evidence of both the buildings and the documents, should seize the opportunity to explore what it can reveal of the history of pilgrimage towns both before and after the Reformation.

P S Barnwell is Fellow in the Historic Environment at Kellogg College, University of Oxford, and a former President of the Vernacular Architecture Group

Ancient Monuments Society, Winter-Spring 2016 Newsletter, p48.

Published as Volume 6 (2015) of the Journal of the Norfolk Historic Buildings Group. Available at £12 for non-members plus £4 postage and packing, c/o the Norfolk Historic Buildings Group, to whom cheques should be made payable, from The Old Rectory, Barnby, Beccles NR34 7QN.

This is an exhaustive account of 68 buildings, 2 pages per entry, with drawings and photographs, of one of the most famous of all centres of medieval pilgrimage. Not that the Group is unafraid to take on established truths. Tradition has it that the shrine was set up in 1061 after the pious widow, Richeldis de Fervarches had three visions where the Virgin Mary took her to the Holy House of the Annunciation in Nazareth and commanded her to note the dimensions of the edifice in order that she could set up an exact replica on her estate at Walsingham. Despite the embarrassment of the 950th anniversary celebrations having been already held in 2011, the authors are convinced that the replica is in fact post-Conquest in date – an excuse maybe for a second 950th anniversary! The previously unknown wall painting in the unfrequented roof space of a 15th century house is shown here for the first time. What seemed to have been medieval inns or hostels to accommodate pilgrims to the shrine have been identified whilst many an 18th century facade is shown to conceal timber framing from centuries earlier.

VAG Winter Newsletter

This is the sixth volume from this prolific group, produced just three years after their previous major study. After diversifying into a countywide study of schools for the fifth volume, the group have now returned to their vernacular roots. Previous studies have examined a small town (New Buckenham; Longcroft (ed) 2005 Vol 2) and a rural area (the buildings of Talconeston; Longcroft (ed) 2009 Vol 4); the group have this time tackled the larger and more complex settlement at Little Walsingham. Over a four-year period from 2010 to 2014 the group recorded over 70 buildings in the town, as well as undertaking extensive documentary research. This involved the local community as well as more established members of the group to produce a series of detailed building records.

Little Walsingham is best known as a pilgrimage centre, a role that appears to have emerged in the twelfth century and largely ceased at the Dissolution, before being revived in the early twentieth century. The settlement has Saxon origins,

with early housing probably centred on the church, but in the twelfth century the focus appears to have shifted to the newly founded priory with the creation of what was effectively a plantation town. The success of the pilgrimage trade resulted in a substantial town settlement with two market places and a later-established friary. The majority of the surviving buildings date to the fifteenth and sixteenth century, attesting to the continued success of the town up to the Dissolution.

The book begins with a comprehensive introductory section, which covers the wider context to the study in impressive detail. The development of small towns and pilgrimage centres is considered, and used to provide an analysis of the form and layout of Walsingham itself. There follows a brief overview of the buildings of Walsingham based on the detailed survey work undertaken. This covers plan forms, building details and roof structures, identifying the characteristic types observed as well as some more unusual forms or features, which occur in the settlement. There is also a discussion of the scientific dating programme on the buildings, funded by the Vernacular Architecture Group, which produced a date for one building.

The majority of the book is dedicated to a substantial gazetteer of every building covered in the study. This allows the reader to follow in the footsteps of the survey team, and build up a comprehensive picture of the form and features of Walsingham's buildings. This is one of the book's main strengths, presenting a substantial body of evidence, which provides an extremely useful tool for comparison with other settlements. It also raises tantalising avenues for further study, with the conclusions often putting forward interpretations that deserve further consideration. The gazetteer is well illustrated with plans and photographs, which greatly aid the written descriptions. In some cases however the plans are difficult to cross-reference with the text provided, particularly where some basic features such as window and doorway openings are omitted.

The book's most notable discussion point is the suggestion that a substantial number of the buildings were built as pilgrimage hostels by the priory and others. The main building fabric evidence for this is the large number of undivided first-floor chambers discovered, some of a considerable size. Many

of these are convincingly presented, particularly where the documentary history indicates such a use for the building. In some cases however the argument for this use of the chambers remains unproven by the evidence put forward. Whilst the absence of original partitions is frequently noted, it is not always clear whether this is based on conclusive evidence and one suspects that absence of evidence cannot always be evidence of absence. At times moreover it is not clear what specific features mark out hostelrys from other more typical first-floor domestic accommodation. Overall however the argument that large numbers of pilgrims would have to have been accommodated in the town is persuasive, and the putative identification of so many hostelrys makes an important contribution to the study of such buildings.

The main limitation of the book lies in the extent to which the gazetteer material has been brought together and analysed. The overview of buildings is brief, and some of the questions and queries raised in the individual building entries go unexplored, or are mentioned only in passing. It is noted in the introduction that the book makes no attempt to compare Walsingham to other pilgrimage centres, which is understandable in terms of the complexity of tackling such a subject, but a synthesis of the evidence along the lines of that presented on New Buckenham would have been more achievable and very welcome. While this does not undermine the valuable conclusions reached about the individual buildings of the town, it limits the extent to which the material can be used to contribute to the national synthesis of urban buildings types.

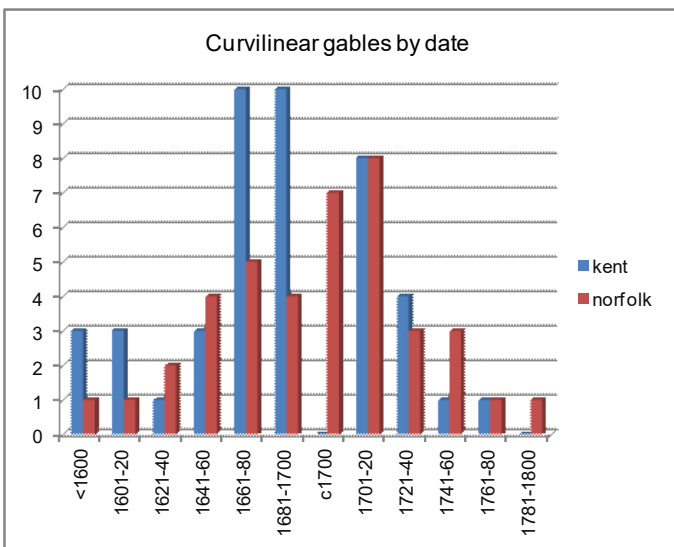
These frustrations however should not detract from the remarkable achievement of producing such a study within such a short time, with much of the work done by volunteers who have clearly dedicated themselves admirably to the task. They have explored the history of the settlement thoroughly and present interesting and useful conclusions about the form and function of the buildings. It is to be hoped that the group will continue to tackle large-scale studies, and build upon the hugely valuable work they have done across Norfolk to date.

REBECCA LANE Historic England

Further assistance requested

Curvilinear (Dutch) Gables

One member kindly responded to Gordon Taylor's plea (published in *Newsletter 30*) for photos of Norfolk curvilinear gables prior to his visit to Norfolk last summer, for which he wishes to pass on his thanks, especially for the correction of the details.



He now has 44 fairly securely dated examples in Kent and 39 in Norfolk, which produce similar dating curves for the two counties, with a peak between 1660 and 1720. He will be visiting again in 2016/17 and would appreciate any photos of Norfolk curvilinear gables to aid his survey work. His new email address is:

gordonsgables15@gmail.com

If we can marry the dates, Gordon may be able to speak to the Group about his researches on one of his visits to Norfolk in the future. His photos of Norfolk curvilinear gables can be found on the Isle of Thanet Archaeological Society site, at:

http://iotas.org.uk/?page_id=557

One major difference he has noted between our two counties is the paucity of stepped gables in Kent whereas Norfolk appears to have as many as it has curvilinear gables. He thinks this is probably due to the earlier widespread use of brick in Norfolk, even though Kent had bricks in the 14th century in a securely dated site (following a known, dated French raid on Stonar across from Sandwich). Small Hythe (or Smallhythe) church was rebuilt in brick in 1516 after a fire, so is the earliest example of stepped gables that he can find in Kent.

Some Buildings in Diss Marketplace (24th July 2016)

Jake & Margaret Ecclestone

Vivid haberdashery.... shining ironmongery.... and a couple of sleeping dragons: all part of a visit to a strangely deserted Diss on a hot summer afternoon.

About 30 members of NHBG gathered at the museum in the town market place on Sunday, 24 July and were welcomed by Dominic Summers (the visit organiser) and Jessica Wythe. Jess is the deputy director of the Corn Hall trust in Diss, which is a flourishing arts centre serving the town and surrounding villages. The hall is currently being refurbished thanks to a lottery grant and is the centrepiece of the “Heritage Triangle” project (see sidebar) which aims to restore economic activity in the three streets which form the medieval heart of Diss. There was a slightly unusual commercial flavour to our visit, because each of the three buildings we looked at were – at one time or another – in business.

St. Mary’s parish church, with its rather sombre square tower, dominates the centre of this little town on the southern edge of Norfolk. Diss got a charter for a market in 1275 and the building of the church around 1300 probably reflected the town’s economic growth.



St Mary’s tower dominating the east end of the market place; some of the the buildings infilling the original larger space are on the right photos: Paul Hodge and Anne Woollett

We divided into three groups. Dominic Summers focussed our attention on St. Mary’s – the building itself but also the social and financial importance of the town’s two medieval guilds - St. Nicholas and Corpus Christi, which were associated with it.

The church

The church tower is unusual. There is no conventional west door, and because the base of the tower abuts the road at the bottom of St. Nicholas Street there are processional arches through the tower on the north and south sides, similar to the arches in the tower at St. Peter Mancroft in Norwich. The arches allowed religious processions all round the church without anyone setting foot outside consecrated ground.



The churchyard abutting the marketplace and the processional way through the tower



The nave of St Mary’s church with its array of cross-stitched kneelers

With its immensely thick walls of flint rubble, the tower would have taken many years to build because of the need to allow the lime mortar to set. About six feet a year would have been the limit, Dominic thought. He drew our attention to the carved dragon on the south porch (see Blomfield’s History of Norfolk, 1739, on heraldry). This may be an emblem related to one of the local notable families.

Inside the church Dominic pointed out a distinct line beneath the clock on the west wall – an indication of the original roof which had been raised in the 15th century to allow a fine clerestory to be inserted above the nave.

Dominic was particularly interesting on the importance of the medieval guilds – not originally connected to trades or crafts. Diss had only two guilds. The feast of Corpus Christi – celebrated 60 days after Easter – was introduced into England in 1318. It was a great holiday, with performances of mystery plays and the town would have been colourfully decorated – all paid for by the Guild of Corpus Christi.

Both the St. Nicholas and Corpus Christi guilds had chapels in the parish church (south and north aisles respectively) but they later built their own chapel – the site of which is now lost.

Diss Ironworks

Our second stop was at Diss Ironworks, a few doors up St. Nicholas Street. Peter Hyde, the founder and owner of the business (wood burning and kitchen stoves) showed us round. He suggested that the building had remained virtually unchanged because it had always been a shop – never having been converted into a house with bedrooms, bathroom etc inserted.



The old part of the building is set back from the road as the shop entrance and showroom are thought to have once been a garden, perhaps containing market stalls.

Diss Marketplace (continued)

Up the steps into the main shop where we admired a fine principal joist and commons joists. The main joist was chamfered with ogee (ogival) stops known as “lambs tongues”, probably from around 1625 to 1650.



Lamb's-tongue stop and a nick on the principal joist

There were scribed marks left by the carpenters and early 17th century mullion windows.

The first floor contained a fine brick fireplace and more lambs tongue chamfers before we (rather carefully) climbed a narrow spiral staircase into the attic.



Diss Ironworks

One of the windows with ogival mullions

Brick fireplace with carefully-cut chamfers



Albrights

Then on and up St. Nicolas Street to Albright's – aptly named, given the glorious array of threads and bales of material, cords and embroidery materials. Michael and Sue Brown led us in groups through this warren of passages, stairs and storerooms.



Part of the ground floor boasts a high-status ceiling of roll-moulded joists. Evidence, too, of a possible cross-passage which would have divided the front – the shop area – from the private dwelling behind. On the first floor, many of us were taken aback by the massive “gothic” arch supporting the tie-beam, all of which would originally have been open to the roof. In the centre was the 15-inch base of a crown post which, Michael said, were current from the early-15th to the mid-16th centuries when they were superseded by queen posts. Michael thought it may have dated from the 1400s or even late 1300s.



Albrights

*above:
roll-moulded principal joist with elaborate moulding on the common joists as well*

*left:
Part of the huge arched brace below the massive tie beam which supported the crown post, indicating an open hall of the early 1400s*

It was hot and stuffy in those upper rooms and all of us were happy to make our way down the street for a cream tea! Thanks to all involved for an excellent day.

Diss Heritage Triangle

The plans will transform the way people see the town's traditional centre – the Corn Hall and the 'Heritage Triangle', which links St Nicholas Street, Market Hill and Market Place, and a new aspect of the Mere will be opened up. Find out more at:

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

An Introduction to Limestone (17th August 2016)

Ian Hinton

St Clement's, Colegate provided some welcome cool on a hot day. It is the Norwich base for the stonemasons' guild of St Stephen and St George, which existed in Norwich in 1096 and was associated with the building of the Castle. The current Master Mason, Stephen, has nine apprentices working in the lodge in the churchyard.

We heard Master Stephen outline the ethos of the guild - to train masons to be self-sufficient, with the ability to make their own tools and clothing etc., where the master passes on all his knowledge before the apprentice goes on their journey before returning to make their masterpiece.

The next hour and a half was a tour of stone types and qualities and their relative merits; quarries and the relationship between quarrymen and masons; the way stone was handled and transported; where the stone used in Norfolk probably came from; the fact that masons were also involved in demolishing buildings - by making canonballs for the artillery; the opportunities for all parties to profit from building and finally some possible explanations for odd style variations- where masons were impressed by the King from all over the country to work on specific projects, such as the rebuilding of Norwich Cathedral, widening the influence of regional masons.

An inspection of the outside of St Clements illustrated many of the points that Stephen raised, particularly the qualities of particular stone types and the various faults that occur.

Things I didn't know beforehand, or thought that I knew, but didn't!

The variation in stone quality and colour can be as much within a stone type as it is between stone types. The fact that stone took millions of years to be laid down can produce stone of very different quality within a few feet in the same seam.

The colour of stone might vary considerably over a relatively short period once laid.

Stone often spalls and dissolves if recut for reuse as removing the old face removes the sealed surface.

The stone used in a building is often a pragmatic choice, rather than a specific one, depending on what is readily available (and what the mason's, or client's, brother might have available).

Caen stone only had two quarries and it is unlikely that much came to England. Very similar stone is found in Burgundy (the home of Cluny and Citeaux - the rich Monasteries) so may have been the source of some that is described as from Caen.

"Purbeck marble" also comes from a seam in Peterborough.

Masons' marks were never placed on the face of the stone, always on the bed.

Barnack stone was used after the quarries were supposedly closed - often to create patterns and textural differences.

The Oolites that make up a large part of Oolitic limestone are not now thought to be whole animals but accreted nodules formed over a long period rolling around in a saturated solution of Calcium Carbonate.

Stylistic influences can often be traced from Guild records which show which masons were contemporary (they met twice a year for guild meetings) even though they never necessarily worked together.

An altogether riveting session, our thanks to Stephen and Colin of Gildencraft!



Master Stephen (Ian Hinton)



Some of his tools, including a hammer made of nylon (Paul Hodge)



An apprentice in the lodge (Maggy Chatterley)



Two samples of Clipsham stone, showing how different they can be - one fine and one coarse grained and different colours (Ian Hinton)

Ancaster limestone (often known as streaky bacon) from Lincolnshire, used in one off the windows in the west wall of St Clement's tower - the top and bottom stones with horizontal bedding planes and the middle one laid vertically. (Paul Hodge)



Two grotesques, modelled in clay, now approved by the client for carving in stone by Master Stephen (Paul Hodge)

Gildencraft Stone Masonry C.I.C. supports the recruitment and training of apprentice stonemasons and mates (labourers) by the medieval Guild of St Stephen and St George. Over the next decade they aim to recruit at least 40 apprentice stonemasons. Visit <http://www.gildencraft.co.uk/> for more

Building Recording Training

Several members, old and new, have expressed a desire to learn more about building recording.

In the past we have offered training days where practical experience can be gained "on the job". These days have been conducted either whilst recording a new house or in a house that is known to us but where the owner is happy to host the exercise.

Recording buildings is really a three stage exercise:

Learning the basic techniques

Learning what features to record - which comes with practice and experience

Drawing up the results - not necessarily part of the exercise, but drawing up the results is THE best way to realise what measurements you should have recorded at the measuring stage.

Next step

In order to restart this form of training, a building is required; it does not have to be a house - a barn or similar building would provide enough material for the first stage - to be able to learn the basic techniques of recording and be able to practice them, as well as being able to draw up the results if you want to learn that element too.

Does anyone know of an owner who would be prepared to let us do this. Perhaps someone who is interested in learning the process themselves might volunteer. It does not have to be a particularly historic house, or indeed, even a house at all. The whole on-site process takes less than a day. Please let Ian Hinton or Lynne Hodge know if you are prepared to host a small party of well-behaved trainees.



A Digest of Buildings Visited Since April 2016

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

Thatch Dyke, Happisburgh



The house is built of brick and flint and it has a thatched roof with dormer windows. Details inside and outside are almost completely obscured by plaster and 'Artex' coverings. The window apertures are probably in their original positions.

The only historic feature visible is the recently exposed hearth which has been reduced with a filling of eighteenth or nineteenth century brickwork. The mantle beam has been cut to the west for a doorway but the rest survives with a lower moulding of a roll and hollow chamfer terminated to the east by a half arch (two-centred) enclosing a fielded triangular spandrel. This timber may be sixteenth century. There is room on each side of the chimney stack for a former winder stair to the first floor (west), and then another to the floored attic, (east side).

The central transverse principal joist is exposed, possibly of elm, with a unstopped chamfer to the north. To the south there are large chamfer stops: a step, an ogival shield (lamb's tongue) and a large notch, characteristic of the later seventeenth century.

The hearth and the chamfer stops suggest that the parlour is later than the hall, the flint partition wall perhaps being a former end wall of a one-and-a-half-storey house. The roof seems to have an original dormer window, so seems to be of the same general date as the hearth and joist in the parlour.

Susan & Michael Brown

Heath Farm House, Upper Sheringham



Heath Farm House is part of a complex of buildings including a large flint and brick barn which is attached to the south-east corner of the house. The house is aligned north/south and built of coursed flint cobbles with brick reveals and brick dentils under a red-pantile roof. The

earlier part is of two storeys, probably of three cells of the 17th century, the eaves having been raised in the 19th century. To the north is a lower two-storey range of two cells and projecting west from the northern end of the façade is a single storey range, now the kitchen.

The front door is off-centre in the earlier, southern range which has narrow brick quoins. The same bricks are visible in the reveal in the window to the left of the door. There is some flint galletting in the original walling.

From the owners' photographs it is possible to deduce that the house was originally of lobby-entrance plan, of three cells with a narrow service bay to the north. There appears to be a blocked mullioned window to the east (rear) wall of the southernmost ground floor room with narrow brick reveals. A mantle beam, discovered during demolition of the chimney, apparently has a hollow, nick and rounded moulding. The house was altered in 1822. The staircase beside the stack was renewed at this time. It is probable that the roof was also replaced at this time with a pine king-post roof with iron bolts. The northern range was

probably also built then. The central chimney has been replaced. The joists are pine, laid on edge and the roof is of similar king-post construction to the main range.

Michael & Susan Brown and Lynne Hodge

East View, Barford

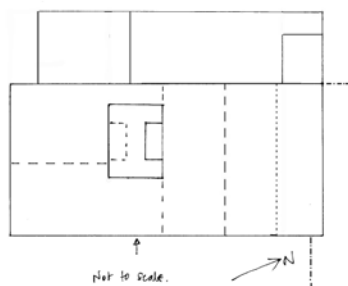


East View is built almost north-south, set back from, but parallel to, the edge of Barford Common. It is of two full storeys built of soft red brick with thin mortar courses under a black

and red pantiled hipped roof with half-round ridge tiles. There is a dentil strip under the eaves and flat gauged arches over the five symmetrical original window openings, with a semi-circular arch over the original central doorway. The windows have been replaced by modern ones and the entrance relocated to the side.

There are currently two rooms on the ground floor, one either side of an almost-central chimney stack originally containing two large fireplaces. The downstairs portion of the stack has been largely rebuilt, but retains one open fireplace which is topped by a replacement piece of oak wall-plate or mid-rail, with several empty mortices in its soffit towards its rear face. Each room downstairs has a substantial oak principal joist, the northern room has a transverse joist and the southern room an axial one. The axial joist in the southern room is supported at its southern end on a block buried in the wall and notched and pegged to it, reinforced by an iron tie. The northern room also contains a transverse steel joist, boxed-in to resemble oak - was this to replace the original wall of a narrow service bay?

Dating this house is difficult. There is no evidence that the brick walls are replacing earlier timber framing, so the brickwork



and symmetrical architectural features would seem to date the building to the second half of the eighteenth century. The oak joists and the possible small service bay, replaced by the steel joist in the northern room, might suggest that the house was earlier than this.

Ian Hinton & Anne Woollett

White House Farm, Brockdish



A nineteenth-century white-brick façade under a slate roof has been applied to the original tripartite timber-framed lobby-entrance house. An appearance of symmetry has been aimed for by omitting fenestration from the service (east) end. There is no reliable evidence for

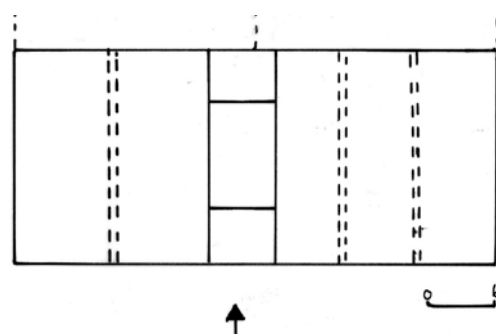
a cross-passage, although the present rear post of the service wall position does have a door rebate.

More of the original framing is evident on the first floor although the service chamber wall has been removed and the transverse joist reinforced and boxed-in. The axial ceiling joist of the hall chamber has chamfer stops in the form of an exaggerated ogee. In the parlour chamber the ceiling timbers are exposed. Square-section common joists have diminished-haunch soffit tenons to the axial principal joist with bar-and-shield chamfer stops. The former window position in the end wall is indicated by a shutter groove. A face-halved scarf joint is visible in the front wall plate in the lobby by the stack.

An early stair (possibly the original) leads from this lobby to the attic, which also seems to be part of the original design of the house. The window position in the gable ends and the relatively high collars of the clasped-purlin roof indicate that this space was designed for occupation, the floor boards being evidently original.

It appears that this house began in the first half of the seventeenth century as a traditional tri-partite plan of parlour, hall and service end but with the development of a lobby entrance by the stack. This entrance position survived the early nineteenth-century remodelling of the façade. It is probable that the staircase and the west rear range are contemporary with the brick façade.

Susan & Michael Brown



Course

The Vernacular Architecture Group has asked the NHBG to remind its members about the study weekend on **Recording Town Buildings** which is being held in Oxford on

Friday 30th September from 6:45pm
to Sunday 2nd October 2016 at 1.00pm.

The course covers the questions of why we record town buildings of different types and ages?

What are the research and administrative aims?

Covering a range of approaches to towns of different periods, this weekend will provide an opportunity to explore these practical questions.

Full details of the programme and how to book are available on the Oxford University Department for Continuing Education website at:

<https://www.conted.ox.ac.uk/courses/recording-town-buildings?code=K900-121>.

Places are still currently available.



A selection of Norfolk Gable Ends

*Burgh -n- Aylsham, Methwold, Castle Acre
Barnham Broome, Walsingham, Hunstanton
Worstead, Hunsworth, Swaffham*

photos: Ian Hinton, Robin Forrest

