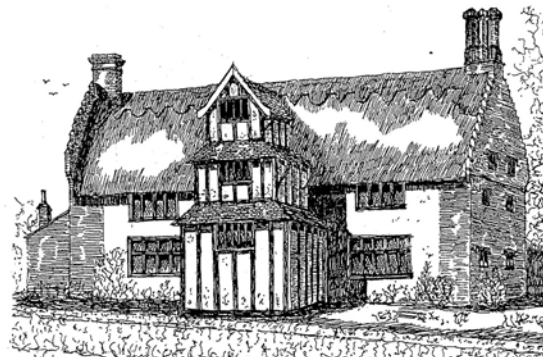


NHBG Newsletter



Spring 2011
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Norfolk Historic Buildings Group

NUMBER TWENTY ONE
www.nhbg.org.uk



Laxfield Museum: members thoroughly enjoyed the tea and biscuits, the wonderful timber framing – especially in the roof – and the range of artefacts but the hats proved irresistible. (see page 3 for the report on the Church Day)

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Annual General Meeting Saturday 23 July 2011 at 4.00 pm Itteringham Village Hall

CHAIR

Welcome to the 21st edition of the NHBG Newsletter. This edition is a very special one since it is the last to be overseen by Rosemary Forrest. Rosemary has produced (with sterling support from the Editor, Alayne Fenner) every single one of the newsletters from Issue 1 onwards and has succeeded in developing what is, in my view, one of the best and most authoritative newsletters of its type anywhere in the country. With each new edition the complexity and sophistication of the newsletter has progressed, with more detailed content and better quality diagrams and photographs. One suspects that Rosemary has now produced the equivalent of the text of a several PhD theses! I am sure that you will all wish to join me in thanking Rosemary for her superb work over the past decade and for helping to promote the work of the NHBG in this way. Ian Hinton has kindly agreed to take over the editorial reins (with Alayne). Although Rosemary will be a tough act to follow I am sure that he and Alayne will maintain the incredibly high standards that members have come to expect. As usual, this edition summarises some of the wonderful Winter Lectures which took place between September and February, so if you missed one or two, now is your chance to catch-up. In addition, there is a detailed report on Walpole Old Chapel, Suffolk, by one of our members - Anthony Rossi. We don't normally include reports on Suffolk houses, but I'm sure you will agree that this one deserves its place in the sun.... As always, the summer events programme goes from strength to strength and Dominic Summers once again has a tempting series of visits and events in store for you. Book early, and please do come along to our AGM. Have fun everyone.... see you in the summer.

It is with great sadness that I have to report that Richard Coulton – a great supporter of the NHBG and one of our longest-serving committee members – died suddenly just before Christmas. Richard was passionate about the history and archaeology of our region and was a constant source of wise counsel and ideas. Several members of the committee, including myself, were present at Richard's funeral which was dignified and very well attended. I am sure you will join me in offering his two sisters and the rest of his family and friends our deepest sympathies.

*Adam Longcroft
March 2010
a.longcroft@uea.ac.uk*

4th December at Pennoyers 10th Anniversary Party

and as reported in Current
Archaeology 250.



A full day of Churches: Laxfield, Redenhall, Withersdale and Walpole, Ian Hinton

The first thing that is drummed into every event organizer is that it is imperative to arrange for someone to write-up notes for the day for the Newsletter, and with 40 people present on the day, there were plenty of options. The punishment for failure is to have to write them oneself...

This was always going to be a full day, with three major churches and a local Museum housed in a sixteenth-century Guildhall to visit. Adding an extra church at Withersdale, provided an interesting counterpoint to the two grand parish churches, but extended the day even further.



Ian explaining the day. In the background is the magical Laxfield Museum.

The event did not have an auspicious start. The churchwardens at Laxfield had assumed that our group was part of the County bellringers group that had a seminar, complete with PowerPoint, in the chancel; and the reserve lunch pub had just changed hands and was chefless. In addition the weather forecast was not promising.

These setbacks were more than offset by the charity cake-sale that was operating outside the Museum when we arrived and the delightful welcome from the Museum volunteers (who had opened especially for our group) with tea and coffee.

Dominic explained the reason for the selection of the two main parish churches - Laxfield and Redenhall - was that they form part of a small group of towers that are not only richly decorated with flint flushwork and freestone, but that they, along with the church at Eye, have polygonal buttresses that are rare in East Anglia and are amongst the finest in the Country.

Despite all the investment in Laxfield church in the font, tower and a huge nave (36 feet wide), the late-medieval pews were converted to the box pews popular in Georgian times by adding bits to the originals, in a mixture of oak and pine, leaving the original pews complete inside.

The Museum at Laxfield is housed in what was the Guildhall of St Mary, which was built in the early sixteenth-century on the other side of the marketplace from the church. Apart from the fact that it has remained timber-framed with brick noggin it is very similar in construction, though smaller, to the Museum building in Beccles where last year's AGM was held. The upper floors of the building here have retained a public-service use since the Reformation, being used as a school, then housing for paupers, now the Museum..

After an excellent lunch in brilliant sunshine at the Low House, the volunteers at Walpole Old Chapel welcomed us



The galleries in Walpole Old Chapel and the cast iron columns holding the roof up. (See Anthony Rossi's article on page 4).

with a short historical introduction, followed by an account of the detailed repairs to the building by Anthony Rossi (reported on pages 4–8). This Independent (Congregational) Chapel was converted from a farmhouse some 50 years before the Act of Toleration in 1695 which allowed Non-Conformists to build their own places of worship. It obviously served a large area as it had to be extended soon after and with enormous galleries which must be capable of seating a congregation of well over 200.

Withersdale church illustrates the opposite end of the rural church scale. A small towerless church, with a scattered rural population and no strong Lord of the Manor has meant that little money has been spent on embellishing the fabric over the years. Escaping Victorian improvement, the bench ends are made from the base of the rood screen, the box pews are still there and little has changed in the last two or three centuries.

Finally we visited Redenhall, with one of the most recognizable towers in Norfolk. Grander than Laxfield, with the wealth of the residents of Harleston (for which it is the parish church) and several rich Manors, Redenhall has seen continuous pious investment for centuries, of particular note are the marble monuments, double-eagle lectern and organ.

In order to say a particular thank you to all the volunteers at the churches, chapel and museum for opening their doors and making the day possible, the NHBG made donations in total of £200.



Withersdale Church Interior

Brief Building History of Walpole Old Chapel, Suffolk

Anthony Rossi

The existing arrangement of Walpole Old Chapel is a virtually standard nonconformist layout with galleries on three sides, twin entrance doors, staircases adjoining them in each corner, and on the fourth side a pulpit flanked by a pair of tall ‘preaching’ windows. How this arrangement was arrived at is however of particular interest.



Some historical

records exist although there are minor disagreements as to precise dating, but structural analysis, made possible by two recent repair programmes, has shed light at least on the sequence if not the exact dating of events.

What is clearly evident is that the building was originally timber framed, narrower and of four bays with a first floor, possibly an attic, a steeply pitched roof and almost certainly domestic origins, though it is not now possible to establish the original plan arrangement or to say whether it was a simple rectangle, as the evidence indicates, or had excrescences. Some authorities date it to 1607 but do not provide evidence for this assumption; others have suggested a somewhat earlier date.

The Independent church which met at Walpole was formed in the mid-seventeenth century (the date 1649 is generally given) but may not have met in the present chapel until somewhat later. A ninety nine year lease of the building is stated to have been obtained in 1689 and any structural adaptation would presumably have been delayed until the community had security of tenure and possibly also the security of worship provided by the 1691 Act of Toleration.

The congregation grew rapidly in the early years of the eighteenth century and at some stage stables were built, the somewhat scanty remains of which survive at the north-west corner of the burial ground. The building itself was also enlarged and given a double roof with a central valley above the level of the eaves and a false ceiling below it. Later the congregation shrank, largely due to the expansion of Methodism and the construction of other Independent chapels in the area, including at Harleston. With no more than a remnant of worshippers the Suffolk Congregational Union effectively closed the chapel in 1970, and it was taken over by the newly formed Historic Chapels Trust in the mid-1990’s.

The original building was fully timber framed on a low brick plinth and the pitch of the roof suggests it was originally thatched, like many others in the vicinity. Although subsequent alterations make it impossible to

establish the original plan the line of the rear wall is easily determined from the survival of the gable outline, the corner posts and the cut ends of the rear eaves plate. Within the east gallery void the principal intermediate posts have redundant mortices for first floor beams, and in each gable a window opening above tie beam level suggests the probability of an attic. There is no

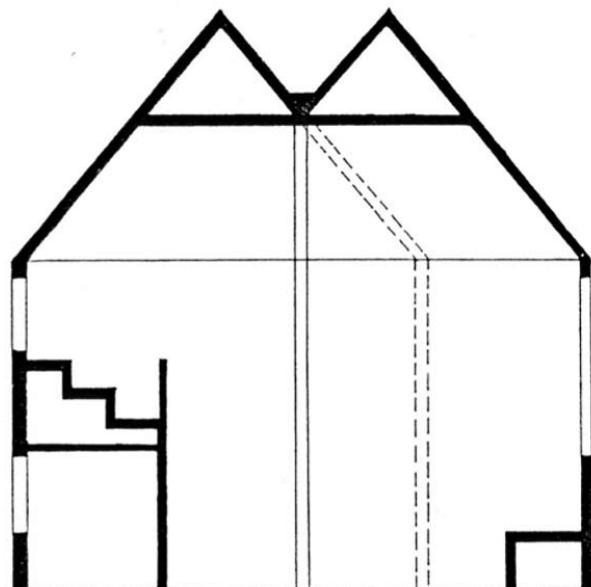
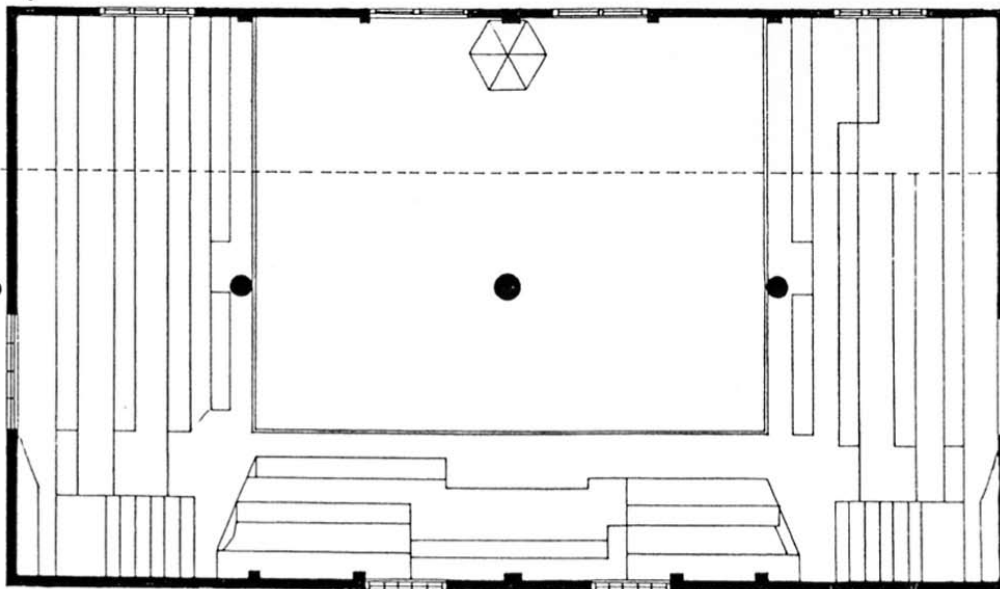
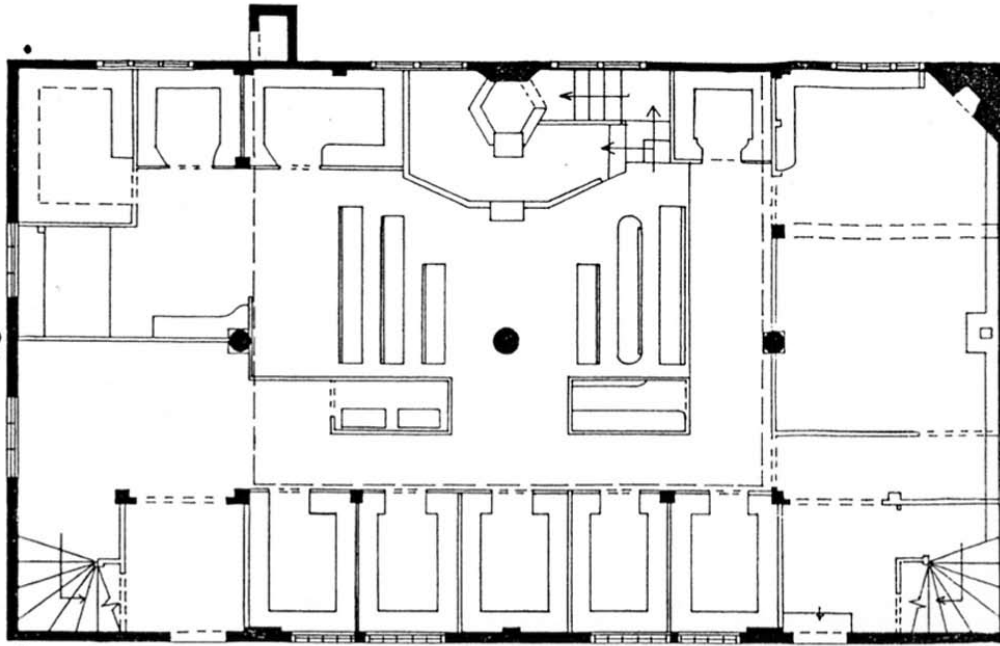
certainty however that either of the external doorways or the majority of the window openings are original.

The doorways in particular seem likely to have been relocated during the first phase of alteration when the first floor was removed and the galleries added, while the corner staircases must be contemporary with this phase (earlier floor paving in the area of the south-east staircase was revealed during one of the recent repair programmes). There is one ground floor window in the north end wall which appears not only early but of relatively high status, but whether it is either an original or early feature, or whether it is assembled from re-cycled members, is by no means certain; one would rather expect original windows to have been unglazed, with shutters and diamond mullions.

Most of the windows are certainly significantly later and surrounding timbers exposed during recent repairs also often appeared renewed and did not provide certain evidence of original fenestration. These observations apply only to the original width of the north gable and the full length of the front (east) wall since the south gable between the original corner posts and beneath the tie beam was at some stage (eighteenth century; early nineteenth century?) completely re-built in brick.

What is certain is that the galleries were inserted, and the building therefore converted to a chapel, before the rear wall was moved out and the double roof constructed. At the time of the enlargement a central valley beam was provided, with two classical columns inserted into the fronts of the north and south galleries. The construction of the galleries between the original and extended rear wall positions is completely different from that of the earlier galleries, and the later gallery fronts, which extend to the columns, also differ somewhat from the earlier ones. There is a further column beneath the valley beam, centrally between the other pair of columns,

continued on pages 5—8



Above: lower and gallery level plans.

Left: Cross Section showing extension and the cast iron support for the roof.

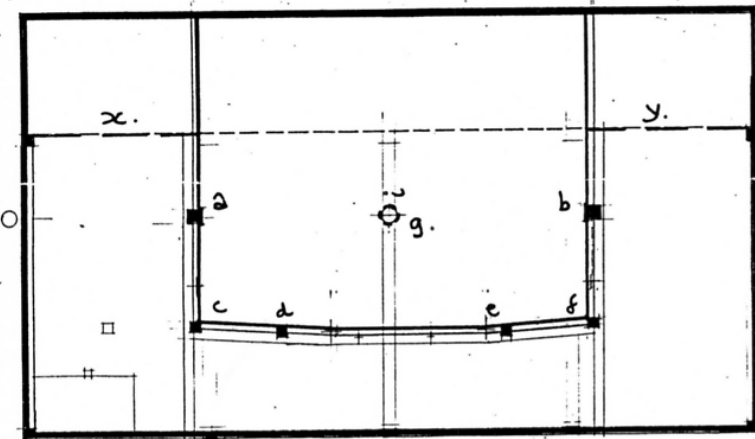
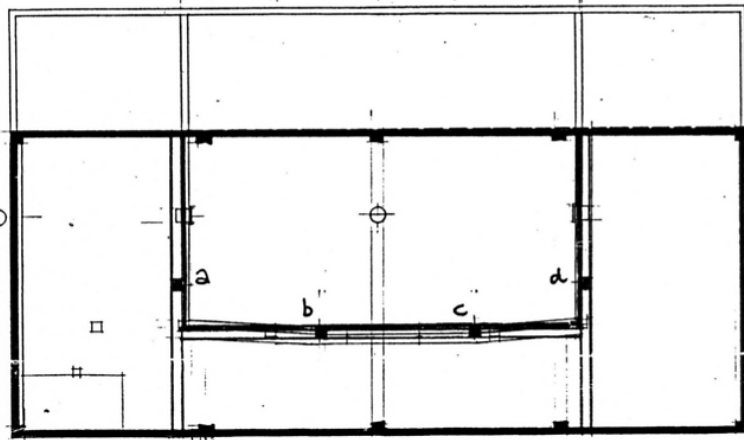
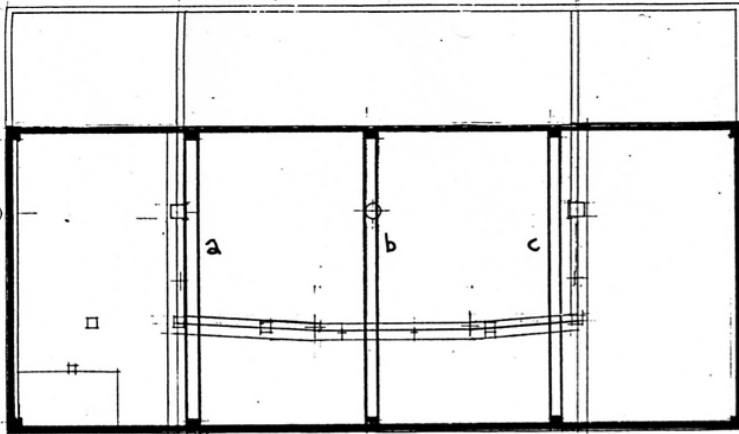
NOT TO SCALE

HISTORICAL SEQUENCE

- ① Timber-framed house.
floor beams a, b, c.


- ② Gallered chapel.
columns a, b, c, d.
roof retained
(headroom - no steps?)

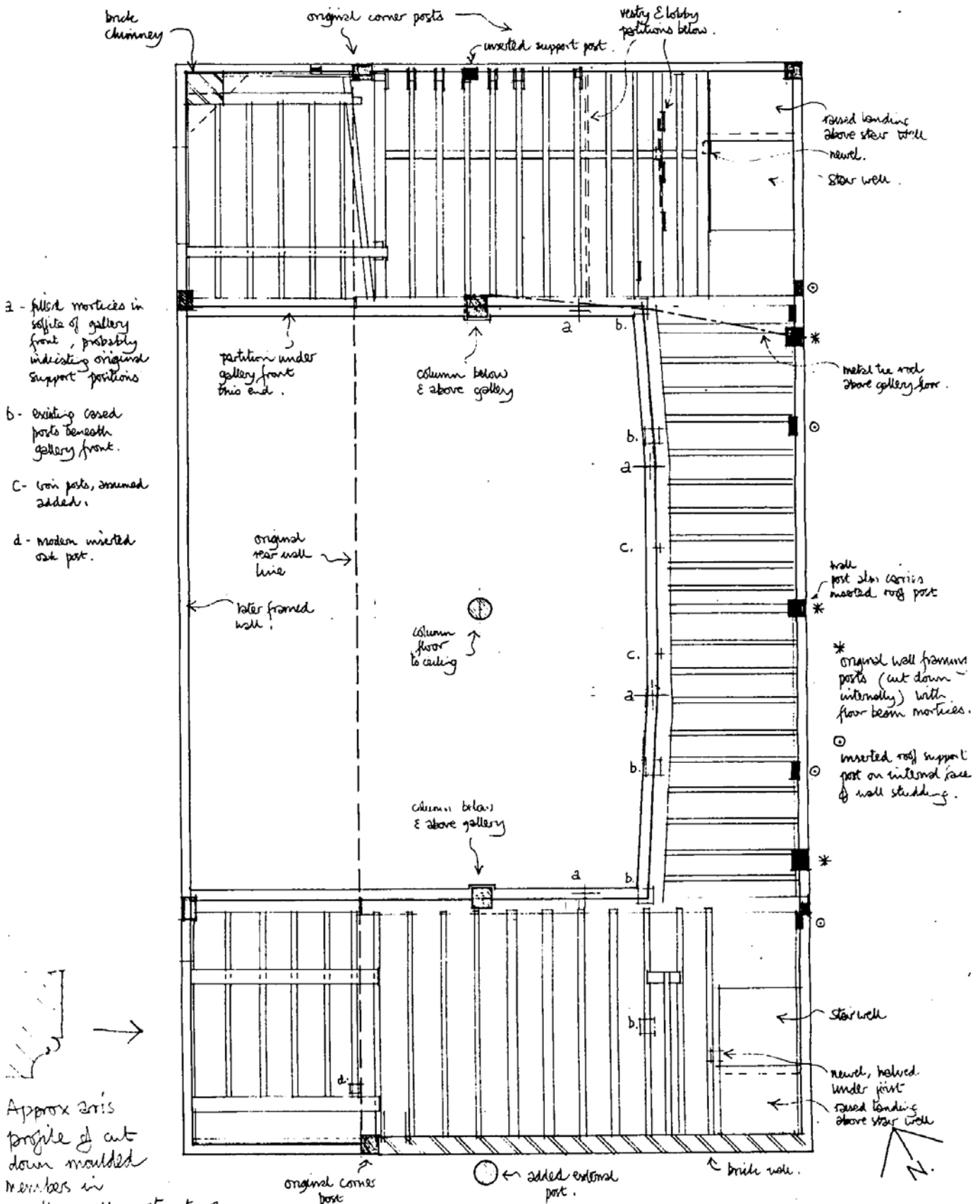
- ③ Extended
a, b - main columns.
(roof & gallery)
c, d, e, f - gallery columns.
g - roof column - inserted?
double-pile roof.
(gallery construction changes at x & y).



Walpole Old Chapel.
Development Stages

NOT TO SCALE

WALPOLE  N.
OLD CHAPEL.
Historical sequence.



Approx axis profile of cut down moulded members in south gallery structure

WALPOLE OLD CHAPEL.

PLAN OF GALLERY STRUCTURE.

Diagrammatic; refer to detailed surveys of individual galleries.

reduced
E&OE. 1:50
revised.

APP memo/dsl. 12/97.
1/98.

88WOC/981/01

/text continued from page 4

which appears to be a reused ship's mast; this not only looks later but is proved to be so by the fact that the valley beam is jointed above the two gallery columns but not above this one.

While the above sequence is readily readable from the evidence the dating of the different stages is not. As suggested above it seems not to have made sense to have removed the first floor and added the galleries before a firm lease on the building had been secured, which would place the first phase of alterations including the doors and staircases to around the 1690's and push the enlargement into the eighteenth century. This seems to fit with a growing congregation, and the design of the pulpit and flanking semi-circular headed windows looks contemporary with that, and makes those features more likely to have been added when the building was extended than to have been installed earlier and subsequently moved.

Some relatively significant structural intervention is said to have taken place early in the twentieth century and the recycled ship's mast has four diagonally arranged iron tie rods secured at their opposite ends to the eaves plates; the mast seems likely to be contemporary with these but could also possibly pre-date them. Another intervention occurred soon after the Second World War when a reused electricity pole was installed externally against the south gable and the tie beam secured to it; this was as a consequence of a serious inward bulge of the brick wall which had earlier replaced the lower part of the gable. The supports beneath the east gallery have also been altered; they are now iron stanchions but were previously timber posts, for which mortices remain.

The M-shaped not quite double pile roof would have been constructed when the building was enlarged and the rear slope incorporates re-cycled timbers, some of them moulded. The first phase of conversion, when the first floor was removed and the galleries inserted, also included the use of re-cycled and in some cases moulded timbers which may be cut down floor beams or joists. Some of the gallery seating also incorporates re-cycled timbers which appear to be muntins from plank and muntin partitions.

In the first phase of gallery construction the tiers of seating are supported off the ceiling joists below but in the second (enlargement) phase the ceiling structure is separate, the joists being trimmed by cross timbers (again re-cycled, with mortices) and the tiered seating is supported on separate raking joists. To centralise the columns between the roof valley part of the earlier fronts of the end galleries had to be reconstructed but the earlier supporting structure remains, running as far as the line of the original rear wall.

Architecturally the gallery columns, pulpit and preaching windows could date from any time in the eighteenth century but they seem more likely to be early, when the congregation was growing. The columns in particular are somewhat unsophisticated versions of the gallery supports in Wren's city churches and the grander meeting houses at Ipswich and Bury Saint Edmunds, dating respectively from 1699 and 1711. A relatively recent dendrochronological analysis of eight timbers from various parts of the building (including some originals) yielded only one felling date, which was of 1767 for a roof principal near the south end. There is however some distortion of the structure in this location and it seems more likely to have been a repair than for the roof reconstruction to be so late. It is conceivable that such a

repair could have been contemporary with the reconstruction of the bulk of the south wall in brick.

There have been two repair programmes in recent years, the first at the end of the ownership of the Suffolk Congregational Union and the second early in that of the Historic Chapels Trust. In the first a substantial part of the timber framing at low level was found to be decayed and had to be renewed. In an earlier programme the building had been rendered externally with a hard material over metal lath, decorated with masonry paint, and this was thought to have been partly responsible for the deterioration. The external faces to the level of the ground floor window heads are now a soft render over riven laths and the entire exterior is limewashed, with an inclined weather board inserted at the level of the heads of the ground floor openings. During repair some but by no means all of the infill between the framing was found to be of wattle and daub, although on the north gable the timber structure proved to have been previously underbuilt with brick. Thus there was no conclusive evidence of the location of original doorways or ground floor window openings, and of course all evidence of original chimney and other internal arrangements will have been removed during the first stage of conversion.

Window frames were also generally repaired in this phase including re-glazing the preaching windows with leaded glass. These and some other windows had previously been re-glazed using zinc glazing bars, probably from a local foundry (Leiston?), and while leaded glazing was thought more appropriate for the preaching windows the zinc bars were retained elsewhere.

The second recent repair programme involved the stabilising of the inward leaning south gable wall and strengthening of galleries. The serious deformation of the former, including the tie beam and gable framing above the lower level brickwork, was a cause for concern and it was doubtful if the former electricity pole, which had tied the gable back from the outside for nearly half a century, would give adequate support in the future.

Helped by the advice of Brian Morton, a local consulting engineer, it was decided to strengthen the deformed and partly decayed tie beam, forming in effect a laminated beam with oak planks bolted back to the original and weathered externally with lead. At gallery level the brickwork was reinforced with stainless steel embedded rods and a horizontal plywood faced diaphragm provided to brace the structure laterally; the latter is concealed within the gallery void and was done in small sections to avoid the need for large scale dismantling and reinstatement.

As part of the same repair programme electricity and water were laid on to the site and an external WC, store and kitchen facility constructed at the far end of the burial ground. The chapel proper was considered too sensitive for electric lighting and so socket outlets were provided in inconspicuous places to allow portable lighting to be used for events. Lighting was installed in the vestry, using antique glass shades, and early twentieth century brass tumbler switches which had been salvaged by the architect over thirty years before from a terraced house in Norwich and had spent the intervening period awaiting a suitable home. A discreet fire detection system was also installed, including in the roof spaces, whose access traps had only been provided a few years before to allow the roof voids to be inspected.

Norfolk Toll-houses

Patrick Taylor, Conservation Architect

Toll-houses are small buildings on the highway edge, lived in by the pike-men who collected the tolls used to pay for maintenance of the roads. Toll-houses were both functional buildings and to some extent expressions of architectural style: coming as they did at the beginning of the industrial revolution, they made use of essentially local materials for their construction, and yet often employ a non-vernacular octagonal ground plan to advertise their special purpose. But all is not as it seems.

In Norfolk and many other eastern counties, the octagonal ground plan has been found not to be the norm. Octagonal buildings from the late eighteenth and early nineteenth centuries are not unknown, such as this Roundhouse (a) at Costessey adjoining the Norwich to Swaffham Road. Despite being listed grade II and described as a toll-house, this was actually an estate lodge for Costessey Hall and is not what we are looking for.

More typical of central Norfolk is this example at East Tuddenham (b), further west on a branch off the old Swaffham road. Now just a farmhouse, its position close to the highway, its presence on early OS and tithe maps and its small side windows in the gable give away its former use as a toll-house.

Further west still in the fens a small group of toll-houses are perhaps much more what we might be expecting. Thomas Telford, the famous eighteenth/nineteenth century civil engineer, was in fact Surveyor here (c) and has used the ‘single storey with octagonal bay’ type he employed on many toll-houses in Scotland.

Meanwhile over in the east of Norfolk, we find toll-houses of another form commonly found in the eastern counties. This example at Haddiscoe (d) on the road from Beccles to Great Yarmouth is a single storey bungalow that might not be given a second glance. Once again documentary evidence, its position close the road and its small side windows give away the building’s true purpose.

In this subject and doubtless many others connected with old buildings, it should be remembered that a listing description is but one person’s opinion at one particular time. Further research, especially into documentary evidence, can provide a clearer overview.



(b) *East Tuddenham Toll-house*



(c) *West Norfolk by Thomas Telford*



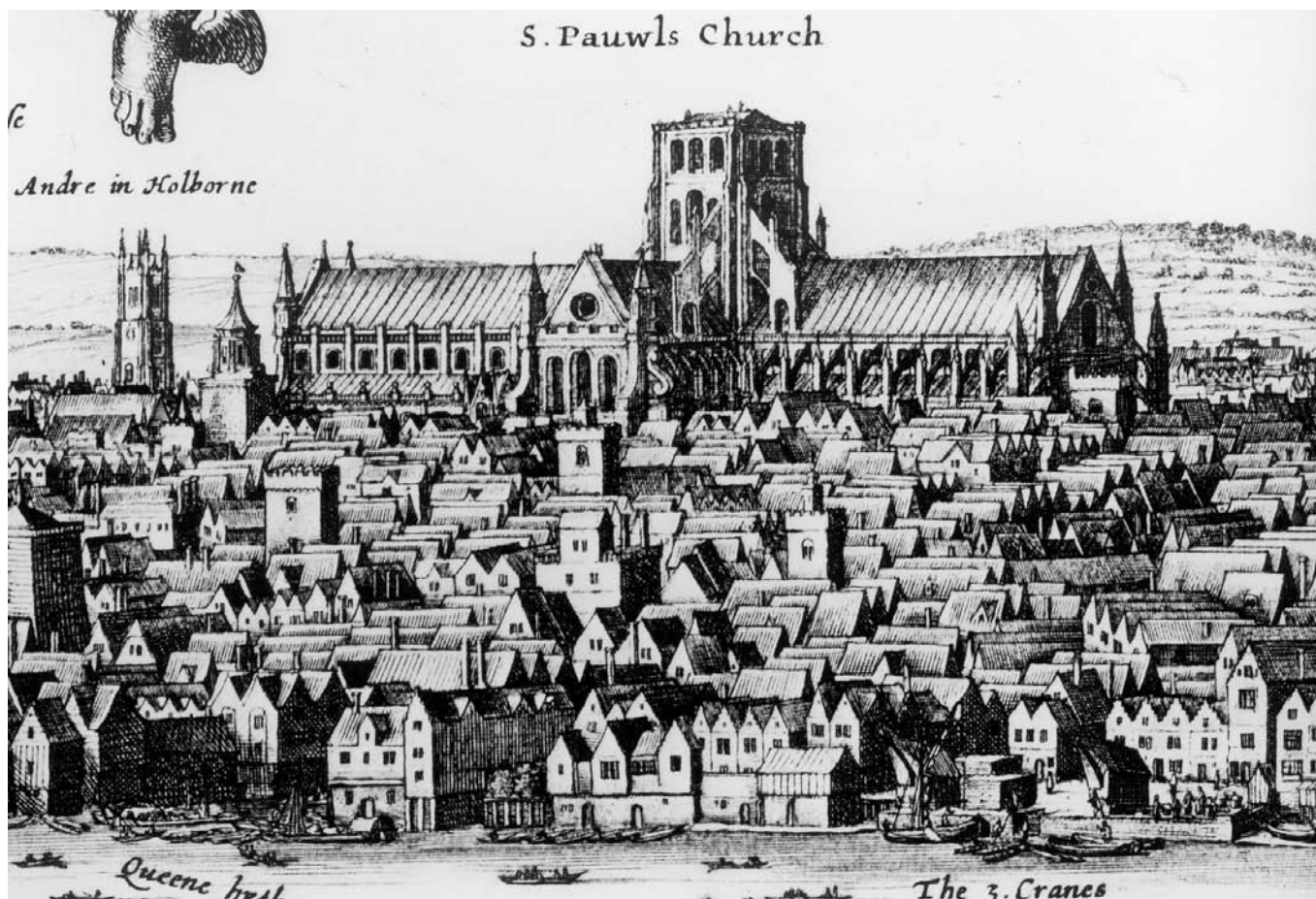
(1) *An octagonal house at Costessey which is not a toll-house.*



(d) *Haddiscoe Toll-house*

The archaeology of houses in London, 1100–1600

John Schofield



Part of the Long View of London by Wenceslaus Hollar, engraved 1647 from drawings of the 1630s. Sadly, all the buildings here were destroyed in the Great Fire a few years later, in 1666.

These paragraphs are not so much a summary of my talk, but more a statement of some of the main themes in it, for further consideration.

Archaeological work, in conjunction with study of documents, engravings and plans, continues to reconstruct many vanished buildings of London. Medieval domestic buildings, frontages and plots have been excavated on many sites, notably in the Cheapside area and on the waterfront, where the conjunction of rich archaeological and documentary evidence results in extremely detailed reporting. The few remaining medieval buildings in London and its immediate area have been well studied; for instance, those with timber-framed elements, especially roofs. We now have an outline of the development of medieval and post-medieval secular buildings and their plots from the eleven century to the Great Fire of 1666. In particular, surveyed plans of houses and properties in 1607–14 by a surveyor called Ralph Treswell have survived. Altogether over 300 houses can be seen with the contemporary positions of doors, fireplaces and stairs (at least on the ground floors, which are on the plans); this snapshot of so many houses is a valuable resource to compare with standing buildings in other towns in Britain, which have undergone nearly 400 years of adaptation and rebuilding.

In the medieval period, many houses in major towns such as London were town houses of a distant lord, whether secular or religious. There were two purposes for such a house: the provision of accommodation for those engaged in the everyday affairs of the house or the see, such as the selling of produce or the buying of goods, especially luxuries; and as the residence of the head of the institution or of the noble family when in town. In the vast majority of cases where their plans can be ascertained, the houses of religious and noble leaders were of courtyard plan. The hall of the property lay normally at the rear of a yard, though occasionally to the side on restricted sites, with a range of buildings often separately let fronting the street.

From at least the middle of the thirteenth century, leaders of the merchant community, such as those who dealt in wine or some other aspect of royal service, also aspired to the style of house with a courtyard and an open hall of lofty proportions. The richer tradesmen grouped together in guilds and during the fourteenth century began to acquire such properties for their communal trade halls (livery company halls). These complexes were derived from courtyard houses and resembled them closely; several are still on their medieval sites. Investigations of these high-status residences by archaeology have regrettably been few, and the bulk

of evidence about them is at present documentary or from engravings and other pictures.

The corpus of house-plans by Treswell shows a variety of forms of medium-sized and smaller houses, but two main types may be discerned. These can also be traced back into the medieval period. A medium-sized house (of three to six rooms in ground-floor plan) did not have a true courtyard with a formal gate to the street, though it might have a yard with buildings along one side, or an alley running the length of a long, narrow property. The latter arrangement is illustrated most clearly by properties on the waterfront south of Thames Street. Here the great majority of waterfront properties were between 3m and 11m wide. The street-range of the property commonly comprised shops, sometimes let separately. Running alongside most waterfront properties was the access alley from the street to the river and the main water supply.

Smaller, and more uniform in its characteristics, was a house with two rooms on three or more floors, which as a type is known from documentary and archaeological evidence in London from the early fourteenth century. The ground floor was a shop and warehouse, sometimes with the two rooms thrown together to form one. The hall lay usually on the first floor at the front, overlooking the street. In some examples, the kitchen was a separate building reached across a small yard, but in the majority of the type as surveyed by Treswell the kitchen occupied a back room on the first floor. Though buildings of a single-storey and of one room in plan have been recorded in Saxon London, with examples from the 10th and 11th centuries, no archaeological examples of small houses of the Middle Ages have yet been recorded in detail in London as they have, for instance, in Winchester. These humble dwellings did not survive into the era of the engraving, and as they commonly lay along street-frontages, excavation has not uncovered them because of later street-widening and the digging of cellars, especially in the nineteenth century. Many one-room plan houses are however shown by Treswell in the surveys of around 1600. Houses with only one room on each floor, or at most one room and an entry or passage, were to be found both on principal streets, where they formed a screen for the larger houses behind, or in courtyards where they could assume awkward, angular shapes to take up the available space.

Buildings having stone foundations beneath their timber frames survived to form relative points of permanence within the more rapidly changing surroundings formed by timber buildings. Thus the main buildings of some of the larger houses were a link with former topographic arrangements. By 1540, many town houses must have been comprised of elements of different dates going back centuries.

The majority of secular constructions were of timber; and certain developments in building construction in timber may be attributed to factors at work in the crowded town. Jettied buildings are recorded in London in 1246, and these appear to be the earliest certain occurrences in the country; by 1300 jettied buildings were common in the streets of many English towns. The exploitation of the roof space, another need arising from density of living, is shown by the development of dormer windows in the early 15th century and of the side-purlin roof, presumably at the same time.

During the fifteenth century brick began to be used behind stone facing, for example at Crosby Place (1466); slightly later brick with stone details (quoins, surrounds of doors and windows) in complexes along Fleet Street west of the City, the Inns of Court (e.g. hall of Lincoln's Inn, 1492; Middle Temple, 1572; Staple Inn, 1581). In Treswell's surveys only a small number of halls partly of stone, probably of some antiquity, are to be seen; halls completely of brick (e.g. Clothworkers' Hall, 1549) are rare.

Building regulations were in force in London by 1200. The London regulations directed that party walls along the sides of properties should be of stone and 3 feet (0.9m) wide, and these (or their foundations) are commonly found on archaeological excavations. Other rules governed drainage, disposal of sewage and demanded roofs of fire-proof materials. These regulations appear to have ensured that there was no serious fire in the City of London between 1212 and 1666, a remarkable achievement. The regulations also dealt with matters of drainage, access, and privacy between neighbours: early window glass, for instance, when it had been broken, was to be repaired to restore its opacity (since early glass was cloudy), thus stopping people observing their neighbours.

I concluded the talk by showing a chart of innovations in secular building history which first happened in London, or which may have happened there. Jetties are first mentioned in 1246; three-storey buildings on the major streets by 1300. By 1600, houses could reach 5½ storeys. The Wealden house form may have started in the capital around 1300, but there is no evidence for this and it may not be detectable on archaeological sites. The style of timber-framing called close studding may be a feature of London in the 1440s. Overall, we can fruitfully compare the vanished buildings of London, now being reconstructed by excavation and documentary study, with the real buildings of places like Norwich.



Would you believe, another example of tusk tenons: this time at North Newton, Wiltshire. Any more? (see Newsletter 20)

Norwich Castle: ‘A good and sufficient prison?’

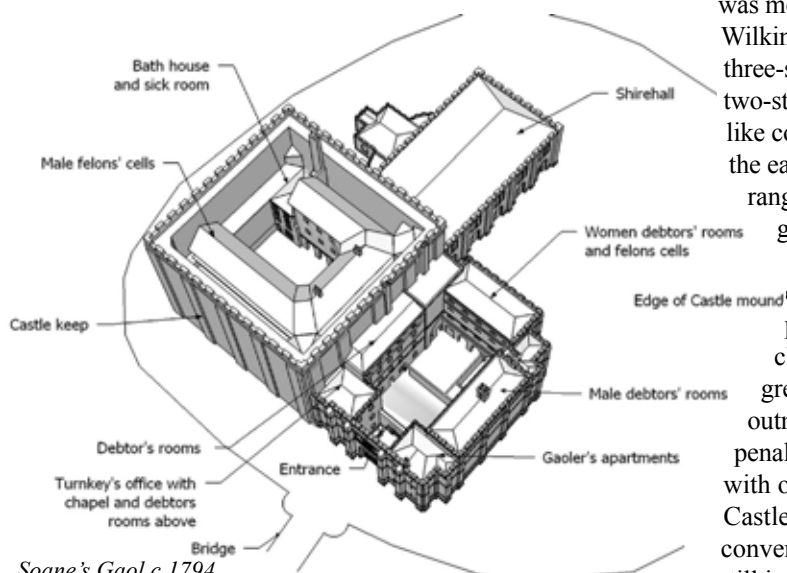
Nick Arber

In the eighteenth-century reformers began to consider the function of imprisonment in the punishment of criminals and the possibility of using prisons for their rehabilitation. John Howard was highly influential in this debate. His 1770s research into conditions in the English gaols provided information which shaped a new generation of prison buildings. He advocated the separation of the sexes, ‘good air’, clean water, religious instruction and work. He proposed a system of classification where habitual offenders were separated from novices to limit ‘contamination’ and facilitate reform. For this a more focused type of building was required, containing separate sleeping cells for solitary contemplation, and communal daytime work rooms to inculcate habits of industry. Healthy exercise in open yards and isolation of the sick was essential. Cell blocks raised on open arcades would allow air to circulate around the buildings.

principles, they were arranged on three sides of a central exercise yard, and set on open arcades a few feet from the inside of the Keep walls, allowing air to circulate freely. They accommodated thirty-six prisoners in separate cells, with at least six dayrooms for separate classes. Access to the cells was from outside galleries between the cell blocks and the Keep walls. On the east side of the Keep Soane added a yard subdivided for three different classes. Around this were arranged buildings to house debtors, women felons, reception area, chapel, turnkeys’ offices and gaoler’s house.

The new gaol was controversial attracting criticism in 1796 from William Wilkins snr. who remarked that the ‘original style and purity of the building has been so palpably violated by this heavy excrescence,¹ It was also deemed inadequate in 1812 by prison reformer James Neild.² Despite alterations, by 1818 it was overcrowded and insecure. Rebuilding seemed the only option. Following a competition for a new design, one submitted by William Wilkins jnr. was chosen. The Shirehall was moved to the foot of the mound to create more space. Wilkins employed a ‘modern’ radial layout based around three, three-storey cell blocks. These were connected by a ring of two-storey buildings around the periphery, creating a wheel-like complex. Soane’s cells were retained in the Keep, but the eastern extension was demolished except for the front-range cellars which survive beneath Wilkins’ treadmill. The granite facing was reused on the later perimeter wall.

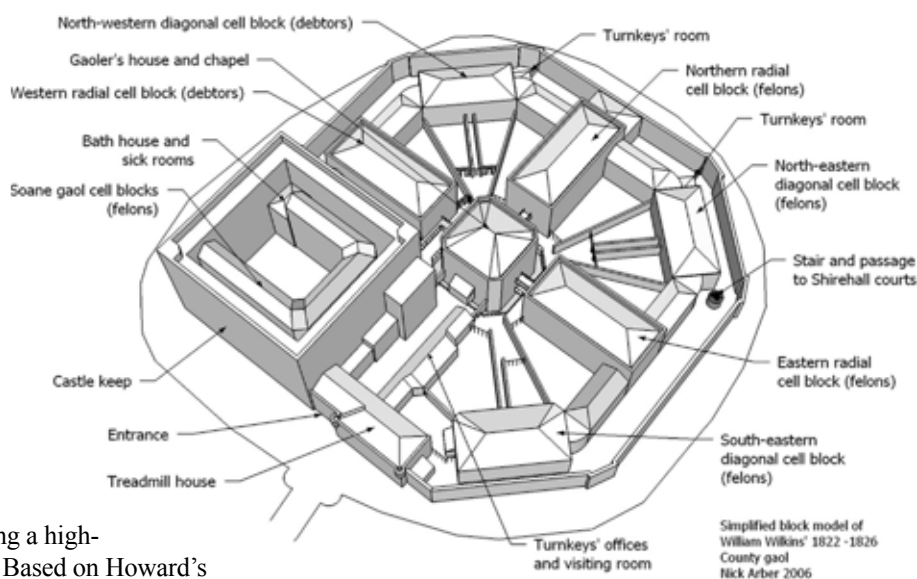
Substantially completed in 1826, the gaol provided cellular accommodation for around two hundred prisoners, and dayrooms for at least fourteen separate classes, with a treadmill for hard labour. Although a great improvement on its predecessor it quickly became outmoded in the face of new legislation and changes in penal practice. From the 1840s a new generation of prisons with open-hall cell blocks and larger cells rendered Norwich Castle gaol obsolete; it closed in 1887. Although gutted and converted to museum galleries the radial-plan buildings are still in evidence today.



Soane's Gaol c.1794
Nick Arber 2011

Acting on Howard’s recommendations the Norfolk magistrates began rebuilding the county prisons, starting in 1783 with Wymondham Bridewell. Having completed the bridewells, in 1788 the magistrates made an abortive attempt to obtain plans for a new Castle gaol from the architect William Blackburn. Following this, John Soane offered plans free of charge on condition that he be engaged to erect the buildings. His offer was accepted; unsurprisingly perhaps, as one of his recent clients Robert Fellowes of Shotesham, was a key member of the rebuilding committee.

Soane gutted the Norman Keep creating a high-walled enclosure for the new cell blocks. Based on Howard’s



William Wilkins' 1822-1826 Model
Simplified, Nick Arber 2006

1. *Archaeologia* XII, 1796, p.25.

2. Neild, James., *The State of the Prisons in England, Scotland and Wales*, 1812.

Railway Buildings in East Anglia

Tony Kirby

Victorian East Anglia was unusual in that it was very largely served by a single railway company, the Great Eastern (GER), formed in 1862, the only major exception being North Norfolk, where the Midland & Great Northern Joint (M&GNJR) pursued a straggling course from King's Lynn eastwards to Cromer, Yarmouth and Norwich. So one might expect a uniformity of railway buildings: in fact, because most of the Great Eastern's component lines were built by small local companies such as the Norwich & Brandon and the Lynn & Ely, this was far from the case, and although an architectural 'corporate image' emerged in later years, the result was an amazing variety of styles and building materials.

Although the best-known early railway stations (such as Euston, 1837) were massive, monumental and 'polite', those serving markets towns and villages were much more homely in style and although not 'vernacular' in the accepted sense of the term, certainly showed vernacular touches. Logistics dictated the use of local materials: this can be seen in the use of Ketton limestone at the two Stamford stations (1848 and 1856 respectively), carstone on the Lynn & Ely, the best surviving example being Downham Market (1847), and flint on the Norwich & Brandon (1845). Architectural styles tended towards the Jacobethan, possibly influenced by J.C Loudon's advocacy of the *cottage ornee*: the station was a new building type, and the nearest equivalent to which builders and engineers could look was the entrance lodge to the country estate. Dutch gables were perhaps a nod towards local styles, as at Swaffham (1847) and many of the gate houses that controlled the myriad Fenland level crossings. More functional were goods sheds (modelled on canal warehouses and/or barns), engine sheds and signal boxes.

After the formation of the Great Eastern, uniformity of style became more obvious, firstly with the '1865 style' -

a sort of dumbed-down Italianate - used especially on the Essex/Suffolk borders and then, thanks to Neville Ashbee, the railway's architect from 1882 to 1916, a move towards a Domestic Revival/Arts & Crafts style, particularly on the 'New Essex Lines' of 1888/89 and the Norfolk & Suffolk Joint (a GER/M&GNJR co-operative venture of 1898-1906), particularly at Mundesley (now demolished). The GER's impecunity meant that Ashbee rarely had the chance to launch out on a large scale: where he could, most notably at the new Norwich Thorpe of 1884, the result was one of England's finest provincial stations.

To the same period belongs Melton Constable, the operational heart of the M&GN, which even today, in spite of the loss of the station itself, remains the most complete ensemble of railway buildings in East Anglia.

After the First World War, no new stations were built in our region and financial conditions meant that piecemeal repair, often using inappropriate materials, was the order of the day. The heady optimism of the 1950s, however, produced at least two masterpieces - Broxbourne and Harlow Town - in association with electrification of the NE London suburban lines. And today - whatever one thinks of privatisation - it would be churlish not to recognise that Network Rail has proved a careful guardian of our railway heritage.

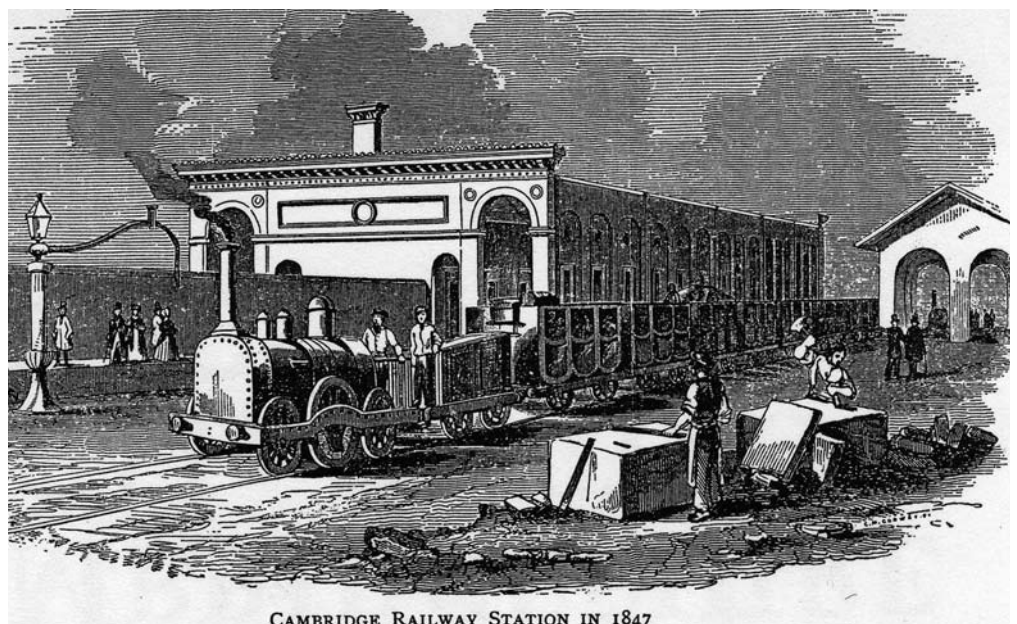
Further Reading

Biddle, G.: Britain's Historic Railway Buildings (Oxford, OUP 2003)

Digby, N.J.L.: A Guide to the Midland & Great Northern Joint Railway (Shepperton, Ian Allan, 1993)

Kay, P.: Essex Railway Heritage (Wivenhoe, The Author, 2006)
(In spite of the title, contains much of general East Anglian relevance: obtainable from 6c Park Road, Wivenhoe.
E-mail: peterkay.essex@btinternet.com).

Cambridge station (1845, probably by Sancton Wood) typifies the monumental and 'polite' character of much of the first generation of railway architecture, an Italianate building for a University town. But although it owes nothing to regional architectural traditions (or to other -collegiate/public - buildings being erected in Cambridge at the time) it uses local materials: pale yellow gault clay bricks, almost certainly made on site. That once the railway was in operation a wider range of materials was more easily available is shown by the stone blocks in the foreground, presumably intended to complete the cornice on the railway side of the building. The arcade nearest the artist contained a single under-cover line of rails, that on the opposite side of the building was for cabs. The building on the right is of unknown purpose, but possibly an engine shed; the combined water column and lamp on the left probably owes something to the artists's imagination. Although much altered internally, the building survives today.



CAMBRIDGE RAILWAY STATION IN 1847

(Courtesy: Cambridgeshire Archives & Libraries.)

Church Extensions

Ian Hinton



Braydeston Church: this photo shows the original door which was blocked up when the church was extended westwards. The tower may have been added as part of this exercise.

Churches have required alteration and extension every bit as much as the houses the group researches. This element is often raised when discussing houses as each generation wishes to impose its own requirements on the house - ever bigger, better and as indicators of increasing wealth. Churches, particularly in Norfolk, have been around for far longer than the houses in the county and have also undergone embellishment and extension for a greater range of reasons than just personal and family requirements.

Over the centuries, congregations grew, especially in small villages with prosperous agricultural economies and seating was later introduced into churches also requiring a greater floor area. Not all churches could be extended lengthways as west towers and chancels 'got in the way'. In some cases, such as at Fritton and Blundeston, churches were extended sideways by rebuilding the south wall further out, leaving the tower and chancel off-centre.

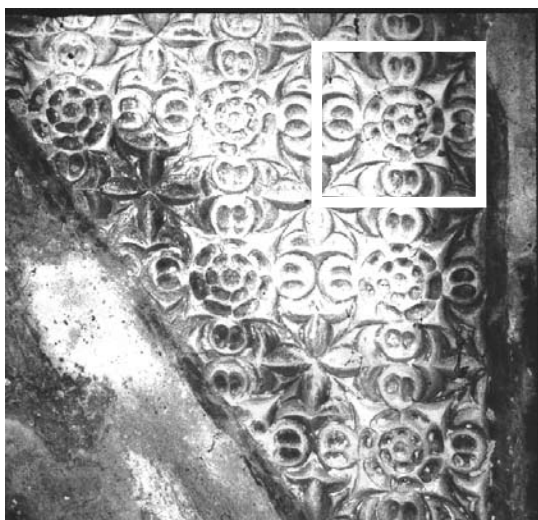
The liturgy of the service also changed, with an increasing number of clergy required to celebrate mass as well as requiring more space for processions within the church as well as outside. Most chancels were extended or rebuilt to house the service and clergy after the Fourth Lateran Council of 1215 and in many cases early narrow church aisles were built to facilitate processions, rather than for seating, some

of which are only four feet wide (Threxton, Norfolk). Most of these have been replaced by the wider aisles that we see today.

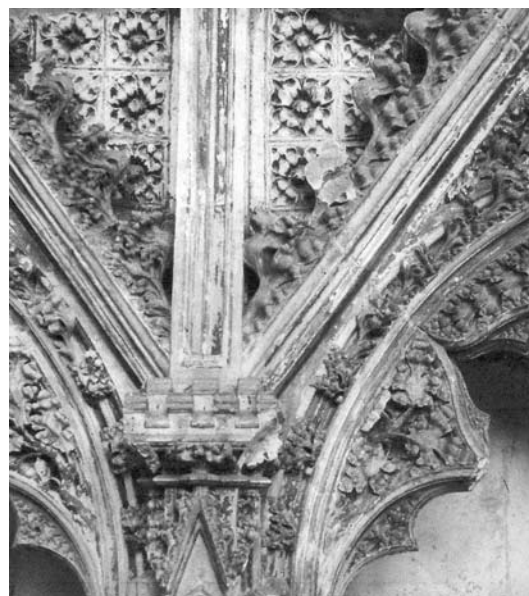
The introduction of the concept of purgatory in the thirteenth century and the changing perceptions of mortality after the Black Death meant that considerable amounts of money were donated to their church by individuals, for the benefit of their souls and used for new and bigger towers, extra aisles and chapels and countless new windows.

Subsequent work to the church usually hides the original features such as earlier windows, the original positions of building corners and the original doorways, although doorways can be seen at Braydeston, West Somerton and Hemblington, and earlier quoins at Barton Bendish and Ashby St Mary. Where these earlier features have not been hidden, it is not always obvious what they were as their position has no logic in the current building. Much of the earlier fabric, and the clues to earlier phases of churches, is hidden beneath limewash, plaster or render and only becomes obvious during restoration and repair. If you happen upon a church in an 'undressed' state, take as many photographs of what is underneath as you can as it won't be uncovered for long - I would love to see copies please.

St Lawrence, Harpley: a Note on the Diapering over the Chancel Piscina Gerald Randall



Harpley: diapering above piscina



Ely Cathedral: Lady Chapel detail.

John de Gournay was both patron - as lord of the manor - and rector of St Lawrence, Harpley from 1294 until his death in 1332. During that period, when he was responsible for the fabric of the whole building, he remodelled and extended it. He was buried in his new chancel, probably complete before his death. It was severely mutilated after the Reformation, and has suffered the ravages of time, but enough of the original work remains to show that it was of fine quality. This note focuses on just one easily-missed detail: two small panels of diaper ornament in a dark corner above the chancel piscina. Quite distinct from small-scale chip-carved Romanesque ornament found sometimes particularly on lintels and tympana, Gothic stone diaper work was used for about a century from c1245 in England, and while making no claim to completeness, I only know of forty medieval examples still in existence, four, including the earliest, in French cathedrals, the rest in England. Eight of these thirty-six, including three tombs, are in Westminster Abbey, the English archetype and locus classicus of the practice; two are on Eleanor Crosses. It occurs on six other tombs, and of the twenty-seven architectural examples in England, only seven are in parish churches¹. The commonest by far is the basic form of a four-petalled flower set saltire-wise, originating and used extensively in the early work in the choir and transepts of Westminster to symbolise the building as a great shrine above and round the actual shrine of Edward the Confessor, but in the later thirteenth century chapter house there are more adventurous forms including the unique, and uniquely beautiful, 'rose trellis', and another design based on the rose. All work elsewhere follows the Westminster four-petalled design, often closely, and more elaborate patterns are rare. A more interesting version, still four-petalled but with inner petals too, probably by more than one sculptor, is used in the wall arcade spandrels in Ely Cathedral Lady Chapel; a comparable version occurs on the spandrels on the east side of the east choir screen in Selby Abbey, and on Gervase Alard's tomb at Winchelsea. Two other parish churches have diapering round piscinas and sedilia, Winchelsea, Sussex, and Preston-next-Faversham, Kent. At Harpley the basic design is used in the surviving fragment

over the sedilia as at Winchelsea, but over the piscina there is a stylised 'rose' pattern, with seven outer petals and six inner ones², and at Preston-next-Faversham there is a comparable design in the sedilia, which are set into an earlier wall. These two are the most inventive outside the Westminster chapter house, though in both cases the carving is shallower and less crisp than at Ely. At Westminster Abbey it is known that the background of the wall-diapering was painted red, while the pattern itself was gilded, and traces of paint remain on examples elsewhere including Ely. It can be reasonably assumed that the work at Harpley was coloured too. Sadly the piscina itself has been cut back to the wall, perhaps because at some stage after the Reformation it was blocked up, and/or something stood against it.

No other work by the architect mason of the Harpley chancel can yet be plausibly identified; as the photographs show, and other features of the chancel confirm, he was not directly connected with the work at Ely. There are some resemblances to Sir Humphrey Littlebury's (d. 1339) tomb at Holbeach, but this is more likely to be dependent on Ely. Who he was and how John de Gournay came to commission him remains an intriguing mystery. As there is Kentish tracery in one of the chancel windows, could he have come from Kent?

1. *Higham Ferrers, Northants, mini-vault in doorway; Arnold, Notts, Easter Sepulchre; St Mary Shrewsbury, north transept wall; Icklingham All Saints, Suffolk, statue niches on S aisle E wall, and the three mentioned in the text. I have not seen the work at Shrewsbury.*
2. *For more realistic five petalled carved roses of this period, see two superb corbels in Ely Lady Chapel*

Definition:

diaper. Decorative pattern on a plain, flat, unbroken surface consisting of the constant repetition of simple figures (such as squares, lozenges, or polygons) closely connected with each other; sometimes with embellishments in the form of stylized flowers. It may be lightly carved, as on the Gothic pulpitum (c.1320-40) in Southwell Minster, Notts.; painted on a wall; or formed of dark bricks laid in diagonal patterns on a lighter brick wall, commonly found in Tudor brickwork and in the works of Butterfield.

James Stevens Curl. "diaper." *A Dictionary of Architecture and Landscape Architecture*. 2000. Encyclopedia.com. (February 4, 2011). <http://www.encyclopedia.com/doc/1O1-diaper.html>

EDITOR

Our tenth anniversary party was a most successful Do - you can always tell by the quality of the noise-level - and our members were obviously enjoying themselves. Some of you even put pen to paper to tell us so -thank you very much. Now we embark on our second decade and even in the Siberian conditions we have endured over the winter we can warm ourselves with anticipation of the delights of the summer programme. Some of us heard John Schofield speak at Cressing last summer and it was good to hear him again. We certainly have several buildings in Norwich of the type he describes - great courtyard houses of the thirteenth, sixteenth and seventeenth centuries such as Strangers' Hall and the Bridewell, which still have shops round them; Bacon's House in Colegate and Suckling House, now Cinema City, which retains its open hall amid the recent alterations.

Alayne Fenner
Editor
01603 452 204

Rosemary Forrest hands over the Newsletter

I have decided after ten years on the Committee and producing the Newsletter that it is time to take a breather and to allow new approaches to the Newsletter to be explored and the Committee, hopefully, to be re-energized by my replacement. I have had a great time on the Committee and made good friends. I have volunteered to look after the web page and so shall still be involved with the Group.

Thank you to the many members and speakers who have contributed to the Newsletter - without your contributions the Newsletter would not be such a part of the Group.

I leave you in the capable hands of Ian Hinton who is itching to get going and liaise with Alayne.

Rosemary Forrest

Insurance Cover— all members should be aware of the following:

When involved in an NHBG activity, members are covered by the NHBG Insurance. This covers liability to third parties for damage to third party property, ie the legal liability of the NHBG for any amounts it becomes liable to pay as damages for Bodily Injury or Damage caused accidentally, including legal costs. The excess is £250. The insurance DOES NOT cover 'member to member' liability. That is, if one member accidentally injures another. Most members will have cover on their household insurance. If a member feels the cover is insufficient for their needs, then it is their personal responsibility to obtain adequate cover. It is worth pointing out that members have a "duty of care" in looking after themselves and others.

e-mail Reminders

A rough analysis of replies following the request for members' views on methods of communication within the Group showed that members would be happy to have administrative matters dealt with electronically but would prefer to continue receiving the Newsletter and a bookmark of events by post. Some mentioned that they would like to pay their subscription electronically. In essence then, it will be the *status quo*.

However, if there are any members who would welcome a reminder e-mail immediately prior to a winter lecture, or any other meeting arranged at short notice, would they please contact:

Lynne Hodge (lynne@walknorfolk.co.uk).

Also do please let Lynne have any other thoughts you may have on the Group. The Committee would like to hear from you.

From the Membership Secretary

Thanks to everyone who has let me know by email that they have updated their standing orders. The flood of emails has highlighted a continuing problem - more than half of them came from different email addresses from the ones I have on record.

**PLEASE LET ME KNOW WHEN YOU
ALTER YOUR EMAIL ADDRESS.**

Ian Hinton
ian.hinton222@btinternet.com

Congratulations to three NHBG Members on attaining their PhDs

We were delighted to learn that Ian Hinton (Alignment and location of rural churches) and Dominic Summers (The west towers of Norfolk churches 1350-1550) have recently been granted their doctorates. For both of them there has been much dedicated work which has undoubtedly been lightened by visiting hundreds of churches both in Norfolk and further afield. We also are led to believe that Andrea Kirkham has completed her doctorate on Sixteenth and seventeenth domestic wall paintings in East Anglia and it is hoped that we shall be able to access her skills in the Walsingham project.

Very well done to you all.

Also Congratulations...

to those involved in the Tacolneston Project. They won a major Council for the Preservation of Rural England Norfolk award in the category of Community Research and Widening Access.

A Digest of Buildings Visited Since Autumn 2010

This is a digest of all the Norfolk houses (excluding New Buckenham) into which the NHBG has been invited to look at and prepare brief reports. 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. It will be noted that addresses in Little Walsingham are beginning to creep in to the list; so far 20 buildings have been offered.

Home Farm, Pulham St Mary

A house built as an open hall and service end with a smoke bay to the hall probably early sixteenth century. A parlour added soon after and a then a later parlour wing in the 17th century. (This house was used for a trainee group recording session.)



Abbey Farm House, Church Lane, Little Walsingham

A range that has developed over the 16/17 and 18 Cs. Original early 17th C panelling. An associated masonry building with early stone work incorporated.

The Quiet House, 18–20 Knight St, Lt Walsingham

Impressive brick front of possibly the late 19th C on a double pile building of early 19th C. The rear pile may be a separate build. No evidence of any 17th C building mentioned in listed building entry.

44 High Street, Little Walsingham

Part of a row of houses, probably built in late 16th C. Major refurbishment in 1683 (dated panel in No 46). Passage through the middle to access two separate cells from the rear.

37 & 39 Silvergate, Blickling

A brick built tripartite house of the late 17th C.

York House, Reepham

A two cell dwelling with a central (possibly inserted) chimney stack. It probably had an outside staircase and may not have been a domestic building.

28 Knight Street, Little Walsingham

Early 19th C brick lobby entrance house; single storey extension.

Cardinal's Hat, Reepham

A jettied timber frame with later brick extensions to the side and rear. The jetty is 'hewn' as noted by Cecil Hewett. There may have been a corridor above the jetty and the timber-framed building may have been longer.

Middleton Hall Middleton

An early 19th C building; some surviving decorative features.

Stonegate, Little Walsingham

A seventeenth century one and a half storey lobby entrance house of two cells. In the late seventeenth century a two storey three cell house was added to the south. In the 18th C the original house had a roof raise to two storeys and a new shaped gable to the north.

17 Dow House, Little Walsingham

Masonry ground floor. A non-domestic house with jetty. Evidence of a crown post roof. First floor divided into one small and one large chamber.

The Old Post Office, 31 High Street, Lt Walsingham

Masonry ground floor with jetty. Chimney stack in lobby entrance position. First floor one single chamber.

Walsingham Project Launch 21 October 2010



As can be seen from the photograph, we had a fantastic response to our launch event in October. Not only did members and villagers come, nearly twenty buildings were offered up on the night. A fuller progress report will be made in the next Newsletter.

Report of the Churches sub Group

Research on the aisled churches of Norfolk is still progressing, albeit very slowly due to the fact that two of the principal researchers have been engaged in the final stages of PhD theses during the last year. With the lengthening days of spring we hope to be back in the field to finish off the last remaining few churches to enable the later publication of the results in a Journal or Monograph under the Group's logo.

If church research interests you and you fancy the odd day out (including a pub lunch in good company), then contact Ian or Dominic.

Ian Hinton
ianhinton222@btinternet.com
01502 475 287

Dominic Summers
d.summers1@btinternet.com
01603 663 554

Newsletter

Please do not forget that we are always looking for articles, items of interest, queries, photographs, or anything which has taken your interest to include in newsletters. REMEMBER TOO that Ian will be taking over the technical side of the Newsletter and items for the Autumn should be sent to him by the end of June.

Alayne Fenner: 01603 452204
Ian Hinton: 01502 475 287
ian.hinton222@btinternet.com

Letters

The following are extracts from letters we have received...

After the Tenth Anniversary Party...

"...and thank you for the wonderful meal you and the committee gave us all. Especially the roulade which I understand is your (Lynne's) speciality... Thank you so much."

Judy Hawkins

"I just wanted to thank you and all the committee for such a good event. The initial glitch with the speaker's delayed arrival worked in our favour and gave everyone an opportunity to have a glass of wine and a natter.

The food was spectacular - home cooking with wide choices (venison and beef cottage pie was a first for me, well actually a second, as I started with the delish-fish-pie) for 55 people ain't easy, I am sure! It all worked like clockwork. It is such a good venue (Pennoyers), despite being a bit far for some of us and having tablecloths and flowers prevented it from feeling remotely like a village hall event.

NHBG never ceases to amaze me. It's serious but fun, exactly the right size and very friendly..."

John Plummer

On seeing a photo of the cake (see page 2)...

"..Did everyone gather round to parse the architecture?"

On spotting a review for the Tacolneston Journal...

"Though you would be interested to hear that the Tacolneston Journal was reviewed in Vol 54, the November 2010 edition of the Journal of Medieval Archaeology by Neil Finn who is part of the University of Leicester Archaeology Services. As always there are a few minor criticisms made but generally he describes it as 'attractively produced' and 'good value for money' with a 'synthesis of the results... summarising the vernacular building traditions of the area' and a 'copiously illustrated gazeteer.'"

Karen Mackie

On the Newsletter...

"Have this morning just received the latest Newsletter, & look forward to reading it this evening."

Gerald (Randall)

NHBG Committee

The AGM is coming around which means that the Committee has to be elected, re-elected, and new members sought. There will be vacancies this July due to the sudden loss of Richard Coulton, a founder member; and Rosemary Forrest wishes to take a back seat. Lynne Hodge (01362 620 690) would be delighted to hear from anyone who might be interested in joining. This request has become very necessary for the well-being of the Group. Any organisation requires fresh input, enthusiasm and commitment to keep it lively and viable.

Do think about joining us – for the Group to continue to thrive, new blood is essential.

Adam Longcroft

Chairman/Journal Editor

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Sue Shand

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Mary Ash

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Jackie Simpson

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Diane Barr

Documentary Research

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Queen Post Roof at Home Farm, Pulham St Mary where a group recording session took place in September.

The Rural Schools Project – A shop window for the NHBG

Susanna Wade-Martins

Work on recording Norfolk schools continues to throw up surprises, such as the charming little school at Fring, built by an otherwise unknown Mrs A. Lock in 1875, and hardly altered since the day it was closed and. It is one of very few schools built of dressed carstone and contains many unusual features such as the triangular headed mini-dormers in the roof which served as ventilators, and the bell cote. In common with many other schools however, the interior was much plainer than the exterior, with low-level paneling, but bare brick walls above.

The 1903 survey of schools, mentioned in the last newsletter has continued to be an invaluable source. To our surprise, at least half the schools had infants' galleries (or tiered lecture-hall style desks) as late as 1903. There are entries in school log books showing that in some cases they were not removed until the 1920s. The line of the inclined paneling still remaining at Docking shows the position of the gallery there. The school log book records its installation in 1894 in 'the baby room allowing greater accommodation for all kindergarten exercises'.

We are gradually building up a chronology of the development of school building design with some fine examples of art and craft decoration from the early years of County Council involvement at the beginning of the twentieth century.

Some members have become particularly interested in the 'semi-permanent' corrugated iron schools supplied by Boulton and Paul, one of which, put up at Sedgeford in 1916 is still in use.

So far, with eighteen months of recording to go we have over 200 schools on our data base and the first 100 entries have been delivered to the Norfolk HER for entry onto their system. However, I would encourage those with half-completed forms on their computers, to complete them and send them to me at the e-mail address below to save a great rush at the end.

We are very pleased that, working with the Norfolk Record Office, plans for an exhibition on the history of Rural Education which will include much of our material, are well under way. The exhibition in the Record Office's Long Gallery will run from September for three months with a launch party on the 19th. This will include many of the photographs and records made by the Group as well as archive material. Thus, it will provide an important shop window for the work of the NHBG.

Anyone interested in helping with the project should contact Susanna at her new e-mail address:

scwmartins@btinternet.com



The school at Fring, built by Mrs Lock in 1875. The bell-cote, head of the drainage pipes and roof ventilators provide unusual detailing.



Drawing of the desks for a gallery at Massingham in 1869 (NRO P/BG72)



School at Hemsby, with some fine Arts and Crafts detailing such as the hexagonal porches and Italianate bell cote.



The paneling at Docking designed to rise along the line of the gallery.



Corrugated iron buildings at Sedgeford School.

Summer Events 2011

I do hope that there is something for everyone in this summer's programme. It may be that we shall be adding one more event, a Mills of Norfolk day, but you will be notified. Please complete and return the ticket applications promptly.

The Norfolk Historic Buildings Group wishes to make it clear that Risk Assessments have been carried out for all visits, and where special equipment or care are required, applicants will be informed. Those attending events are responsible both for themselves and towards other members of the group.

Dominic Summers
01603 663554
d.summers1@btinternet.com

Wymondham Town Walk

Date: Saturday 14th May
Time: 10am – 3pm
Meet: Wymondham Heritage Museum
Cost: £10.00
Limit: 20 members
Lunch: B-Y-O or in the Green Dragon
Note: Stout walking shoes advised
Contact: Tony Wright
01603 452 041
tw101@talktalk.net

Bayfield Hall, nr Holt

Date: Wednesday 1st June
Time: 10am – Midday
Meet: Bayfield Hall
Cost: £10 (includes tea and cake)
Limit: 20 members
Note: Some outdoor walking.
Contact: Lynne Hodge
01362 668 847
lynne@walknorfolk.co.uk

Little Walsingham: two former hostleries

Date: Thursday 9th June
Food: Drinks and Nibbles
Time: from 6.30 pm
Meet: Friday Cottage,
Friday Market Place
Park: In public car park
Cost: £5.00

Little Walsingham (cont):

Limit: 30 people
Note: Sensible shoes: rough, uneven floors and steps
Contact: Susan Brown
01632 688 632

Three Marshland churches

Date: Saturday 25th June
Time: 10.30am – 4pm
Meet: Terrington St Clement church
Cost: £8.00
Limit: 25 members
Lunch: B-Y-O or pub lunch
Note: Stout shoes: uneven church floors
Contact: Ian Hinton
01502 475 287
ian.hinton222@btinternet.com

The Cathedral Close, Norwich

Date: Friday 8th July
Time: 2pm
Meet: Outside the west front of Norwich cathedral
Cost: £12.00
Limit: 25 members
Note: Some walking
Contact: Carol Nutt
01379 640 007
carol.nutt@phonecoop.coop

Mannington Hall, Itteringham

Date: Saturday 23rd July
Part 1: Mannington Hall and The Manor House, Itteringham
Time: 10am – 12.30pm
Meet: Mannington Hall
Cost: Free BUT tickets must be applied for
Limit: 40 members.
Contact: Dominic Summers
01603 663 554
d.summers1@btinternet.com

Tea & coffee on arrival at Mannington Hall
Lunch: B-Y-O or pub lunch (please indicate if you intend to take lunch in The Walpole Arms when you apply)

Part 2: Tour of Itteringham
Time: 2pm
Meet: Itteringham Village Hall. (Ample parking is available in the field next to the hall.)
Cost: Free. Anyone can join the Itteringham tour
Limit: No limit
Note: Stout shoes

Annual General Meeting

23 July 2011 at 4.00 pm
Itteringham Village Hall

Tea, coffee, cakes and the famous NHBG scones will be available

Vernacular Architecture Group

The NHBG are Group Members but individuals may also join and will receive the Newsletter and Journal. They have a good library and a Grant Scheme for research.

Oxford Weekend School: 23-25 Sept 2011
The Eighteenth Century Town House
New kinds of house built for urban life in 18th C Britain.
Fees from £110.00

Mrs Hazel Richards, Univ of Oxford, Dept of Cont. Edu.,
Bewley House, 1 Wellington Square, Oxford OX1 2JA

tel: 01865 270 360
email: pppdayweek@conted.ox.ac.uk

Essex Historic Buildings Group Crossing Day School Victorian Architecture: Essex and Beyond Saturday 16th July 2011 Crossing Temple Barns, Witham, Essex Cost £22.00

Bookings to Katie Seabright, Historic Buildings & Conservation,
Essex County Council, County Hall, Chelmsford, CM1 1QH
01245 437 672

Brickmaking and brickwork in Victorian EssexPeter Minter
Victorian interiors, decoration and detailing.....Kit Wedd
Buildings of the Victorian farmyard.....Anne Padfield
Workers' Housing in 19th C Essex.....Tony Crosby
Victorian School Buildings.....Elain Harwood
2 Victorian architects: William White & George SherrinBrenda Watkin