

NHBG NEWSLETTER



Autumn 2006

NUMBER TWELVE
www.nhbg.org.uk

Norfolk Historic Buildings Group



A survivor of the Great Fire of Norwich 1507, the Britons Arms, formerly a beguinage. Vic Nierop Reading's umbrella in control.

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NHBG Winter 2006-2007 20

CHAIR

I hope that you enjoyed the summer programme and were able to take advantage of the impressive range of visits organised by Jill Napier and her team. My own particular memory is of the intensely picturesque front of Rainthorpe Hall in the light of an idyllic June evening, belying the building complexities within.

The winter series of meetings promises to be as rewarding as ever and I would call your attention to two speakers in particular. John McCann did much of the work which gives us our grasp of the history of earth building techniques, including our very own clay lump, and he has done much the same rewriting the text books on dovecotes, dispelling many of the factoids about the design and history of these buildings. He was a colleague and editor of Cecil Hewett and was the prime mover in the foundation of the Essex Historic Buildings Group and all that developed from that. He was also responsible for getting Susan and myself involved in historic buildings; you must decide for yourself whether that is a plus or a minus!

Oliver Rackham is another great dispeller of myths and factoids and brings to his subject a remarkable combination of academic depth and creative fieldwork. Thirty years ago he dismantled (conceptually) David Dymond's house in Suffolk and worked out the number and type of trees necessary for its construction and the frequency with which the local woodland could generate the supply. His work on trees and woodland has always included his unique grasp of the connection with buildings; if you have not read his 'History of the Countryside' then drop everything else and get a copy.

Work on the next issue of the Journal, due to appear in the Spring, is well under way with an impressive range of articles and the project with Tacolneston as its focus promises to generate the publication to follow. We have a lively prospect ahead of us and remember that you are invited to join in any group or activity, just let us know.

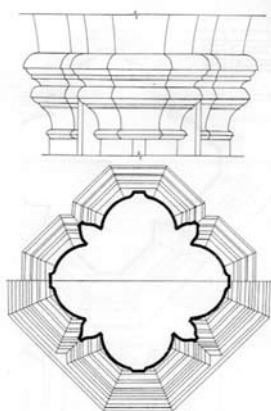
*Michael Brown
Woodlands
Bylaugh Park
Bylaugh NR20 4RL
01362 688362*

Church aisle survey update

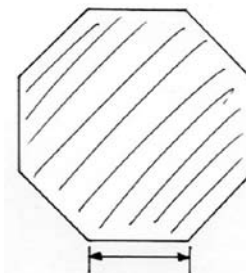
Our church aisle survey has continued over the summer months, and we are still finding examples of architecture that are unique to Norfolk (no surprise there!).

In *Newsletter* No 11, we published our first thoughts on the possible relationship between work done by masons at the quarry and work done by masons on site at the church, and further evidence from this year's survey seems to confirm this. We are still hoping to publish the full results and analysis in a future NHBG Journal.

More evidence always helps!



If you are visiting a church in Norfolk and it has octagonal piers, you could help our research by measuring the width of one of the sides (only to the nearest centimetre) and letting Ian know the result on ian.hinton@tesco.net or 01502 475287. If you don't have a tape measure or ruler to hand, mark the size on a piece of A4 paper such as a church leaflet and measure the length at home. We are also interested in round piers which will require a tape measure for the circumference, but we will do the division by pi to get the diameter!



NHBG Visit to Paston Barn and Church Penny Clarke

March 2006

Visiting NE Norfolk in March is not for the faint-hearted, but a group of intrepid NHBG members were rewarded with a mild day and three extremely interesting and informative talks.

Anthony Rossi, who has been involved with Paston Barn and its restoration for more years than he cares to remember, explained the architecture of the Barn as we see it today. Built in 1581 for the Paston family who lived in the nearby hall (now demolished), it is 164 feet long and 59 feet high, reflecting the wealth of the family and the size of their estates. However, the barn's span did not require the magnificent roof with its alternate hammerbeam and tie-beam trusses – that was for show, as at nearby Waxham Great Barn. Since then alterations to it have reflected the changes in agriculture: around 1740, animal yards were added on each side of the barn's main axis, and these were themselves altered and roofed around the edges in the 1870s (one roof is dated). After more alterations and another century or so, the barn was in need of rescue and tlc.

It got both and faced a fine future, including being the HQ of a high-tech IT company, but the recession of the 1990s ended that. And, of course, there were bats, the subject of the second talk.

Ashley Murray, English Nature's warden for North Norfolk (based near Hunstanton), explained the conservation problems that restoring the Barn had caused. Timing the work was especially crucial so as not to disturb the breeding cycle. Among other problems he mentioned were the siting of holes to allow the bats access to their roosts, nurseries and singing posts in the walls as well as the barn itself, and the treating of new woodwork to ensure that radiation from its surface was as close as possible to what it had been from the decayed wood it replaced. All this made restoration slower and (much) more expensive than originally estimated.

But conservation was not restricted to the bats and the barn. If you drive past the barn and think the site looks scruffy, it is, but that's deliberate. A damp patch has become a small pond, quickly colonised by newts and other amphibians, and the flowers and shrubby plants attract butterflies and insects – although not in March.

The final talk, from Lucy Care of the Paston Heritage Society, put both barn and bats firmly in their places. The barn because the Paston family were not popular locally, being regarded as just ordinary village people who had got above themselves, especially over boundary walls. Who needs leylandii and chainsaws to have a boundary dispute? Local records and the Paston Diaries contain references to the Pastons building walls around their house and the walls as frequently falling over. And the bats? As a child Mrs Care remembered playing in the barn and very large numbers of bats being there: they were there with the IT company and are still there.

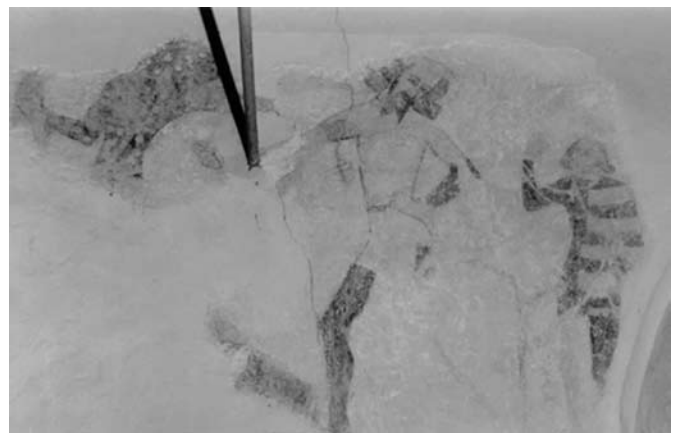
Although the morning dealt with historic matters, the 21st century intruded briefly. Paston is very close to the Bacton gas terminals where the UK's gas comes onshore and within minutes of the group beginning to assemble a police car drove VERY slowly past to have a look at us . . . had they seen photos of other NHBG visits?



Hammer beam roof. (see Godwick, Newsletter 7, and Waxham, Newsletter 10)



Paston Barns in their restored state.



Although not reported on, the Group also visited St Margaret's Church, Paston. This photo shows the remaining part of wall painting of The Three Kings. The central figure has a forked beard which was the fashion in the late fourteenth or early fifteenth century.

The Houghton Archive—Tuesday 7 March David Yaxley

It was an inauspicious start to the evening - pouring with rain all the way to Swaffham, and the venue, the Assembly Rooms in the Marketplace, shut and dark. Obviously someone had blundered, but not our organiser Mary Ash, who grimly set off to find the keyholder. After more than half an hour her mission was successful and the crowd of stalwart NHBG members (only one went home), at last gained access to the newly restored interior. The splendour of the Assembly Rooms with their gleaming paintwork and glittering chandeliers instantly lifted our spirits and we settled down to David's fascinating talk and wonderful slides of the Houghton estate, many of which contained little pictures of village houses of all shapes and sizes. What could have been a disaster turned out to be one of our most successful meetings, thanks to the indomitable Mary.

The Walpoles originated in the village of that name in the marshland of West Norfolk. By the late thirteenth century they had acquired land in Houghton, which became their main home from the fourteenth century. Inventories of 1513 and 1588 comprise 14-15 rooms, reasonably but not lavishly furnished. They continued to acquire land by marriage and purchase throughout the sixteenth and seventeenth centuries, and the Hearth Tax of 1666 has 18 hearths 'And for his new Building iij' possibly with another two, a figure confirmed by tax payments from 1676 for 20/21 hearths, with another 5 concealed hearths in 1687/8. The house was probably a hotch-potch of two or three centuries of building when Robert Walpole inherited it in 1700 and after several attempts to update it he decided in the summer of 1720 to build a new house. This was begun in May 1722. The old house was demolished in the 1720s, and the new house, the present Houghton Hall, more-or-less completed by 1735. In the 1720s and 1730s he bought much land around Houghton and in East Norfolk, and accumulated a vast and almost unparalleled collection of paintings. He became First Lord of the Treasury and Chancellor of the Exchequer in 1721, was made a Knight of the Bath in 1725, and of the Garter in 1726, and was created Earl of Orford in 1742; two days later he resigned his offices and shortly afterwards destroyed almost all his account books. He died in 1745 in debt and with most of his land mortgaged. His son, the 2nd Earl of Orford, brought his own debts, and on his death in 1751 was succeeded by his son George. For most of his life George, the 3rd Earl, was involved in Chancery cases concerning the mortgages and debts of his father, his grandfather, and himself, and in 1779 he sold off the bulk of the picture collection to Catherine the Great of Russia. On his death in 1791 he was succeeded by his uncle Horace, and when Horace died six years later the whole of the Houghton estate passed, under the terms of a will of the 3rd Earl, to George James, 4th Earl of Cholmondeley, grandson of Sir Robert's sister Mary. The Cholmondeleys lived only intermittently at Houghton, and made at least three attempts to sell it; finally, in 1888, they began to let it, mainly to shooting tenants, and it was only in 1919 that Lord Rocksavage, later the 5th Marquess of Cholmondeley, with his wife Sybil, took up residence at Houghton.

The archives at Houghton have been reduced not only by Sir Robert's acts of destruction and natural wastage but by the transfer, in 1951, of a great number of documents to Cambridge.

These are mainly political and diplomatic papers, but also include 16th–18th century account books and a mass of medieval and later papers for the Walpole estates in Norfolk and Suffolk. These documents were sold to the University Library in the late 1980s, and are accessible there if you don't mind the hassle of a long drive and difficult parking. What is left at Houghton is as follows:

Maps

Maps of Houghton itself from c.1719, including a number of maps of the park.

Great Bircham in 1600-9, and another of 1753 (see Fig 1 for an extract from this map).

Maps 1720-30, by Thomas Badeslade, of Bircham Newton, Bircham Tofts, Dersingham, Harpley, Great Massingham, and Syderstone.

Other maps, including Ling House Farm, Dersingham, 1693, Westwick and Scottow 1720, and Crostwright c.1720.

Plans

Architectural and related drawings of Houghton Hall, Houghton Church, houses, farmhouses, cottages, farm buildings and other buildings, and Downing Street, from c.1720.

Manorial records

Manors in Congham, Grimston, Harpley, Islington, Syderstone, Gayton, West Rudham.

Miscellaneous documents relating to Houghton and its estate, mostly 18th-19th centuries.

Surveys and field books, maps, plans, rentals, valuations, accounts, estimates, vouchers, letting agreements, rent books, visitors' books, wills, inventories, lists of books, lists of pictures, furnishings, overseers' accounts, Devons estates, London business, livestock, gardens.

Miscellaneous documents

Relating to the Suffolk properties of the Walpoles and the properties of the Pell family in West Norfolk: bonds, obligations, land transfer documents, manorial documents, rents, receipts, marriage settlements.

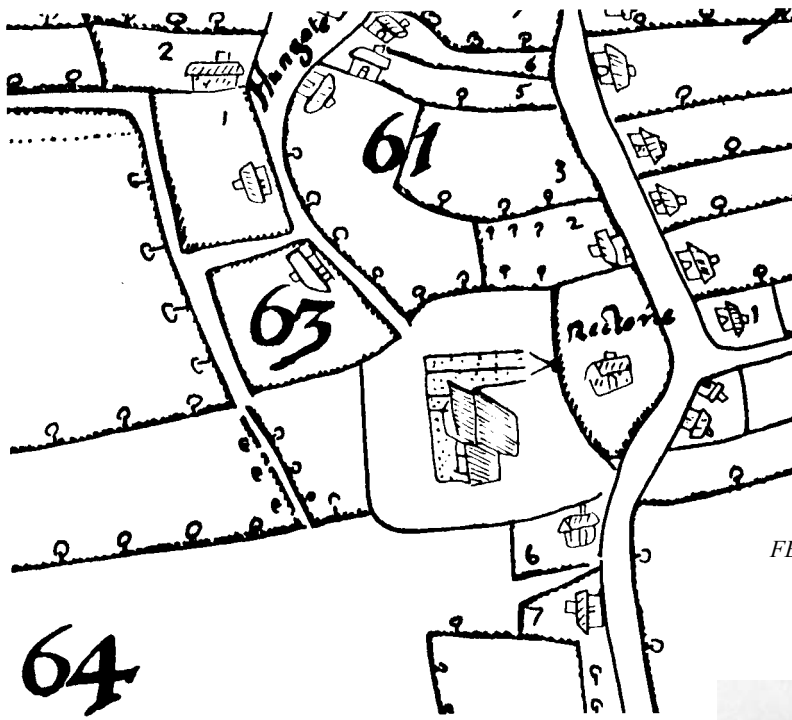
Documents of the Houghton estates in the C 19th-C20th

Rentals, estate account books, ledgers, farm account books, surveys, tenancies, deeds, leases, repairs to buildings, legal papers, drawings and plans, catalogues, sale of land, papers relating to the Second World War at Houghton and elsewhere.

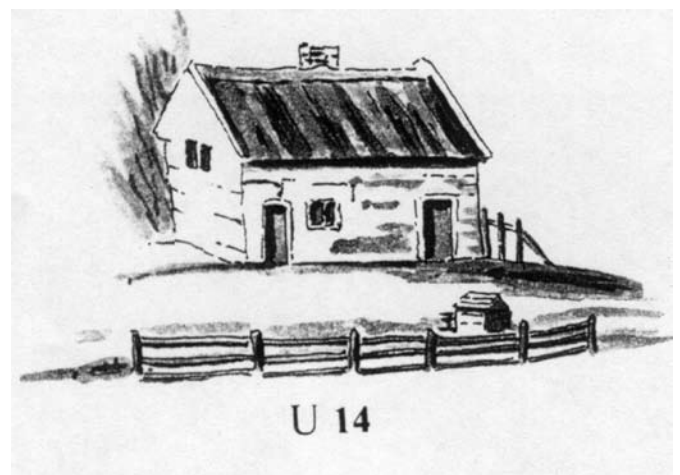
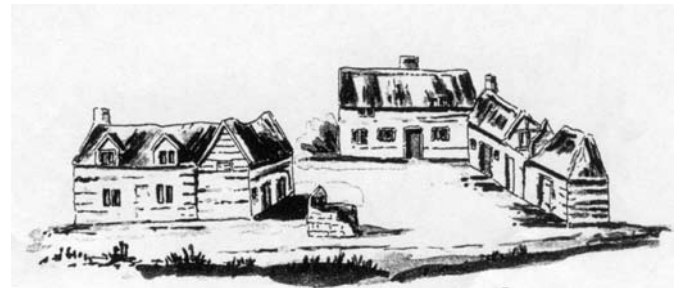
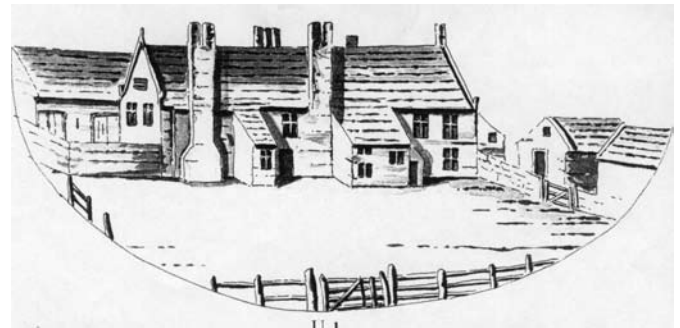
Papers of Sybil, Lady Cholmondeley

Relating mainly to the private life of Lady Cholmondeley and her brother, Sir Philip Sassoon, and their friends and circle.

Documents found in the Cellar 2004 (in the process of



Extract from a map of Great Bircham in 1600-9



*Sketches of buildings referred to in plans of West Rudham after Joseph Hill 1800.
Copyright David Yaxley 1985*

being catalogued)!

Documents relating to:

- A Sir Robert Walpole, 1st Earl of Orford
- B Robert Walpole, 2nd Earl of Orford
- C George Walpole, 3rd Earl of Orford
- D the will of the 3rd Earl of Orford
- E Horace Walpole, 4th Earl of Orford
- F the Cholmondeley family
- H Lady Maria, dau. of Sir Robert Walpole, and her husband Charles Churchill
- J Lady Henrietta Cholmondeley and her Chancery case
- K Houghton Hall
- L Norfolk and Suffolk estates
- M West Country estates
- N Other estates
- o Miscellaneous
- P Robert Walpole (d.1700), father of Sir Robert
- Q Earlier members of the Walpole family

Access to the documents: contact David Yaxley, Ordnance Farm, Guist Bottom, E Dereham, Norfolk NR20 5PF, tel: 01328 829207.

Visit to Diss —6 May 2006

Alice Leftley

The day started extremely well with sunshine and the usual friendly welcome at the meeting place, the Saracen's Head in Mount Street. A good reason for belonging to the wonderful NHBG is that we all share an interest in ALL buildings and discussion and argument about them is encouraged. In this respect the day was one of the best.

Carol introduced our guide for the day, Mark Kenyon, an old friend, (*see Newsletter 10*) who is well known in the Harleston area (and beyond) as a timber-frame man, artist and interior designer. After coffee we left Sue and Michael to crawl through the roof of the very heavily timbered pub while we set off up the hill to visit the Manor House, a Georgian mansion known locally as Admiral Taylor's House. It had been owned by the Taylor family from 1742 until recently.

Lyn, the new owner welcomed us under the carved three-quarter-circle portico, its capitals of no particular order, into a wide, open hall with Regency-style fanlights and swags above the doors. (We later saw a very similar portico at the Park Hotel). The whole house is built on a very generous scale, and although originally an early sixteenth century building, it had been enlarged and gentrified over four hundred years, acquiring its Georgian façade and (until recently) its Victorian bathrooms. At one time it was known as The Palace.

Discussion was already in full flow: was it double pile? When were features added or removed? How old was the brass hanging rail/ that cupboard/ those fireplaces? The rooms had differing friezes, and the winter drawing room sported a central ceiling rose which was not contemporary with the acanthus cornice. One sitting room had originally been the Music Room, containing an organ reputedly played by Mendelssohn. It had also had a great glass dome (now blocked) and a curved outer wall, now squared off to allow the addition of a modern conservatory. A smaller domed skylight lit a passageway.

From the garden it was easy to see where the front façade had been added by the different quality of the brickwork. There was a wonderful Venetian window with, above, a great Georgian pediment with white balls. The stables are conserved with the horse boxes intact, but the Elizabethan potting sheds are now a sports centre and the Victorian glasshouse awaits restoration. The two cedars on the lawn were planted in 1805 to celebrate the Battle of Trafalgar.

It was a great treat to be allowed to view this magnificent house which has obviously played an important part in the history of Diss. It is a good example of a house which has matured over the years, twisting and turning with the fortunes of the owners, and not a timber frame in sight. Perhaps the documentary researchers in the Group could get to grips with the 170 documents about the house stored in the Norfolk Record Office. We then meandered up the hill and Mark pointed out that numbers 1, 2 and 3 were actually one frame, cut in half in the 1960s by a path to the back garden! Across the road were two double dwellings, speculative Victorian villas, with the fronts in urbane grey brick with cheaper reds at the sides and back. Next was an interesting group of small houses of brick in Rat-trap bond, built with local Betts of Diss bricks laid on their

sides which provided a cavity wall. This made an interesting pattern, as the frogs had been placed on the outside showing the maker's name, an early form of a Designer Label!

We then were welcomed into North House, the home of Margaret and Jake which is the last house on the boundary with



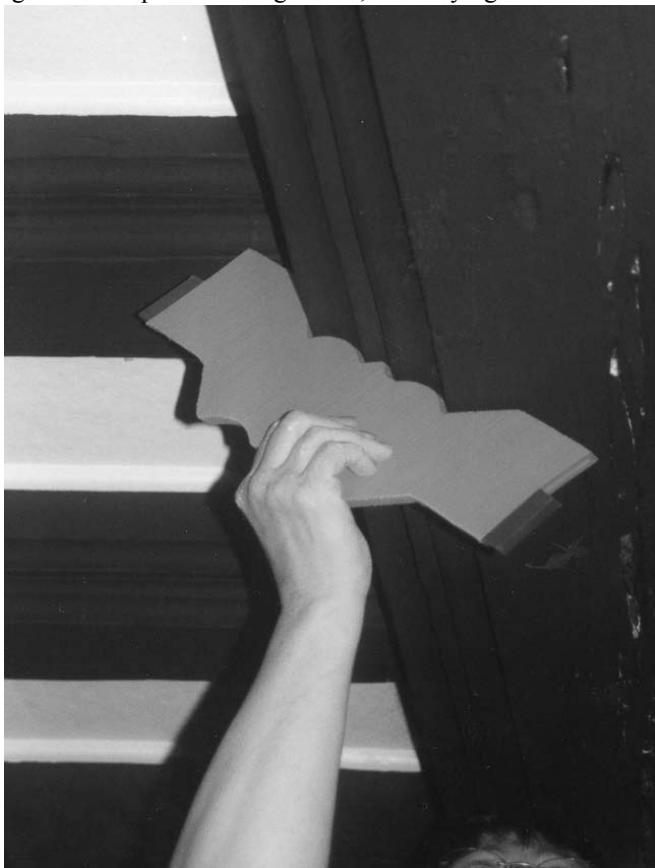
Small cottages at the top of Mount Street with a version of rat-trap bond.

Heywood. There was much debate about the panelled screen in the passage, aided by notes from Sue and Michael. Upstairs a scrap of patterned wallpaper in the bedroom has been dated by the V and A as being in keeping with the date 1803 scratched above the fireplace



Saracen's Head, Diss. Roof above bar area. Note the original window facing the church.

We then headed back to a well deserved lunch at the Saracen's Head with Mark, en route, commenting on small features like a ventilation groove in the side of old stables, which we could easily have missed on our own. The Browns had nobly got covered in dust and cobwebs in the roof in the quest to unfold the history of the pub (*see photos*). It was considered always to have been a building of public pleasures, once sporting an external gallery to view such sports as bull baiting and cock fighting, mounted by a staircase with solid carved banisters bearing lamb's tongue and notch newel posts of the mid-seventeenth century. The building was double-jettied with false gables to impress the neighbours, and a flying tie beam which



Saracen's Head, Diss. Taking a profile in the bar.

missed the wall post and rested six inches to the right, supported only by the window lintel. Sue pointed out that door fittings tell a lot about the sequence of a building.

We then walked out into the rain and Mark took us round the ubiquitous jettied buildings and courtyards which marked out the shape of the original market place. He described the encroachment of stalls which became fixed buildings, and in particular the thin row squeezed between the road and the churchyard. Pressure of space also caused later industry to build behind the medieval buildings, with manufactories and workshops clustered about the yards, and the Corn Hall of 1854 built within a hair's breadth of the crow-step gable of the Greyhound pub.

Apparently under Weavers restaurant is evidence of a chapel, Gazes is on the site of a churchyard and Baby Den has a dragon post carved with a fifteenth-century Annunciation and Nativity. We saw more eighteenth-century gentrification of houses with new fronts incorporating boxed gutters, giving the impression of flat parapets to those in the street below. The Victorian hotel, The Crown, was built to service the visitors that the railway brought to town; it had its own bowling green and carriages to ferry guests from the station.

At the top of Mere Street is Dolphin House, a fine merchant house which survived when its twin was demolished in 1953, and nearby the museum building where Mark pointed out the drop down shutters at the back which would have served as counters onto the market place. We went down the street which has jettied buildings on both sides, passing another dragon post carved with an angel, and crossed Park Road, built in 1912, onto Fair Green, licensed for markets in 1125. The main object of our attention was a small house with an incongruously tall six-stack chimney stack (*see Newsletter 8*). Its interior caused much discussion: why was the downstairs front wall twice as thick as that upstairs? What about the reused beams and all those carpenter's marks? Are those apotropaic double 00 marks and taper burns on the overmantel?

We were sad to leave at this point but it was getting late. It had been a marvellous day of many delights and much knowledge shared, this last particularly on the part of Mark Kenyon. We are most grateful to him for giving us his time.



Six Stacks on Fairstead Green. The central pair turned out to be false; underneath them was a passageway.

Visit to Churchman House, Norwich – 11 May 2006 Vic Nierop-Reading



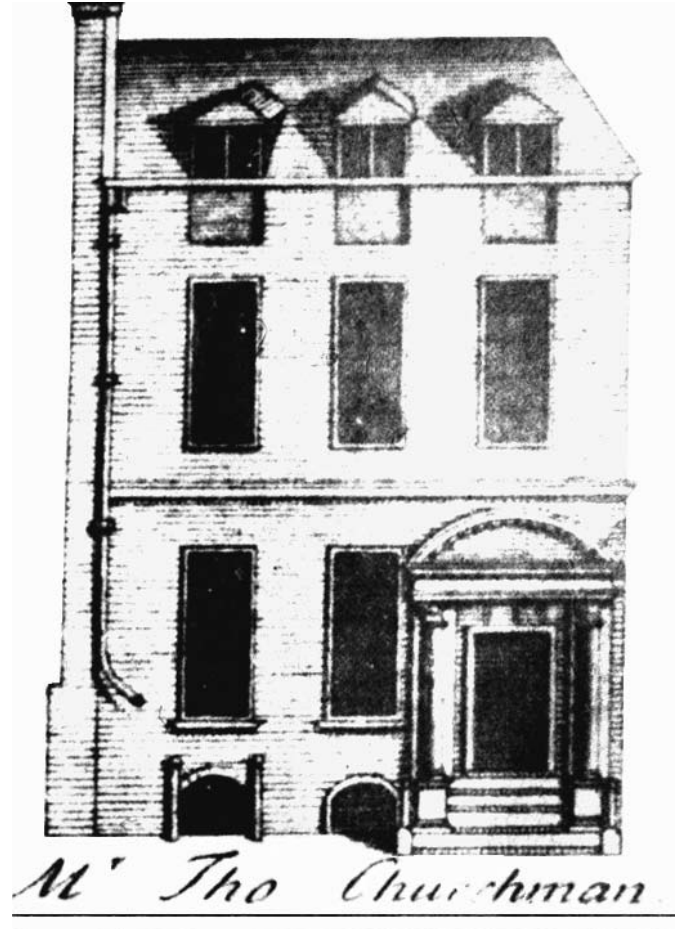
Churchman House as it is today and as depicted on Corbridge's Map of Norwich in 1727.

While personally enjoying the detective story amusement of building analysis as well as anyone, I find considerably added pleasure in combining analysis with an appreciation of architectural creativity. Churchman House is an ideal place for this exercise. Once described by Richard Hewlings, the architectural historian and editor of the *Georgian Group Journal*, as 'possibly the best Georgian provincial townhouse in England', it proved a fascinating study for the visit by a small party of NHBG members on a fine spring afternoon.

The Churchman family were wealthy worsted weavers in the first half of the eighteenth century when Norwich had a claim to be the second city of the Realm. Alderman Thomas Churchman (1670-1742) built a new house in St Giles Street early in the century. It was illustrated as one of the grand merchants' houses on Corbridge's map of Norwich in 1727. After his death his son Thomas (1702-1781), elected Mayor and knighted in 1761, greatly enlarged the building towards the street, buying a strip of land from the City for that purpose in 1751. Behind the 1751 street range are a grand staircase and a large ground floor room with, on the first floor, a bedroom and dressing room overlooking the garden. This section was built in late Georgian (or Regency) style.

The interior of Alderman Churchman's building has been greatly altered but one early eighteenth century chimney piece remains. The exterior wall to the garden retains some windows and a decorated cornice with carved Corinthian modillions typical of the early years of the century.

The large ground floor Regency room can be associated, perhaps over romantically, with the need of the Reverend William Clayton, who inherited the house in 1831, to provide a ballroom for nineteen year old Marianne. (At this time ballrooms in private houses were becoming more fashionable than dancing at Assembly Rooms). Building this wider room involved the demolition of the back range of the mid-century double pile block, the narrower cellars of which still remain. Again romantically, the alcoves at each end of the room with their pretty pilasters could have been provided for musicians or chaperones. Through the three pairs of doors to the garden,

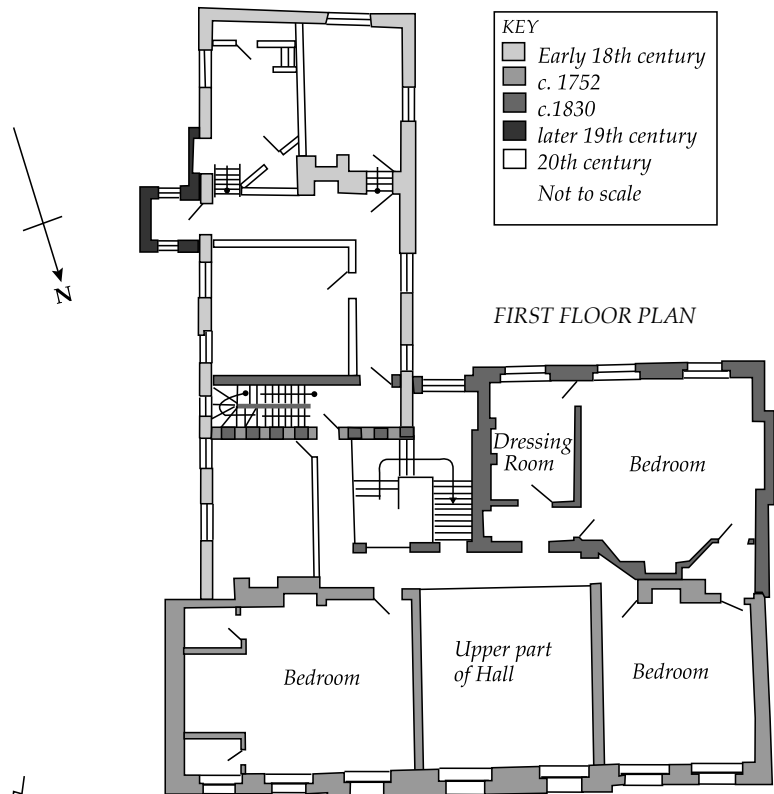


the Regency verandah, lost but traceable on the outside walls, would have been a sitting place on fine summer evenings.

It is, however, the interiors of the street range with superb carved chimney pieces and rococo and gothic plaster decoration that are the glory of the house. In the 1980s' conversion to a Register Office, research on the paint revealed the original colour scheme. This has been reproduced showing that the eighteenth century was not a period of genteel subdued colours as is sometimes thought, but bold and gaudy. This could perhaps be deduced from the peacock dressing up of the worthies in contemporary civic portraits. Three of Norwich's uniquely large collection of these, including that of Sir Thomas Churchman, have been hung in the house to illuminate the architecture with art of the period, reinforcing the paintings collected by the original owners displayed in their rococo plaster frames in the blue reception room.

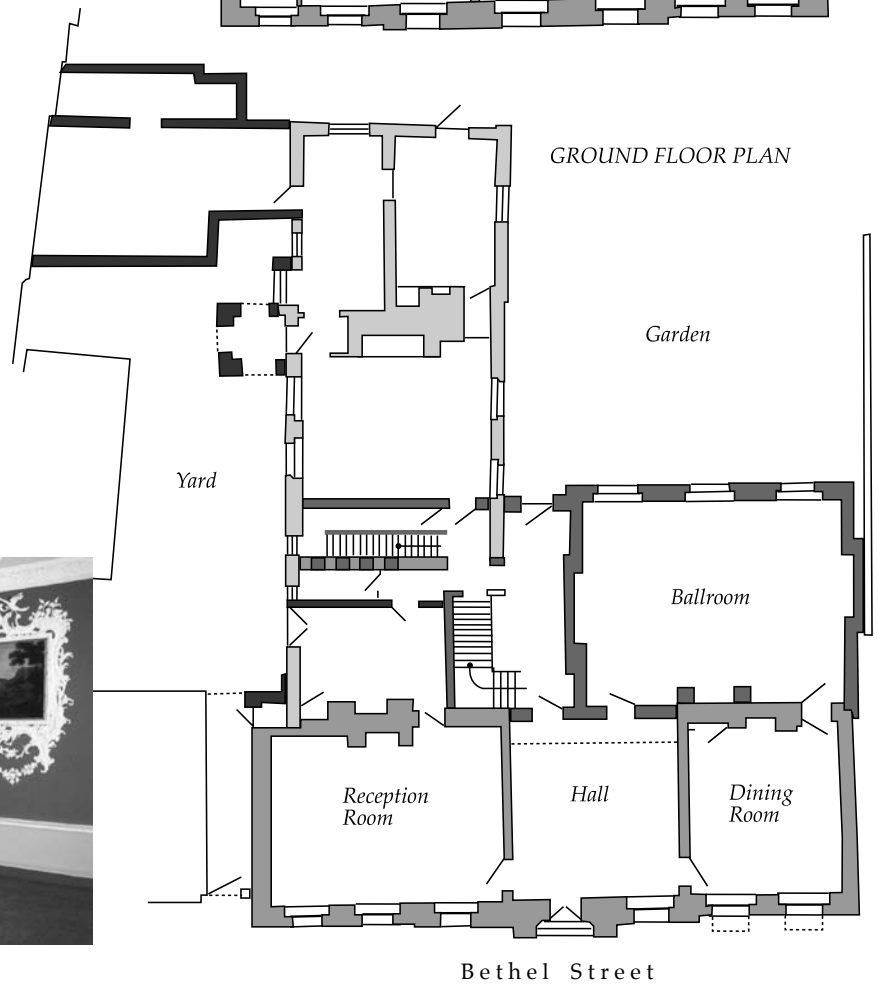
There is no known architect for the house, although Sir Thomas's obvious desire to echo the great mid-eighteenth century country houses, as well as similarities to parts of Langley Hall, would make Matthew Brettingham a possible candidate.

Disappointingly few members came on the visit. It is unfortunate that times convenient for the Registration Service must be inconvenient to many members, but those who were able to come were amply rewarded. It is to be hoped that it will be possible, in the future, to arrange a visit that will allow more people to enjoy the beauty and complexity of the building.



Plan showing the building history of Churchman House.

Photos and plan copyright Vic Nierop-Reading



Rococo plaster frames in the blue reception room

The Old Post Office, Gissing—Jill Napier

This is a member's house which is undergoing a thorough and careful renovation, restoration and extension with meticulous attention to detail, the use of appropriate vernacular materials and craft processes.

This was originally a substantial timber framed house, which until relatively recently had been used as two dwellings probably for about 150 years. Part of the building (40 Upper Street, Gissing) suffered extensive demolition, alterations and was coated heavily with concrete and cement. Much of the timber frame in the west ground floor wall had been removed or decayed. Extensive repairs had been carried out to the original frame and the concrete render has been removed. The outside has been re-rendered with lime plaster and the wattle and daub underneath repaired or replaced. A new extension has been added sympathetically using locally grown oak and sustainable/green materials continue to be used wherever possible. Research and attention to detail have seen the addition of period doors carefully made in oak, replacement ovolo oak window mullions and the preparation of oriel windows based on late sixteenth century models. Original fleur-de-lys wall painting has been left in a first floor bedroom and, on a small section of wall, painted studs imitating wooden ones have been left on the ground floor. Evidence of the original building can be seen in the fireplace, which has been repaired and restored retaining the large oak bressumer beam. There was a timber framed extension to the side of No 40 which was demolished in 1955. Some timbers exist from this building and they have been supported, together with the wall plate, by a new secondary green oak frame.

Richard Hyde demonstrated wattle and daub techniques and lime plastering. We continued the day by looking at the Dower House, Gissing which has been altered and extended considerably since the sixteenth century and provoked considerable discussion as a result.



Some studs on the ground floor are painted onto the plaster as opposed to being genuine timber studs. The tops of them have been decorated with wall paintings to give the impression that they have capitals.



The Old Post Office, Gissing, under scaffolding but making progress. The range to the rear is a modern, timber-framed extension. The wood for this extension was selected by our guide to Great Bradfield Woods, Andrew Moore.



'Cranked' windbraces (see also Rainthorpe Hall p12) which still bear traces of raddle.



Richard Hyde and members at the wattle and daub wall.

A Childhood Home—Joanne Clifton



Cambridge House reproduced from a postcard dated February 1912 and as it is in 2006

Cambridge House was my childhood home in Mid Norfolk. The façade of the house today differs greatly from the early twentieth century, as shown in this postcard view, dated February 1912. The postcard was the inspiration for the historical research, that has been carried out to date, into the age and development of the house and in identifying some of its past inhabitants.

The altered façade of the house today consists of pebble dash, with four large bay windows and porch. These are believed to be 1930s alterations, a significant change in its history. The rest of the house is of brick and flint, the gable ends being flint with the south facing gable having been rebuilt in brick. This was probably due to damage caused by the roots of a large tree. The roof was formerly of slate tiles with two large chimney stacks; today, modern concrete tiles and one chimney stack, albeit reduced in height, remain. Of the sash windows, some of the original windows still survive. The brick and flint garden wall still stands at the side whilst the front boundary wall has been rebuilt in concrete blocks. The front wrought iron gate also survives.

To the side of the house, is a large brick and flint pantiled roofed barn which incorporates a stable and workshop. It is known that further outbuildings existed, but they were demolished in the 1970s coinciding with the sale of some of the surrounding orchard land for building plots.

A variety of documentary sources were used in the research, for example, maps, census returns and trade directories. The original title deeds appear no longer to exist. The 1928 and 1887-1892 editions of the Ordnance Survey maps revealed the former name of the house. This was Cambridge Cottage, as opposed to Cambridge House as it is known today. The lost additional outbuildings, being two ranges of open fronted barns, were also revealed. These were positioned adjacent to the existing barn.

The house was also identified on earlier maps. The village tithe map of 1839 and its apportionment schedule revealed the presence of a house and barn and that its land was used for arable purposes. The village enclosure map of 1817 revealed no house, only the barn which stands today. It would thus appear the house was built between 1817 and 1839 and that the barn predates the house.

And so what of the past inhabitants? The 1817 enclosure map and 1839 tithe apportionment revealed that the land and later, the house and barn were in the ownership of John Jackson and by 1839, whilst still in the same ownership, were occupied by Robert Nicholls, Robert Nicholls being listed in the 1845 Whites Norfolk Directory as a farmer.

Records from 1855 appeared to suggest a change in ownership. Sale particulars of adjoining land revealed that the land Cambridge Cottage stood upon was owned by Colonel Mason, the major landowner in the village and benefactor to the community.

Records then proved scarce until the census of 1881 and 1891 which revealed the head of the household as Mary Young, a landowner, born in Cambridge; hence the name of the property. Her unmarried daughter, Emily, was also listed together with a female servant. By the time of the 1891 census, Emily was listed as Head of the family and as living on her own means. Mary, her mother, was assumed to have died by this time.

Late 1890s and early 1900s editions of the Kelly's Trade Directories listed Emily Young as a Private Resident of the village: an indication of social standing. Other members of the Young family were listed on census records as living elsewhere in the village and by 1910, the Valuation Office Survey of this date listed the brother of Emily Young, Andrew Arthur, as the new owner and occupier.

Sale documents indicated the house then passed to the Makins family in 1913 from Andrew Young. Prior to 1913, it appeared the house was let with one of its occupants being the writer of the postcard in February 1912, W Bacon, the pastor of the local Baptist church. "What do you think of our country cottage?" he wrote on the postcard. "It will be pleasant here in the summer, already snowdrops, crocuses and other spring flowers have appeared."

The Makins family retained their ownership from 1913 until the early 1970s when the house was sold at auction to its current owners, being my family. The Makins were farmers and were believed to be responsible for the structural alterations made to the façade during their ownership. It was believed the house also became known as Cambridge House at this time whilst confusingly a cottage opposite is known today as Cambridge Cottage, a former occupant of this cottage being the family chauffeur for the Makins.

In summary, it would appear that the past inhabitants were farmers and the land was farmed as a small holding, horseshoes, harnesses, mole traps and various farming implements having been found at the property. Old glass bottles have also been found buried in the ground and recently, a coin dating back to the reign of George III (1760-1820) was discovered, all these items being reminders of previous occupation of the property and its surrounding land.

More Questions than Answers at Rainthorpe Hall Rosemary Forrest



(a)



*Rainthorpe Hall
(a) north-east aspect.
(b) detail of decorative
brickwork on
polygonal angled
shafts.
(c) south-east*

(b)

Rainthorpe Hall lies seven miles south of Norwich beside the river Tas, in the parish of Flordon. The original half-timbered brick house was probably built in the first part of the sixteenth century but has been greatly altered by subsequent owners. The main, north-east, front acquired two cross-wings and a two-storey porch, and the rear, south-east, side a stair turret with ashlar quoins and a two-storey bay window with the date 1695, below a concertina chimney stack with four flues (*see photo*). The heraldry in the house indicates that it was remodelled and enlarged by Thomas Baxter between 1579–1611.

A further brick and timber building extends the hall range to the south-west. This was originally a kitchen, which was extended twice in the nineteenth century.

From the fifteenth century (and earlier – *see Paul Drury Newsletter 11*) the use of brick was an indicator of status. Early brick great houses of Norfolk such as Oxborough and Shelton were built on the courtyard plan, but most later mansions like Rainthorpe adopted the E-plan, with a two or three-storey porch, four-centred arch and polygonal angle shafts. Much of the brickwork at Rainthorpe is in English bond, which was common in East Anglia from the mid-fifteenth to the mid-seventeenth century, with ashlar quoins. The fenestration, stone mullions and transoms, and oriel, would appear to be of the nineteenth century, when the Hon. Frederick Walpole and Sir Charles Harvey both made extensive restorations to the buildings.

While the house might seem to present a fairly standard building sequence on the outside, once inside there are difficulties because of these major nineteenth-century renovations. Frederick Walpole undertook great purchasing expeditions both at home and abroad, rather like Randolph Hearst did for San Simeon in the twentieth century, and brought back much panelling, ornamental chimneypieces and magnificent stained glass. All these were installed at Rainthorpe—one amazing



(c)

sitting room was completely lined with seventeenth-century embossed Spanish leather. Although of the highest quality, the panelling does hide the original walling material. The stained glass, of which some is as early as the thirteenth century and some of the fifteenth-century Norwich School, is particularly eye-catching.

Once in the attics, Michael was able to give the members a lecture on datable features. In the hall wing there were clasped purlins and arched windbraces of the early sixteenth century, and the two side wings had two tiers of purlins and cranked windbraces. We were also introduced to ashlar pieces, which were used here to support the roof beneath a later dormer window. In the north wing were some broad oak floor boards which could have been there since the first build.

This was a maze of a house set in a delightful garden, and the owners, Alistair and Suzy Wilson, were most generous in allowing us to roam over both while we tried—unsuccessfully—to fathom out the detailed building sequence. In the end we sat on the terrace in the sun, with a drink, and mused over all the questions that had been raised.

Bibliography

www.ImagesofEngland

Trevor Ashwin and Alan Davison (eds), **An Historical Atlas of Norfolk**, 3rd Edition, Phillimore, 2005



Norwich School of glass



Cranked brace (see also Gissing p.10)



Broad oak floor boards of original build

Britons Arms and The Queen of Hungary Lynette Fawkes

On Thursday 6th July 2006, a group of 14 dedicated members met outside St Andrews Hall in the evening for a fascinating tour of the historic City centre. Vic Nierop-Reading gave a very informative tour of the only surviving medieval ‘beguinage’ in England, The Briton’s Arms. This three-storey building stands in the churchyard of St Peter Hungate on Elm Hill. It is believed to have been the home of a small community of single women who dedicated their life to charitable work and prayer. These institutions were common on the Continent during the middle ages and documentary evidence shows that York and Ipswich also played host to them. Norwich is the only English city for which there is definite evidence for groups of single women co-habiting in this way.

The building itself has a masonry built ground floor and a timber framed upper storey. While showing us the finer points of the outside of this building, Vic was heard to exclaim more than once “Damn trees”, as they constantly blocked his view of what he wanted to show us! The upper two storeys are jettied. The timbers used to support the third floor are not pretty to look at. There is some debate over whether the ceiling was plastered during the middle ages so the beams would not need to be pretty. The dragon beam and the supporting jetty beams are visible on the ceiling of the second floor.

The building had two rooms on each floor, one small room leading onto a larger room. The original stair turret would have led into the smaller of each of the rooms and is a narrow, steep staircase that extends up two storeys. On the third floor is an original medieval arched doorway of stone, a nice example of

moulded masonry. The larger of the two dwelling rooms faces south so faces the sun and also the church. Could these rooms have been for the Sisters who had risen through the ranks with the poorer sisters in the attic? The attic contains rough beams with a later purlin at the apex of the rafters. This was thought to be added when there was a danger of the roof collapsing.

In 1984, the building was in dire need of repair. It was Vic, then the City Conservation Architect, who carried out the necessary renovations and during these works, various items were found within the floorboards, such as medieval and later shoes, rat bones and bobbins. This initiated a discussion about anti-witchcraft items for there are also burn marks on various timbers.

The second building considered on this trip was The Queen of Hungary to which we were invited by Professor Brimblecombe. He told us that the street range of the building is probably the oldest, dating from the 1500s. Most of the timbers have been replaced but original doorways are still present in the form of their timber frames. He suggested that the back range of the house was for entertainment and was probably added when the family became richer to extend the original living space. The ceiling contains a moulded beam supported by two cross beams.



*The Britons Arms
Medieval stone
door way at first
floor level which
would have led into
the churchyard of St
Peter Hungate*



(a)

*The Queen of Hungary
(a) The roof in the
street range
(b) Intriguing window
in the back range*



(b)

A large cellar runs underneath the whole complex. It was used as a shooting range in the 1920s and the targets are still there. A discussion on the possible well in the cellar led to a member of our group giving us a very technical way of finding out for certain if it was a well; “drop something down it and it’ll go whoosh, whoosh, whoosh down if it is!”

A big thank you is due to Sue Skipper and Professor Brimblecomb for allowing us into their homes

Bridge Green Farm, Burston, Norfolk Mary Ash

I was excited to find that the Tacolneston Three's next measured drawing assignment was to be in Burston, famous in teaching circles as the place where the School went on Strike! However, Bridge Green Farm is some way out of the main village, and as far as I could ascertain, had no connection whatsoever with the school.

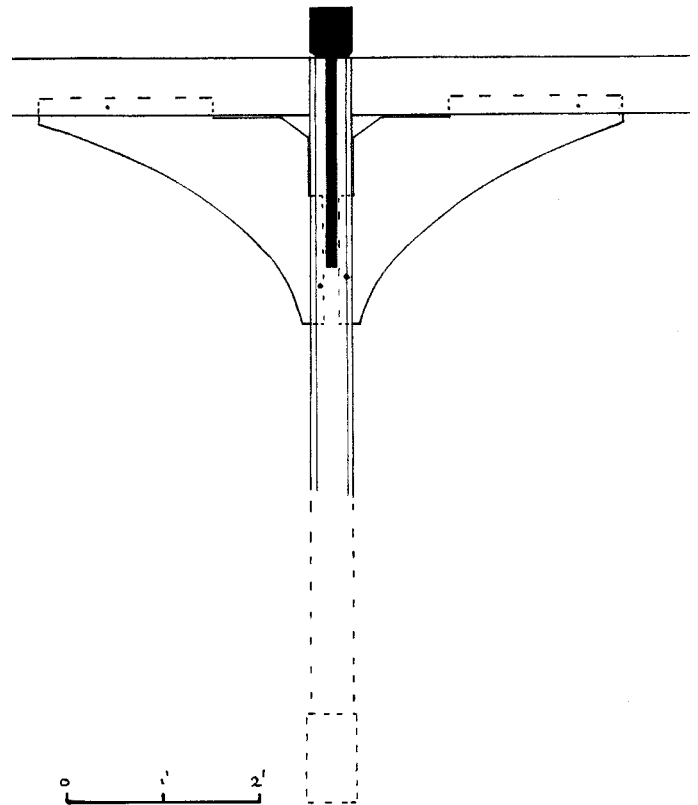
We met at the farm at 10am on Tuesday 15 November, with instructions to bring stout shoes, hardy trousers and some sandwiches for lunch. It sounded as if it might be rather cold and inaccessible, but in fact we were given the run of the house (apart from the west end, occupied by a parent) and the use of kitchen and parlour for our lunchtime. Priorities established, we made a start.

Sue and Michael had made a preliminary visit to establish the basics, and we had divided the house into separate parts for recording purposes, each of us with a different section to draw. I was to measure and draw the service wall from the west; Sue Shand tackled the southern long section, and Diana Maywhort and Sue both produced drawings of the queen post truss in the roof, one from the east, one from the north. In the process of measuring, of course all three of us would be involved in holding the tape, shining the torch, reading off feet and inches, and writing in the numbers in different coloured inks.

The house disguised its contents well; from the outside, one would assume that it was a Victorian farmhouse of modest importance. The single storey kitchen had been added onto the south wall, a straight staircase inserted along the cross passage, and a floor cut across between the tie-beam and girt. The raised ceiling above the first floor rooms made it difficult to access, measure and record the roof space, and we seemed to spend an inordinate amount of time up there, avoiding putting our 'stout shoes' through the gaps between the joists. We came away in some confusion, not really very sure that we had anything sorted properly.

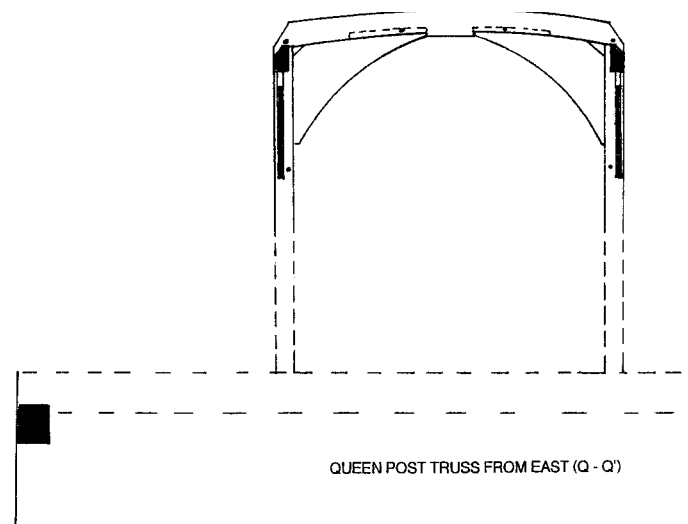
A second visit was fixed for the 13 December – a new angle on Christmas shopping. Sue Brown issued us with a list of instructions which were intended to help us make sense of our drawings so far. We each tried to do our bit, recording a mortice in the south wall, trying to find the remains of brace mortices to the missing tie-beam, recording the base of the service wall from both sides, trying to discriminate between original and replacement/improvement timbers. We went back up into the roof space to re-measure the queen post truss and how the braces linked together and were fitted into the collar and purlins. Our greatest 'coup' was to locate the Hall window in the south wall; we found five diamond-shape mortices (to take the diamond mullions) in the soffit of the wall plate.

All was tidied away and half-forgotten over Christmas; my 2006 diary has a brief entry for February 8 ... *At Browns for measuring* ... that was the day when we convened at Woodlands and got down to business. All those niggling inaccuracies in the measurements, all the bits we'd recorded but hadn't quite seen why, came together in a dawning realisation of what Bridge Green Farmhouse was; an important archaeological find as well as a thriving extant house. Our final drawings may not be perfect, but we sure learnt a lot.



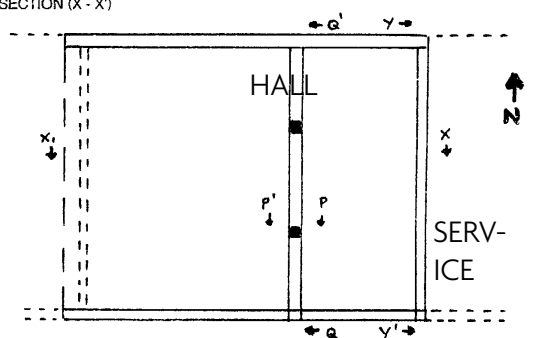
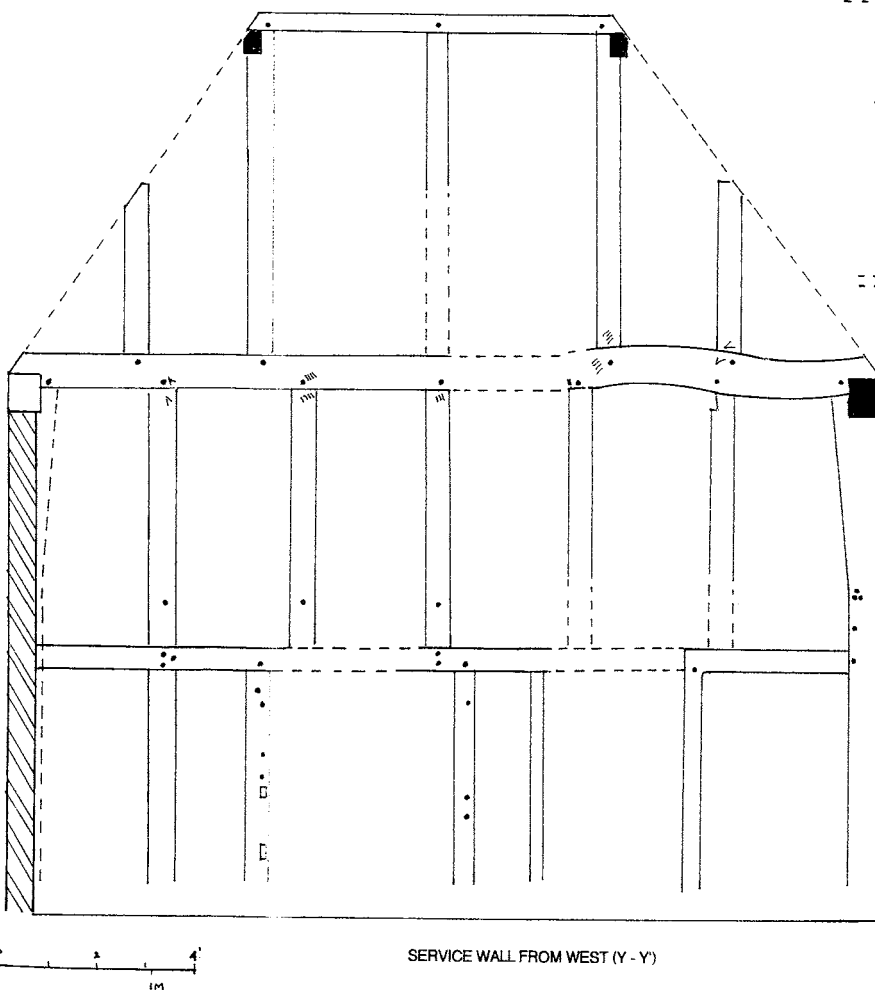
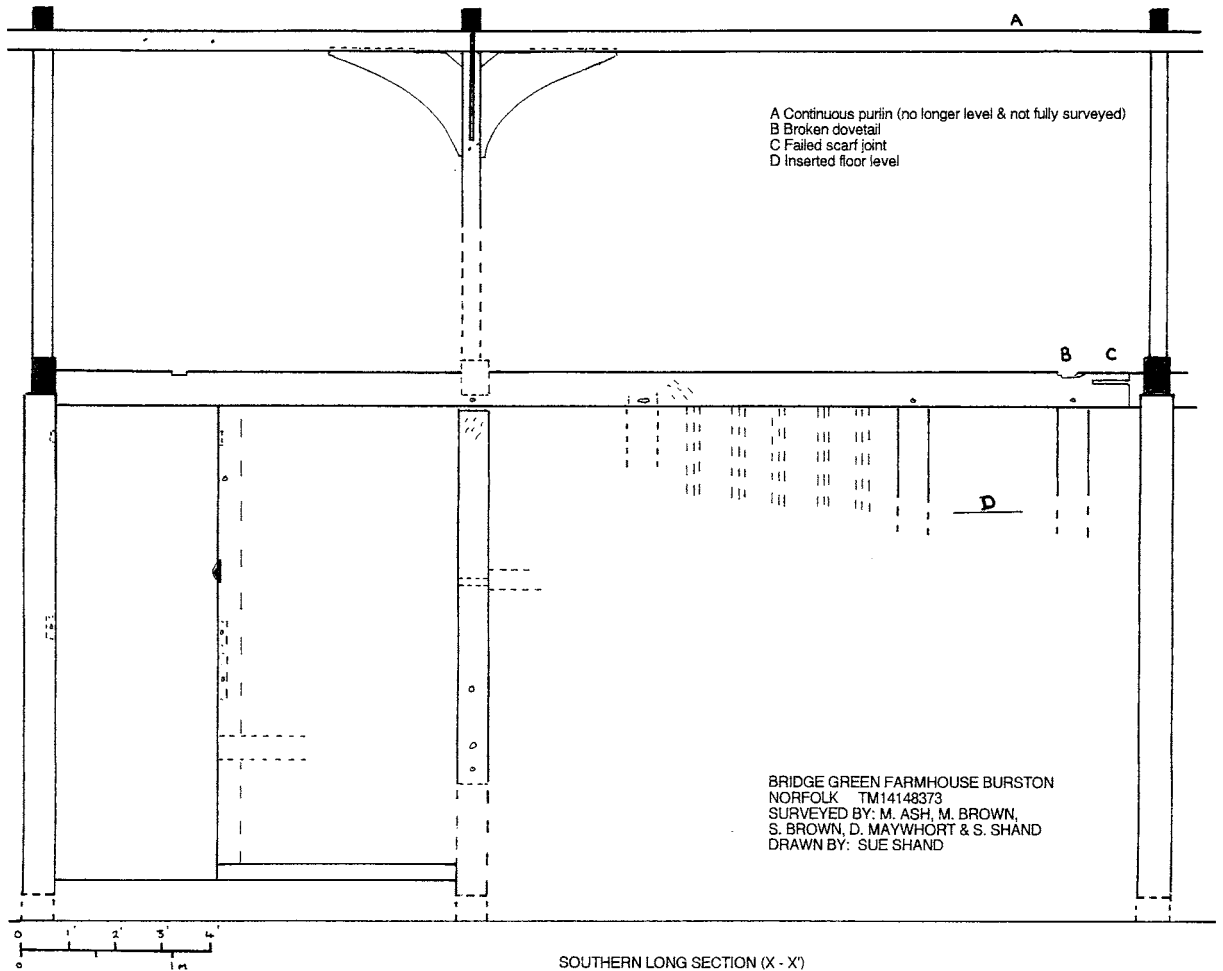
QUEEN POST TRUSS FROM NORTH (P - P)

BRIDGE GREEN FARMHOUSE BURSTON
NORFOLK TM14148373
SURVEYED BY: M. ASH, M. BROWN,
S. BROWN, D. MAYWHORT & S. SHAND
DRAWN BY: SUE SHAND



QUEEN POST TRUSS FROM EAST (Q - Q)

BRIDGE GREEN FARMHOUSE BURSTON
NORFOLK TM14148373
SURVEYED BY: M. ASH, M. BROWN,
S. BROWN, D. MAYWHORT & S. SHAND
DRAWN BY: DIANA MAYWHORT



(The Queen post truss is sooted because there was formerly an open hall. The building is difficult to date but probably dates to the fifteenth century. SB)

BRIDGE GREEN FARMHOUSE BURSTON
 NORFOLK TM14148373
 SURVEYED BY: M. ASH, M. BROWN,
 S. BROWN, D. MAYWHORT & S. SHAND
 DRAWN BY: MARY ASH

Documentary Report: Bridge Green Farm, Burston Diane Barr

The house has been interpreted, by Susan & Michael Brown and Rosemary Forrest, as a two-bay hall with parlour end dating from the late fifteenth/early sixteenth century. It adjoins a common - variously known as Bridge Green, Burston Common and Northgate Green - to the north. The property is, at present, part of the Thelveton estate under the ownership of the Mann family, who gained possession in 1921.

As expected, documentation from the nineteenth century as given us a comprehensive history of ownership for that period. The farm premises and land were sold to Sir Edward John Mann in 1921 by Sir Kenneth Hagar Kemp, whilst in the occupation of Arthur Valentine Boulton (NRO B.R.A 2630/11/1). The Kemp family held lands in the neighbouring parish of Gissing for some five centuries, building the present hall in the 18th century. However, Land Tax Returns show it was not until 1830 that Sir William Robert Kemp became owner of Bridge Green Farm, when it was joined to land already owned in Burston. At this time John Green was the occupier and farmed the land until the 1860s when the Self family took over the occupancy. Tax returns also show that George Murton (Shelfhanger) was owner/occupier for a short time, having bought the land by absolute purchase from Revd. Naunton Thomas Orgill-Leman in 1828.

The Manor of Mildenhall Court Book, 1805-1906, (NRO M/X 94/4) now takes over the story. It would seem that a Mary Leman, spinster of Bury St Edmunds, was copyholder from about 1788, and she was to have possession until her death in 1807. According to her will (PROB 11/1874), she requested that all her lands should pass to a relative Robert Rede (Beccles) and his heirs. Nevertheless, should no child be born to Rede, her lands, farms and messuages were to go to Revd. Orgill-Leman.

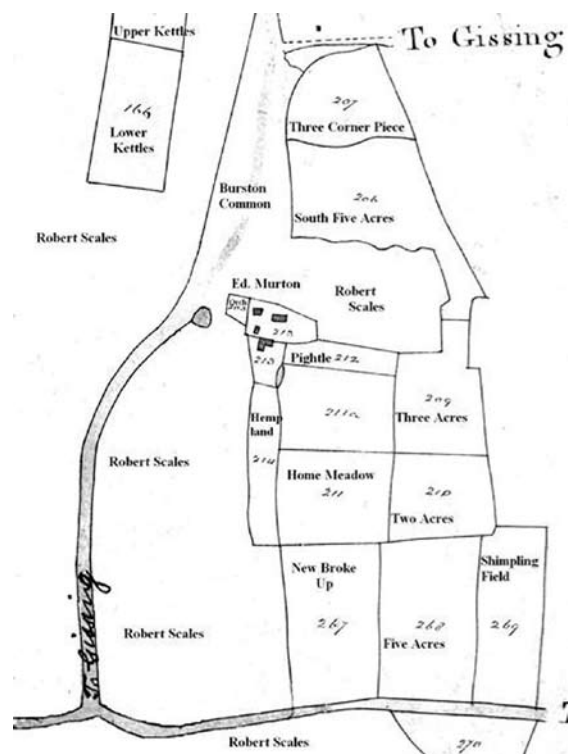
The manor rolls confirm no issue was produced, and the lands were given to the reverend in 1822. Several farmers occupied the Bridge Green premises from 1800 to 1828 namely John Roper, Thomas Daines, Samuel Cooke and John Barber.

The Lemans were an old Suffolk family whose seat was for many centuries at Brampton. However, an abstract of title (NRO MC 227/1) from 1826 states that Mary Leman inherited the land from Robert Leman of Wickham Market in 1788. Indeed, the Norfolk Poll Book of 1768 under Burston lists him as a resident of Wickham. The abstract also states that in 1708 a Robert Leman “comes in to and enjoys messuages, lands and premises of Robert Mynne alias Meene”, a kinsman of Thomas Leman. Unfortunately, it is at this point the documentary evidence becomes unclear.

The abstract mentions a 1658 indenture for levying fines to Robert Mynne, listing two messuages and many acres of land in Burston. Mynne was chief-inhabitant and churchwarden to the parish of Cratfield, Suffolk around this period. One messuage named “Moore’s” is easy to pinpoint, it lies next to Church Field and was sold by Orgill-Leman to William Ellis in 1826. The other messuage, “Matts”, rather tantalisingly “abuteth upon Breaches Green towards the north”. Could this be an earlier variant of Bridge Green? The document has many enticing references to owners, topographical features and field names, yet throws little concrete evidence for the locality of Bridge Green Farmhouse. Perhaps, a trip to Suffolk will unearth some evidence that can be related to documents from our county.



Bridge Green Farm, Burston: who would have thought this brick and tile, Victorian-looking house would hold a queen post roof. One give-away is the location of the stack which divides the roof into one third and two thirds.



Visit to the Weald and Downland Museum—20 May 2006

Mary Ash

It was a difficult task for Tony Wright to arrange a Group visit to this most venerated centre down in West Sussex; much too far to go there and back in a day, but giving many of our members the opportunity to visit friends or relations in the vicinity, and make a weekend of it. Tony very capably co-ordinated people's arrangements, bought a group ticket, and fixed up a two-hour tour with Joe Thompson, a very knowledgeable young 'in-house' carpenter/craftsman, in the early afternoon.

Several of us arrived relatively early and spent some time looking over the 'village' area and its market-place, and patronising the refreshment room set up in a medieval house from Sole Street, Kent. At 1.15 pm we gathered to meet Joe, and much to our delight, were given a long and interesting introductory talk by the present director of the Museum, the charismatic Richard Harris. He had been involved from early days in helping to save many of the buildings on site from demolition, at the time when local government wanted a Brave New World with no unsanitary old slums in modern Britain. Readers familiar with Richard Harris's 'Discovering Timber-Framed Buildings' (Shire Publications) will know that several buildings featured in the book are now in the Weald and Downland Open Air Museum, Singleton.

Joe Thompson now led us down towards the other 'centre' of the site, passing Poplar Cottage (from Washington, Sussex) a pair of small agricultural worker's dwellings, and then on past various farm buildings including a horse whim from Kent, an open shed from Surrey, and a granary and a cattle shed from Sussex, mainly constructed of timber, tile and local materials. The main purpose of his tour – entitled 'From Crown Post to King Post' – was to show us the fifteenth century Bayleaf Farmhouse, a Wealden house from Chiddingstone in Kent. As we approached, smoke was filtering out from the unglazed hall window; an open fire had been lit in the central hearth on the floor of the house. A screen divided the cross-passage from the full-height hall, and on the other side were the service rooms with chamber above. Through the smoky atmosphere could be seen the crown post of the two-bay hall, and the chambers above both jettied floors also had crown posts.

To quote from Harris, 'Jetties were undoubtedly an architectural symbol of status, whatever their other advantages may



Members waiting for a medieval feast.



Bayleaf Farmstead: a timber-framed hall-house dating mainly from the early fifteenth century. This is a 'true' Wealden building (look at Norfolk's well disguised example in New Buckenham). The photo on the left is the inside of the garde-robe and the the on the right gives the external view.

have been, and in Wealden houses they are an integral part of the design. Upper chambers at each end of the building, with their floors jettied out, flank a central hall which is open to the roof and therefore has no jetty.' This particular example was very well preserved, and even had a useable garde-robe extending from the south chamber. Behind the farmhouse stood a superb barn from Cowfold in Sussex, and over the way were a separate kitchen from Kent and a couple of Sussex cow sheds.

A short walk south took us to Pendean, a Midhurst farmhouse with interesting bedchambers and fireplaces, then back via the Woodland Craft centre and the Woodland exhibition which both play a vital part in the educational function of the museum. Joe left us at this point, and we made use of the rest of our time by exploring the medieval shops and workshops around the market place. In this group, a medieval house from North Cray in Kent was particularly fine. We finished our day with a visit to the prize-winning 'Gridshell', built from laminated wood strips in an amazing armadillo-esque shape to house workshops and an artefacts collection.

After a good pub supper that evening, several of us visited Chartwell, Winston Churchill's beloved house in Kent, the following rainy morning. Another fascinating tour ... but another story.

Editor's Note

George and I were so very sorry that the summer party in our garden on July 1st had to be cancelled after he broke his hip in June. With his sleeping accommodation and so forth shifted downstairs, the house was a bit upside down. True, it was to be a garden party, but (ridiculous to imagine now in the drought) what if it had rained? We hope to welcome you all here for the usual bit of a do at a later date.

A big thank you to all our contributors to this issue – they answered the call and have done us proud. I'm sorry to have missed the trip to Paston Barn, for as I'm sure many of you know, it is now closed to visitors because of the presence of some extremely rare bats.

Years ago I visited Great Bircham with David Yaxley and was enchanted to find the row of little houses opposite the church and rectory on the seventeenth-century map (*see p 15*) were still there, though of course much modified. David wrote a piece in *Norfolk Archaeology* Vol. XXXVII pt II (1979) 146, about the Old Rectory, Great Bircham – which I commend to you as a model of building analysis.

Alayne Fenner
01603 620290

LATE NOTICE

15th–17th September 2006

Historic Farm Buildings Gp Conference

The annual Historic Farm Buildings Group Conference will be held from the and based at the Holiday Inn on the outskirts of Ipswich. Suffolk is well known for its wealth of timber-framed buildings set in beautiful countryside.

Saturday's outing will include a detailed study of the farms of one village and other sites in the Gipping valley to the north-west of Ipswich and on Sunday we will go to the southeast. We plan to include both typical and estate farms as well as some of the finest manorial sites in the county.

We will be introduced to the region with presentations by local experts and will hear from a local planning officer how he sees the future for these buildings as well as from DEFRA about their policies and the help they can offer. The conference will therefore be of interest to all those who take pleasure in farm buildings in general and are concerned for their future as well as those with a specific interest in East Anglian buildings. The cost will be £190 to include accommodation to members and £210 for non-members.

An application form is available on the HFBG website (www.hfbg.org.uk) or from the organiser (scwmartins@hotmail.com).

AGM—Chairman's Report

The Group's range of activities has continued to expand over the last year with a full complement of Winter meetings ranging in scope from the miniatures of fixtures and fittings to the grandeur of Norwich Cathedral and there have been eight outside visits with another six still to come. Mary Ash and Jill Napier and their teams of fellow organizers are to be congratulated on the range of activities on offer and the smoothness of their execution. Alayne Fenner and Rosemary Forrest have maintained the high standard they have set themselves with the Newsletters, which are really the public face of the Group. Adam Longcroft, as editor of the Journal, has already lined up a dozen articles for the next issue and would welcome more contributions to consider from members.

Research is being pushed forward steadily by the Churches and Chapels Group and a project focussed on Tacolneston is already under way, so if you want some practical activity these projects would love to hear from you. Paul Rutledge has passed responsibility for overseeing the documentary research to Diane Barr and Tom Townsend of the Records Office is acting as our consultant. A significant date for the Autumn is 7th September when the New Buckenham Project is being presented by Adam as one of the short listed projects for the nationwide English Heritage Research Award at UEA. This forms part of the British Association meeting so do go along and support him – at 9.00 am!

I anticipate that another highly successful and enjoyable year will be made possible by the enthusiasm of the members and the initiative of the Committee.

Michael Brown
Chair

AGM Facts and Figures

Officers: Unchanged, with only the Treasurer, Sue Shand, being re-elected.

Committee: Unchanged with the exception of Paul Rutledge, who had responsibility for documentary work, who resigned during the year due to pressure of work. Tom Townsend and Diane Barr were recruited as the Documentary consultant and leader respectively; it was not felt necessary to make them formal members of the committee.

Treasurer's Report: The bank account had a balance of £5,616.64 at 31 March 2006. The Journal 2 on New Buckenham had produced a total gross income of £2025.97.

Membership: Membership had peaked during the year at 253, the highest yet.

Newsletter No 13 will carry the report and pictures of the Group's visit to Great Bradfield Woods with Andrew Moore and Rick Lewis. It will then be possible to link it more closely with the autumn talks of both Rick Lewis, a timber-frame builder, and Oliver Rackham, who has spent many research hours in those woods.

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- Diane Barr *Documentary*
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Courses

Our Own NHBG (and ContEd, UEA) Recording and Interpreting Standing Buildings

Get stuck in and learn more about the skills needed to record historic buildings. This will increase your understanding of the Group's work and enable you to join in recording buildings. You have much more fun becoming involved with buildings.

- Surveying and recording methods
- Drawing-up sketches
- Architectural terminology
- Dateable features

Starts: Thursday 5 October 2006

Time: 7.00 — 9.00 pm

Duration: 10 weeks, to include some fieldwork on a Saturday)

Venue: University of East Anglia, Earlham Road, Norwich

Tutor: Adam Longcroft

Special rates for members only:

just £50 rather than £110

Contact Karen Mackie, 44 Norwich Road,
Tacolneston, Norwich NT16 1BY

Tel: 01508 488467

E.mail: karen@tacolneston.freeserve.co.uk

Vernacular Architecture Group

The NHBG is a member of the VAG and membership entitles members of NHBG to attend the VAG meetings at reduced rates. Do take advantage of this facility. If you are interested, contact, in the first instance:

Rosemary Forrest

(01603 742315/email: forrest.rosemary@gmail.com)

Winter Conference—Houses of Mud and Earth: 16-17 December 2006, University of Leicester

The principal themes of the conference will relate to forms of construction, current conservation issues, types of accommodation and the social and economic circumstances of those who built and lived in 'mud' houses.

Spring Conference—Cambridgeshire: 10–14 April 2007

Three excursions with access to a whole range of timber-framed buildings dating from the thirteenth to the nineteenth century. These Spring conferences are very popular so do show your interest early.

NHBG Winter 2006–2007

All meetings will take place in Room 01.02, Elizabeth Fry Building, UEA, at 7 for 7.30 pm, with the exception of the March meeting which will be held at The Assembly Rooms in the Market Place, Swaffham.

Remember: admission is free to members but non-members are most welcome for a £2.00 fee. There is a car parking charge at UEA. Do turn up and bring your friends. After a summer of scattered events the Committee welcome the opportunity of catching up with you all.

Remember also that I am very happy to hear from any member with comments or suggestions for future lectures or visits.

Mary Ash

tel: 01603 616285

e.mail: mary.ash@ntlworld.com

Historic Dovecotes in Norfolk and elsewhere

...John McCann

Date: Friday 6 October 2006
Time: 7.00 pm for 7.30 pm
Place: Elizabeth Fry Building,
University of East Anglia, off
B1108 Watton Road, Norwich

John McCann, the author of Shire Publications 'Clay and Cob Buildings', 1995, is travelling from Devon to talk to the Group about one of his other loves, Dovecotes. Originally a professional architectural photographer, his interests and skills have broadened to writing and lecturing on vernacular architecture—particularly that of the Eastern counties, dovecotes, and earth buildings.

Timber Conversion

...Rick Lewis

Date: Tuesday 7 November 2006
Time: 7.00 pm for 7.30 pm
Place: Elizabeth Fry Building,
University of East Anglia, off
B1108 Watton Road, Norwich

The lucky few members who visited Great Bradfield Woods in July 2006 will know they are in for a treat (*see next Newsletter*). This talk will take the conversion of standing timber from the rough hewn stage to the completed building. It will include a run through of the first stages and then explore the tools used, joint making and cutting, to the raising of frames

The effects of pollution on historic buildings, especially Norfolk

...Peter Brimblecombe

Date: Monday 4 December 2006
Time: 7.00 pm for 7.30 pm
Place: Elizabeth Fry Building,
University of East Anglia, off
B1108 Watton Road, Norwich

Again Peter Brimblecombe will be known to the few members who visited his timber-framed home on St Benedict's, Norwich. Peter, who went to university in New Zealand, is the Professor of atmospheric chemistry at UEA and senior editor of *Atmospheric Environment* in 1990. He has many books and papers to his credit and will be sharing his particular interest in the history of air pollution on architecture and design. He once commented that he found "the historical perspective an antidote to environmental gloom".

Members Evening

Date: Wednesday 10 January 2007
Time: 7.00 pm for 7.30 pm
Place: Elizabeth Fry Building,
University of East Anglia, off
B1108 Watton Road, Norwich

Talks about: Ingham Barn by Bill Wilcox, Early Norfolk Maps by Tom Townsend, Seven Sacrament Fonts by Dominic Summers. If there is anything else anyone would like to share, please let us know! It is also an opportunity for members to talk to the Committee about the Group.

Norfolk: Countryside and Buildings

...Oliver Rackham

Time: 7.00 pm for 7.30 pm
Date: Monday 5 February 2007
Place: Elizabeth Fry Building,
University of East Anglia, off
B1108 Watton Road, Norwich

We are fortunate to be able to welcome Oliver Rackham to Norwich. He is a botanist and Fellow and Praelector Rhetoricus of Corpus Christi College, Cambridge. He is also the well-known, acknowledged authority on the British countryside and he will, I am sure, help members to place buildings within their Norfolk context.

RAF Historic Buildings in Norfolk

...Rod McKenzie

Time: 7.00 pm for 7.30 pm
Date: Thursday 8 March 2007
Place: The Assembly Room, Market
Place, Swaffham

Rod is the son of a Glasgow man who did his National Service in the RAF at West Raynham, and who met and married a girl from King's Lynn... Rod is a result of that marriage, and spent his childhood visiting airfields all over the region: he says RAF history is 'in his genes'. In 1993 he conceived the idea of surveying the disused wartime airfields, a project which led to his very successful book 'Ghostfields of Norfolk'. His talk will concentrate on those sites, illustrated by maps and slides. There should be some copies of his book available at the talk at Swaffham.