

Norfolk Historic Buildings Group

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Newsletter



Number thirty-one
Spring 2016

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CHAIR

Unfortunately, pressure of work has meant that the Group's Chairman, Adam Longcroft, has had to resign his role leading the group, but he will remain a member. As this is a relatively quiet period, the committee has decided to leave electing a new Chair until the AGM in July. The AGM this year follows a tour of Norwich non-conformist chapels led by Nicholas Groves - please attend if you can as we have to be quorate to ensure that the Group is managed effectively.

Our sixteenth year starts with the group in rude health. Our member numbers are as high as ever; new buildings that we have surveyed are being added to our extensive research database; Journal 6 on the buildings of Walsingham has been selling well and we are still selling some of the earlier journals on Tacolneston and New Buckenham as our research reputation spreads. Unfortunately, the publication lead time of learned journals means that the reviews of copies submitted for review in September 2015 are unlikely to be published for another few months, but the messages received so far have been very encouraging.

In the meantime, work continues on Journal 7 on the church aisles of Norfolk which should be published in 2017, and preparations are in hand for the Journal following that on the buildings of Hempsall.

The quality and breadth of interest of the locations for summer visits is as high as ever, so be sure to book early to avoid disappointment. The group tries to avoid having attendance limits, but in certain circumstances it is inevitable, as some venues are small and for some outside visits, especially in urban areas, keeping a large group together, and hearing the speaker, can become difficult.

NHBG Committee - March 2016

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2 Vacancies

Administration

Membership

Single - £15p.a., Joint - £25 p.a., Corporate - £30 p.a..
The membership year starts on April 1st.
Membership Secretary details - see left panel

Journal 6 - A study of buildings in a medieval pilgrimage centre

A4 - 270 +viii pages. Colour cover, 700+ b&w images.

Members £8, Non-members £12 (VAG & NNAS members £8), postage £4

Available at winter or summer meetings, or by post from:
NHBG, The Old Rectory, Barnby, Beccles NR34 7QN

Journal 6 feedback

I started reading the Journal late at night and could not put it down.
- NHBG member

I have to say that it looks like another award winner!
-NHBG member

You must be really pleased with the outcome, it is a most impressive project - well done.
- Walsingham Resident

Can I have two extra copies please -
they will make excellent Christmas presents.
- Walsingham Resident

The research in it is painstaking and the photographs and drawings exceptional. It is a very handsome volume and I don't know how you got it published at that price.
- Walsingham Resident

The NHBG needs to appoint a new Chair at the AGM in July, as well as finding up to 3 new committee members. Our small band on the committee meets approximately every 6 weeks and ensures that the Group continues to run smoothly. Please consider joining us - see AGM papers, sent out in June, or contact a committee member for a chat.

Cover photo: Cley Mill at sunrise - Ian Hinton

Summer Programme 2016

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

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

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

Wiveton Hall & church

Tuesday 17th May

Time: 11.00 am
Meet: Wiveton Hall (NR25 7TE)
Cost: £10
Limit: 25 (members only)
Walking: Stairs
Food: Tea/Coffee at 11:00
 Lunch available
Contact: Lynne Hodge 01362 668847
 lynne@walknorfolk.co.uk

A mid-seventeenth-century house of brick and flint, listed Grade II*. Starting with coffee, we will have a tour of the house and grounds with lunch available in the restaurant (order at coffee time).

After lunch, a visit to the wonderful Wiveton church, with its stunning flushwork, medieval brasses, magnificent Perpendicular arcade piers and maritime graffiti.

Brisley Old Hall and The Tannery, Worthing

Monday 6th June

Time: 6:30pm
Meet: Brisley Old Hall (NR20 5AA)
Cost: £15
Limit: none (members only)
Food: Drinks and finger food
Contact: Mary Ash 01603 616285
 mary.ash@ntlworld.com

A former medieval farmhouse, Brisley Hall was greatly extended in the mid-seventeenth century retaining its moated gardens. NHBG members have been invited to visit, guided by Susan and Michael Brown. Then on to Lynne and Adrian's in neighbouring Worthing at Tannery House (NR20 5RH) for a glass (or two) of wine and lots of nibbles in the garden (weather permitting), inside if wet!

Church Day - Three Waveney churches the Victorians missed

Saturday 18th June

Time: 10:15am
Meet: Barnby church (NR34 7QN)
Parking: Church carpark or at Ian's, next door.

Cost: £10
Limit: no limit (members only)
Walking: Churchyards
Food: Possible pub lunch (tbc) or BYO
Contact: Ian Hinton 01502 475287
 ian.hinton222@btinternet.com

Three churches in the Waveney valley that the Victorians largely missed. All three are usually locked; North Cove has possibly the best wall paintings in East Anglia, Barnby has the only original door to its banner-stave locker and a complex building history, and Kirby Kane has Saxon blind arcading at the base of its round tower, Laudian altar rails and remnants of several medieval features.

Hopefully lunch at the newly-reopened Three Horseshoes - the North Cove 15th century Church House

Norwich - Dissenting chapels

Saturday 2nd July

Time: 2:00pm
Meet: Colegate
Parking: Many multi-storey car parks
Cost: free
Limit: no limit
Walking: Mostly roads and pavements
Contact: Dominic Summers
 07709 028192
 dominic.summers1@btinternet.com

We will be shown round central Norwich and some of its many Dissenting chapels by Nicholas Groves who spoke to us on the subject towards the end of last year. We will finish at The Salvation Army Citadel for the AGM

followed immediately by the AGM

Time: 4:00 pm tea & scones,
 4:30 pm AGM
Meet: Salvation Army Citadel, St Giles St, Norwich (NR2 1LL)
Food: Please return ticket, or email Dominic, for catering numbers
Contact: Dominic Summers,
 d.summers1@btinternet.com
 AGM Papers to follow nearer the date.

Diss Market Place

Sunday 24th July

Time: 2:00pm
Meet: Diss Market Place
Cost: £10
Limit: 20 (members only)
Walking: Stairs, pavements
Contact: Dominic Summers
 07709 028192
 dominic.summers1@btinternet.com

A detailed examination of the buildings around Diss marketplace, led by members of the Diss Heritage Triangle Society as part of a larger study involving archaeological digs with CEAS and building recording. We will have access to at least two seventeenth-century buildings, unseen before. They are commercial buildings in the town centre - hence the Sunday visit when they are not open for business. The buildings are small so we will split into groups after an introduction to the project.

Cream tea provided afterwards and an opportunity for our input into their results.

Introduction to Limestone

Wednesday 17th August

Time: 2:00pm
Meet: St Clements, Colegate
Cost: £10
Limit: 25 (members only)
Walking: Some walking
Contact: Anne Woollett
 01603 870452
 anne.woollett@tiscali.co.uk

Master Mason Stephen of the Guild of St Steven & St George, based at St Clements, will lead us through the complexities of limestone formation and relationships between the various types, using examples from the Lodge's extensive collection from different quarries and periods, as well as examples in use by visiting local churches. He will demonstrate the qualities of different stone for different purposes and explain how things were done in the medieval period.

Catton Manor & church

We are still trying to organize a trip to Catton. Details will be sent out to members by email as soon as arrangements can be tied down. If unsuccessful, we will set it up for next summer.

Walsingham Journal Launch

Part 1: UEA - 30th Sept 2015;

Part 2:Walsingham - 7th Oct 2015

Ian Hinton

UEA

Almost 50 people attended the launch of Journal 6 on the Buildings of Walsingham at the INTO building at UEA. An excellent spread was put on by Mary Ash and Anne Woollett resulting in a convivial hour or so before the Powerpoint summary of some of the key aspects of the research which was presented by Adam Longcroft and Susan & Michael Brown.

The presentation analysed the growth of Little Walsingham since Saxon times and showed the effects that having both a Priory and Friary in the town had on its development, particularly the drastic effects of the sixteenth-century Dissolution of the Monasteries. It was also shown how evidence of the many pilgrim hostels that had been developed by the Priory and Friary to house the thousands of pilgrims visiting the Shrine can still be found almost 500 years later, despite continual repairs and refurbishments to, and re-arrangements of, the buildings.

In addition, Adam explained why the NHBG had to use Carbon-14 dating for the first time in our research - the fact that despite the dendrochronological samples taken by Ian Tyers producing a consistent series in three of the four buildings sampled, none was able to relate to samples taken elsewhere in the County, so could not produce an absolute date. The Carbon-14 analysis of parts of the timber from 47-49 High Street resulted in a calibrated felling date of 1470-1495 which enabled several other buildings with similar constructional features to be tentatively dated as well. As the dendrochronological samples produced internally-consistent series, it may be possible to match these to a firm date in the future when other samples in the County that can be dated successfully are taken.

Susan & Michael then took us on a lightning tour of the spectacular roof constructions found amongst the 70 buildings they examined in detail on their surveys, including one design which is apparently unique, for which no parallel has been identified elsewhere, and another, a rare design in England but with nine in Walsingham, which seems to result from influence from the Low Countries.



above:

Clutching their Journals, members begin to take their seats for the presentation at UEA.

right:

Before the meeting, Adam and Chris erect the pop-up banners which explain the major findings of the survey.



Photos: Karen Mackie

Walsingham

A week later at Walsingham, 55 residents and members of the Local History Society came to the Village Hall for an update on the research. The homeowners who participated in the study were given complimentary copies of the Journal as a thankyou - without their help there would not have been a project.

Adam thanked everyone involved, researchers and owners alike, as well as members of both the Local History Society and the Religious Organizations in Walsingham who facilitated the surveys and provided additional information.

Many journals were sold to residents on the evening, including one for a relative in Canada who had requested one after seeing details of the Volume on the NHBG website before the meeting!

Chris Ash reprised his "genial host" persona and dispensed copious volumes of Prosecco, accompanied by another feast of nibbles.



top:

A section of the audience at Walsingham, listening to Adam at the start of the presentation

above:

Sue explains a detailed point to a resident posing a question about the study

Photos: top - Ian Hinton,
bottom - Maggy Chatterley

At the time of going to press
81 copies of the Journal
had been sold

Background to the Walsingham documentary work

Elizabeth Rutledge

The NHBG's latest journal, a study of historic buildings in Little Walsingham, is a splendid production. Once again the NHBG has produced entirely new information on the construction and use of timber buildings in the late-medieval and early-modern periods. What, however, I felt was missing, and what readers might find of interest, was information on the background to the documentary reports at the end of every section of the Gazetteer. My involvement in the project was very slight, but I was well-placed to see what took place, both as the wife of Paul Rutledge who worked on the earlier material, and also because for a time I acted as the co-ordinator of the documentary group, receiving material and sending it on to Diane Barr.

The NHBG has done well with its integration of the documentary with the archaeological evidence. For its first major survey¹ it relied on the documentary work already carried out by Paul Rutledge. In fact, the pre-existence of this work was one of the factors that led the Group to decide on New Buckenham in the first place. One of the major difficulties in a study of this type is to identify individual properties, but in New Buckenham, Paul was able to follow the route taken by the landgable collectors in 1634 and to use this as the basis for his reconstructions. Tacolneston, as a more dispersed settlement, presented a different challenge². Neither New Buckenham nor Tacolneston have helpful early maps, the earliest large-scale map at Tacolneston being the tithe map of 1845, while New Buckenham does not even have a mid 19th century tithe map covering the village. A further complication at Tacolneston was the number of properties owned by the Browne family, making identification a problem. However, with the help of a field book of 1618 (NRO Boi 22) and mainly later documents, Paul and Diane Barr managed successfully to provide evidence for the houses surveyed by the Group.

When Paul heard that the third major project was to be Little Walsingham, his heart sank. Not only was this a much larger undertaking than either of the previous two surveys, but he knew only too well the time and effort involved in starting from scratch to tie the documentation down to existing properties. Initially the situation looked impossible, as there was no question in the time available of building up the history of individual houses by working back from the present, and, as with New Buckenham and Tacolneston, there were no early maps. Once again, though, luck favoured the NHBG. In the first place, there are extant two manorial extents covering the town, of 1482 and 1582, as well as another carried out for the Court of Augmentations in 1538³. What, however, made all the difference was the work previously carried out by Richenda Codling in the early 1980s. As part of a university dissertation she had transcribed the extent of 1582, appreciated that it was written in topographical order, and plotted the houses described onto a map of Little Walsingham. It

is Richenda's work that underlies the efforts of the documentary group and without it it would have been impossible to do more than scratch the surface of the sources.

As it was, with Richenda's 1582 plan to use as a basis, different members of the documentary group were able to concentrate on particular records. Paul worked on the 1482 extent, tying it up with the extent of 1582 and looking at early wills. Richenda had transcribed a number of 16th and early 17th century wills and several members of the group undertook to help with later ones. Many of the documentary reports end with information from the Great Walsingham, Little Walsingham and Houghton inclosure award of 1812, but Peter Cranness was particularly helpful with the later 19th century material. All this information was passed on to Diane, who collated it with the results of her researches and undertook the major work of writing up the documentary reports for the Journal.

Walsingham - Black Lion STOP PRESS

When we were distributing copies of the journal to participating building owners who had been unable to make it to the launch meeting at Walsingham, we went into the Black Lion in Friday Market to present the new landlord with a copy.

It was the first time we had been able to look at the building since the refurbishment was completed; our original visits had been several years ago.

In the ceiling of the new enlarged bar (which had been covered by a modern partition, since removed as part of the building works) was the evidence for another plank and muntin screen, like the one still partly extant at 20 High Street. A mortice cut into the whole length of the principal joist showed clear evidence for the continuous planks of such a screen with periodic wider spaces for the muntins.

How many others are still hidden and waiting to be revealed?

Susan & Michael Brown



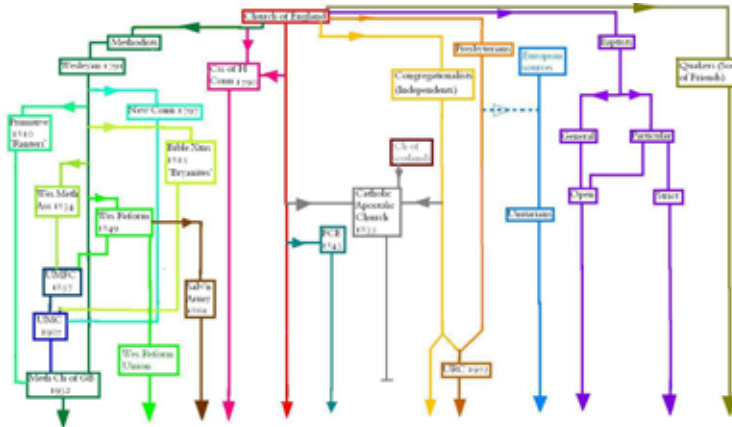
photos:
Colin King

1 Historic Buildings of New Buckenham, ed A Longcroft, Journal 2, 2005
 2 The Tacolneston Project, ed A Longcroft, S & M Brown & Robin Forrest, Journal 4, 2009
 3 See Diane's piece in Newsletter 28

Chapels and Meeting-Houses of Norwich

(13th October 2015)

Nicholas Groves



The fragmentation and re-integration of Dissent in the 300 years after the beginning of the eighteenth century

This building also demonstrates a number of points about the early chapels. It is set back from the street, up a narrow alleyway which could be easily closed off, thus did not draw attention to itself. Externally, it is domestic (and Netherlandish) in appearance, not proclaiming its purpose.

Once people became more tolerant, the congregations were able to build more openly, and also to advertise their acceptance by building grander edifices – such as the Octagon Chapel. This is perhaps the most architecturally sophisticated of them all.

Dissent takes its name from the fact that those who comprised it dissented from the Established Church. Originally called Separatists, they were later known as Dissenters, then Nonconformists, and now as the Free Churches – all, despite the name changes, defining themselves in relation to the established Church of England. However, it should be remembered that in the early days, people would attend both their parish church and their meeting house or chapel, so the very clear division into ‘Church’ and ‘Chapel’ that came about in the nineteenth century is not to be found: it was gradual process.



The Octagon Chapel, also in Colegate, built in 1756

photos: Nicholas Groves

Dissenting chapels are not, as a rule, architecturally distinguished, this being part of the philosophy of plainness and lack of display common to all the denominations – although in many cases lack of funds also led to more utilitarian building styles. In the early years, they were built as meeting-houses: they looked like domestic buildings, and in some cases actually were converted from houses. The idea was to turn away unwelcome attention from those opposed to Dissent.

The earliest surviving meeting-house in Norwich, The Old Meeting House of 1693, resembles a house, but takes its model from the contemporary opulent merchants’ houses of Colegate.

After about 1820, the architectural style chosen was Classical – or was at least based on it. This was a conscious decision, to mark them out from the Gothic buildings of the Establishment – and this choice was general amongst the Roman Catholics as well as the Protestants. They often produced elaborate façades,

and economies were made by building the side and rear walls as cheaply as possible: as has been remarked, ‘Queen Anne at the front and Mary Anne at the back’.



The Old Meeting House of 1693, in its set-back location off Colegate, away from street-front attention

Winter Lecture Synopsis

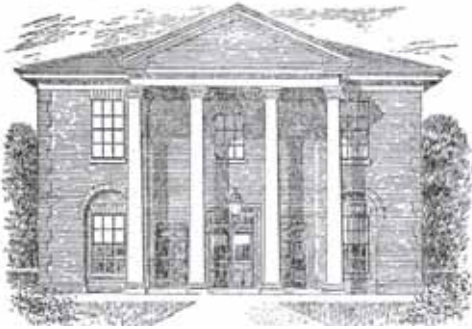
“Classical” chapels

right:
St Mary Baptist Chapel - built in 1812 and destroyed in World War II



middle:
St Clements Baptist Chapel in Colegate

bottom:
Goat Lane Quaker Meeting House of 1826



In the second half of the nineteenth century the architecture starts to change. The creeping tide of Gothic revival could not be resisted, and this became more and more common as the century wore on. In Norwich, however, it is found in a few of the suburban chapels only.

“Gothic” chapels



left:
Chapelfield Road Methodist chapel of 1880

right:
Queen's Road Primitive Methodist chapel of 1872



The internal arrangements required were practically identical in all cases. The main piece of furniture is the pulpit. In early chapels it is usually in the middle of one of the long walls, which allows most of the congregation to be near it. The axis of the building is thus across its breadth, rather than its length. Later chapels are laid out with the main axis along their length.



Old Meeting Pulpit of 1693



Chapelfield Road Pulpit of 1880

Some chapels are of simple, even bare, appearance, owing to suspicion of visual art, which could distract the worshipper from the worship of God, but richer congregations, especially in the later nineteenth century, could afford elaborate interiors. This reflects the growing social respectability and confidence of the Dissenters, not least as many of the ‘commercial elite’ were adherents of these chapels.

Most of the city-centre chapels have now closed, or moved into the suburbs. Some of these are easy to identify; others have long since gone, and have no memorial beyond mentions in obscure publications.

Nicholas has written guides to many of Norwich's churches. His book on the Medieval Churches of the City of Norwich was published in 2010, and his latest book on the Chapels of Norwich should be published in 2016. Nicholas has copies of the Medieval Churches book for £10+£2p&p - Write to him at 43 Normandie Tower, Norwich NR1 1QR

The NHBG AGM for 2016 will be held in The Salvation Army Citadel in St Giles St, Norwich, preceded by a short tour of various extant chapels in the City, guided by Nicholas Groves - see page 3 for details

We are always interested in pieces for the newsletter (large or small) from members

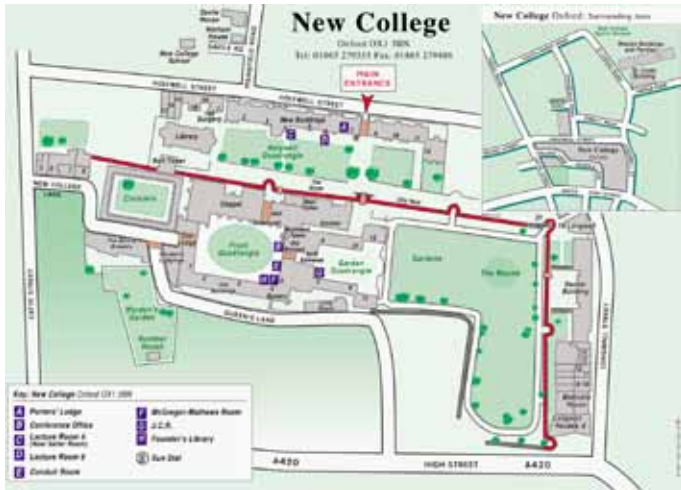
In a similar way to members' night, you can share aspects of your own research - or just photos of buildings - with members, without having to stand up and give a presentation.

If you have notes to accompany the photos, they can be written up by the editors if you wish.

New College, Oxford - hall, buttery and kitchens

(17th November 2015)

Roland Harris



College plan, showing how it was built up against the city wall, now the only part of the wall that exists.



The kitchen and buttery (steep-roofed in the centre), hall (to its right) and the eastern end of the chapel (far right) seen across the Holywell quadrangle and city wall

The building of William of Wykeham's highly influential college in Oxford began with the laying of the foundation stone on the 5th March 1380, and involved the pre-eminent master craftsmen of the time: William Wynford, Hugh Herland and Henry Yvele.

Refurbishment and adaptation of the kitchen, buttery, beer cellar, hall and adjacent buildings in 2013-15 has provided a rare opportunity to examine these key – and under-studied – parts of the earliest college buildings. An unusually intensive programme of archaeological excavation and, especially, building investigation has substantially advanced understanding of the college.

The excavation has revealed the Saxon ramparts (and earlier soils) between the kitchen and the thirteenth-century city wall and, within the kitchen itself, a series of medieval floor surfaces. The latter have helped to define the extent of the great medieval eastern fireplaces (built in 1500-1 and replaced in the substantial kitchen reordering of 1882), and the area used for cooking in the late fourteenth century.

Above ground, demolition of relatively modern ancillary buildings and stripping of modern finishes has revealed new masonry details, including the one original fireplace in the kitchen, a primary chimney in the vaulted beer cellar, the complex development of the buttery windows, and the layout of the long-removed chaplains' chambers below the hall.



City wall from the buttery, following demolition of the 1882 ancillary buildings.



Kitchen: excavation of medieval and post-medieval floors.



The uncovered stone arch of the original fireplace in the kitchen, later filled in with brick

Winter Lecture Synopsis

Analysis of newly exposed carpentry, closely integrated with a substantial programme of dendrochronology, has allowed a complete reconstruction of massive hatches in the timber-framed west wall of the kitchen, where food was handed through to servants in the lobby for carrying up the stairs to the hall.



above:
The kitchen west wall showing exposed timbers of 1382-3 serving hatches, modified in 1882.



right:
Hugh Herland's wonderful arch-braced roof of 1382-3

The original three-roomed internal layout of the single room now known as the buttery has been identified, primary floorboards discovered, and the complex series of medieval and post-medieval ceiling and attic developments above untangled. The primary timbers of the whole kitchen and buttery floor, ceiling, wall and roof, were felled in the winter of 1382-3 and spring 1383: evident seasoning *in situ* confirms that they were used green, and that the whole kitchen and buttery block was nearing completion within three years of the laying of the foundation stone (5th March 1380). By contrast, the joists of what was almost certainly the original floor of the hall, which, remarkably, have been discovered reused in the repairs of the 1720s to the buttery roof, were felled in the winter of 1387-8. This date confirms that construction of the first-floor hall was rather later than has been so long assumed on documentary grounds, and that it was not functional when the warden and his scholars took possession of the college in April 1386.



Buttery:
view northwards, showing massive floor joists and east wall studs (right), all of 1382-3.

Roland Harris is Consultant Archaeologist for Norwich Cathedral.

He has undertaken a detailed fabric assessment and a documentary overview of the 14th C hall, buttery, kitchen at New College prior to refurbishment of 2013-15.

VAG Conference Report

The subject of the conference this year was Vernacular Boundaries. Its aim was to look at the movement of craftsmen, ideas and craft traditions across borders and questioned the assumption that traditional buildings were always rooted in their locality. Speakers came from Britain, Europe and across the Atlantic; they considered the subject by looking at landscapes, patronage, movement of ideas between social groups, relationship of craft traditions in town and country, house and church, and changes of boundaries within the house itself.

It turned out to be a very wide-ranging series of papers from which we concluded that the word 'boundaries' was open to wide interpretation. The exception to this was perhaps Laurie Smith who pursued his love of the geometric approach to design, using daisy wheels to derive the form of buildings large - Ely Cathedral, and small - a cottage in Nayland. Jeremy Lake's boundary encompassed the European landscape and showed that similar types of landscape produced similar vernacular buildings to serve local agriculture. Chris Dyer took a documentary, tax records and Churchwarden's accounts' approach to his boundaries to show how surnames linked to carpenters could trace distribution, movement, and patronage of carpenters in Gloucestershire. Similar analysis by John Allan showed some superb, high class decorative, openwork, rood screens were made by Breton woodworkers in south-west England in the first half of the sixteenth century.

Moving to the social aspects of boundaries, we were given a delightful talk, well illustrated, by Catriona Mackie of the boundaries of domestic space with an analysis of the development of the Hebridean Black House. This took us from the mutual sharing of one barely divided room by people and cattle to the privacy and comfort of chimneys, separate quarters, and light; it appears though that these 'improvements' may not have been as hygienic as the open-plan sharing.

There was also a fun and fascinating talk on Renaissance and Gothic influences on religious and idiosyncratic carving in the West-country home and church. Todd Gray certainly found that rivers, Dartmoor, and Exmoor provided boundaries for the movement of styles of carving pew ends. Unlike in Norfolk, the south-west's carpenters carve the external face of pew ends rather than have poppyheads and 'shoulder' figures.

Members of NHBG should be aware that the Group is affiliated to the VAG and are permitted to attend all VAG events. We certainly found that our somewhat parochial view of the vernacular was enhanced and would recommend others try to attend the Spring, Summer and Autumn meetings of the VAG. vag.org.uk It is also a great occasion to meet others who enjoy the wide boundaries available to those interested in the vernacular.

Thank you to the Group for supporting us.

Lynne Hodge and Rosemary Forrest

Dragon Hall: a medieval trading hall

(10th December 2015)

Richard Darrah

Dragon Hall is a grade 1 listed building on King Street in Norwich. It was built of timber felled in 1427 by a merchant called Robert Toppes. He seems to have been something of a highflyer and was Treasurer to Norwich in 1427 and 1428. He went on to hold a number of other posts including Sheriff and Mayor in 1435-36. He died in 1467 and Dragon Hall or Splyttes place, as he called it, was sold off on his instructions to pay for prayers to be said for him at St Peter Mancroft.



above: The King Street frontage, the road now 3 feet higher than in the 15th century (photos: Richard Darrah)

below: the overall site, showing its river-based position with part of the ex-Priory to the left



This talk is on the hall that Toppes built, the use of timber in that hall and the way the hall is divided into high status parts and lower status parts. I will concentrate on showing how timber was worked in the mediaeval period, some hints of costs and the weights and size of timber that was used in the building of the hall.

Toppes was a man of his time, and he wanted to show that his trading hall was built out of expensive timber which hinted

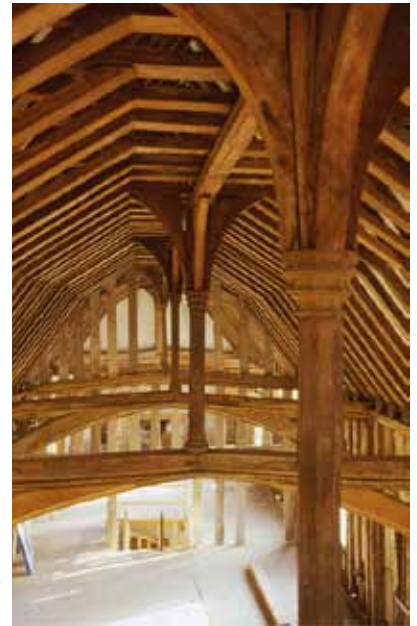
that he was a man of great substance. So we probably have a building that is built not only to trade from but also to suggest that he is a banker.

There are many interesting features in Dragon Hall. Some of the joints are slightly odd and I think he must have been a showman as well in that some parts of the building of the hall could only be done if long lengths of scarfed timber were fitted as one.

The hall is elegantly set out as a seven-bay building with four bays of trading hall and three bays of office space. The high-quality timber used in the construction of the hall would have been very expensive and Toppes converted it to get the maximum number of pieces, but he was very careful in positioning the best faces of this timber, with the maximum medullary-ray figuring facing into the areas of high status, to emphasise the timber's quality and value, and he ensured that the poorer waney edges were not on show.

Toppes also acknowledged the past in that the stone door-way into his new trading hall does not destroy the existing fourteenth-century ogee stone door-arch but surrounds it and in some ways glorifies it. This is an interesting acknowledgement of the past.

After Toppes' death, the trading hall was re-subdivided to provide an upstairs



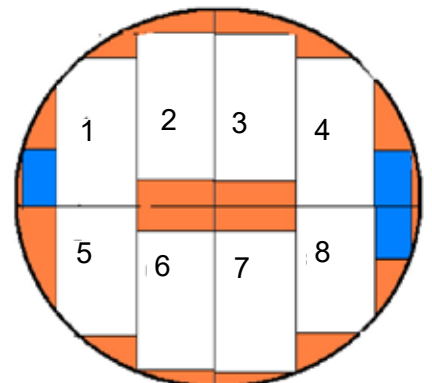
top:

The magnificent seven-bay crown-post roof above:

the exposed lighter-coloured medullary rays that Toppes used for display

below:

Timber conversion - numbers 2,3,6&7 had the best figuring on their faces for display, while 1,4,5&8 had waney edges and were used in secondary positions



hall for the people who lived to the south of the existing building. As the area declined it was infilled so that by the nineteenth century there were large numbers of people living in what was quite poor and squalid conditions and floors and chimneys had been inserted through the existing whole structure.



The original fourteenth-century ogee doorway, retained from the Priory by Toppes, is surrounded by his fifteenth-century doorway and square label

When Norwich City Council acquired the building in the nineteen-eighties it needed drastic work to repair the hall. It was agreed between Norwich City and English Heritage, with some opposition from SPAB, that the best way of dealing with the building was to remove the clutter of later structures and reveal the original trading hall, removing chimneys, walls *et cetera*.

After restoration, the building was then handed over to the Norfolk and Norwich Heritage Trust who raised money to help fund a Heritage lottery bid from which the present building has benefited with new floors and an additional wing with a kitchen, toilets and storage. For a time the trust ran the building as a museum, but to fund this they had to let the building out for weddings and other events. The building is now run by The Writers Centre Norwich who have greater core funding than the Norfolk and Norwich Heritage Trust.

I have done several pieces of work for Dragon Hall, including the production of a 1/6 scale model of one of the bays of the original hall (shown below). The model can be taken apart and reassembled to allow an understanding of how the joints work.

Unlike typical timber-framing, the tie beams are not anchored to the wall plates using the traditional lap dovetails which require the tops of the wall posts to be jowled to allow for the tenon on the top of the post to be inserted into the tie beam as well as the tenon into the underside of the wall plate - this allows the tie beam to be dropped on top.

At Dragon Hall the tie beams are horizontally mortice-and-tenoned into the wall plates, requiring the the frame to be stretched apart to allow the tenons at either end of the tie beam to be inserted. The lack of the dovetail element means that the tie beam is only held in place by 4 vertical pegs.

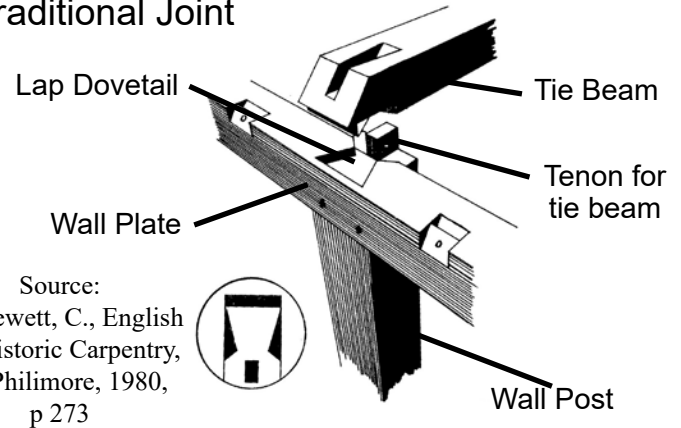
Richard Darrah is an archaeologist who specialises in ancient timber. His main interests lie in studying excavated timber and in experimental archaeology such as building reconstructions using ancient techniques.

Between 1975 & 1993 he worked reconstructing Anglo-Saxon houses and as a warden for West Stow Anglo-Saxon village

Dragon Hall scale model



Traditional Joint

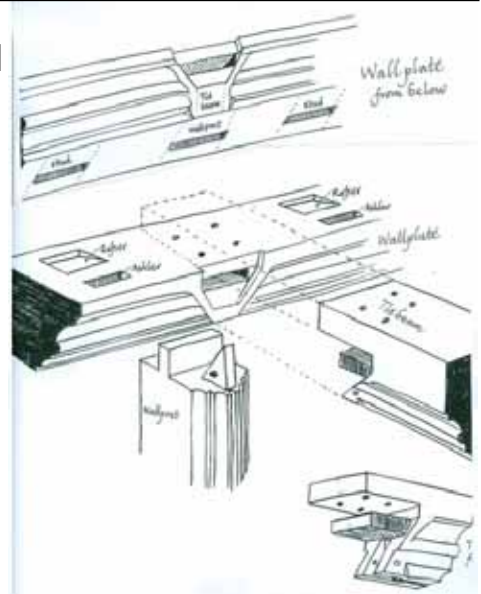


Source:
Hewett, C., English
Historic Carpentry,
Philimore, 1980,
p 273

Dragon Hall joint

The wall-post/tie-beam/wall plate joint at Dragon Hall, showing the tenon on the tie-beam and the mortice in the wall plate.

drawing by Vic Nierop-Redding



More details about the Hall and its history can be found in:
Andy Shelley, 'Dragon Hall, King Street, Norwich: Excavation and Survey of a Late Medieval Merchant's Trading Complex',
East Anglian Archaeology 112 (2005)

The bas-reliefs of John Moray-Smith (14th January 2016)

Mary Ash

In the lobby of Caister Hall in the 1980s was a fantastically colourful and bold plaster relief of the view of Norwich from Kett's Heights. Like many of his works, it was commissioned by Morgan's Brewery for their public houses - this one for The Cock Inn in King Street.. It has now been removed and lies unloved in a garage in the grounds, but it's worth asking to see it if you visit the Hall.

Many of his reliefs were designed for exterior display, all pre-Second World War. Moray-Smith produced brilliantly coloured, vigorous work designed to appeal to the ordinary man or woman in the street, and draw them inside the Morgan's Brewery establishments. It's certainly possible that there are reliefs of other various City gates hidden away or in private hands somewhere.

Very little is known about John Moray-Smith; when he died in 1958 his obituary in the EDP was a curt two paragraphs. It was believed until recently that he was Italian and a prisoner during the First World War, or even a gypsy.

Techniques

It is thought that two of the exterior panels, The Coachmakers and Ber Street Gates, were modelled and painted on site, whereas the Prince of Denmark was probably modelled in a studio and put up in sections. The interior panels would have been cast and painted off-site. In all cases the colouring is done with oil paint, the depth enhanced by judicious use of shading. The specialist conservator's report on a damaged panel at Gressenhall says the material is gypsum plaster with hessian fibrous reinforcement. It also seems to have wooden strengthening rods for additional reinforcement. Something tougher would have been used for the exterior panels. Moray-Smith used wire rods for features like pipes, fishing rods and clothes lines.

The interior panels were made using the waste mould process; the artist creates a clay model which is then clad in wax or plaster. The clay is then removed and the wax mould is cast in plaster of Paris. When this has set and hardened, the wax mould is cut away or wasted., and the resultant cast is trimmed and painted.

I do urge you to look out for these hidden vernacular treasures celebrating the lives of Norfolk weavers, farmers, railwaymen and lifeboatmen in vibrant colour and telling detail. There may well be odd examples all over the place; for instance, some of the typical colourful Norfolk village signs look strangely like Moray-Smith's work . . .

A selection of the panels:

St Stephen's Gate - This is probably the best-known of his works as it's in such a prominent position on the main road into and out of Norwich. It is thought to be a copy, very vigorously executed, of John Ninham's engraving, made the year before the gates were demolished in 1792.

Ber Street Gate - Another, lesser-known plaque is the relief on the exterior wall of the Ber Street Gates pub, also copied from Ninham's engravings. These gates were demolished in 1808; this portrayal is less highly coloured.

The Prince of Denmark - This huge piece of work, on the gable end wall of the eponymous pub, just off Sprowston Road, has been described as 'quite the most startling single public sculpture in Norwich'. It is suggested that the pose of the prince on his rearing horse is reminiscent of Davide's heroic portrait of Napoleon crossing the Alps into Italy! Actually, it's rather more like the portraits of King Billy in Belfast Protestant murals.

Others were made for interior display:-

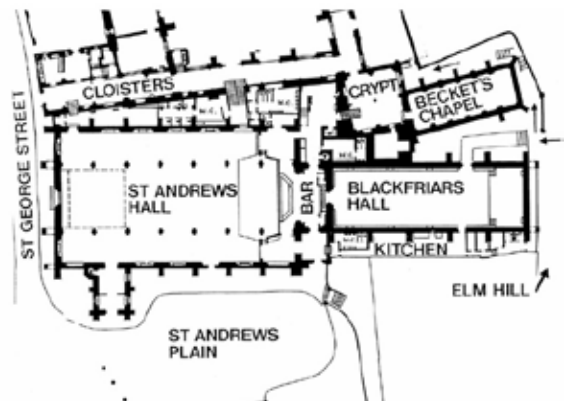
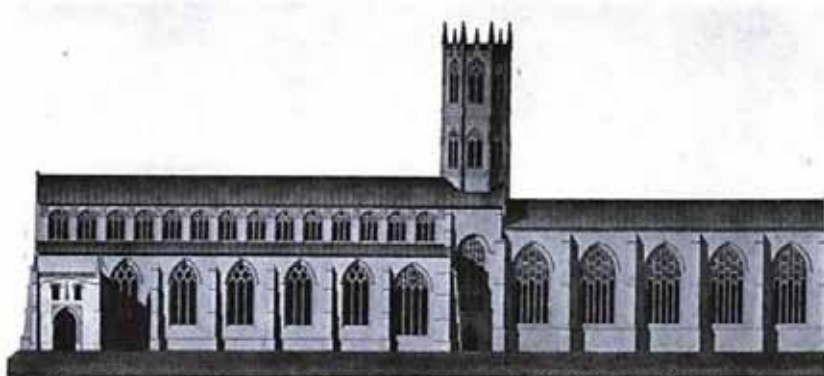
The Woolpack - Six panels were commissioned by Morgan's to celebrate Norwich's medieval wool trade. The pub in which they are displayed is The Woolpack, a 'new' purpose-built pub in 1938. For a long time they had been fixed on the back wall of the bar, behind the spirit bottles, but they have now been rescued and are fixed to a side wall out of harm's way.

The Ship Hotel - Cromer - There were three panels made for the Ship Hotel, Cromer, which was restored after bomb damage during the Second World War. After its closure in 1984, two panels went to Cromer Museum, a beach scene and a bold bust of Coxwain Henry Blogg, Cromer's lifeboat hero.

The illustrations for Mary's piece are on the back cover - to take advantage of the colour printing

The rebuilding of The Blackfriars, Norwich (14th January 2016)

Dominic Summers



On the 4th May 1413 a fire destroyed a large area of Norwich. It consumed most of the Dominican Friary, conventual buildings and church alike, and drove the friars back across the river to their previous precinct north of present day Colegate.

The Black Friars had arrived in Norwich in 1226, only a decade after they had been legitimised by Innocent III at the

Fourth Lateran Council. Together with three of the other four friaries, the Blackfriars grew quickly, receiving large scale gifts and patronage from wealthy donors. By the beginning of the fourteenth century, the friars had outgrown their site "over the water" and in 1307 they bought the present site from the failing Friars Penitential. They made use of some of the existing friary

Members' Night

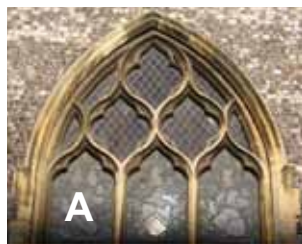
buildings (the crypt to the north of Blackfriars Hall and Becket's Chapel can still be seen) while they built a new church and conventual buildings. The church was completed in about 1330 to a conventional plan, with a wide nave and aisles adapted to preaching to a large congregation and a long narrow aisleless chancel separated from the nave by a cross passage, in effect a separate church for the friars' own liturgy. At 265 feet long, it was probably the second largest Dominican church in the country, after that at Coventry. This was the church that was partially destroyed in the fire of 1413.



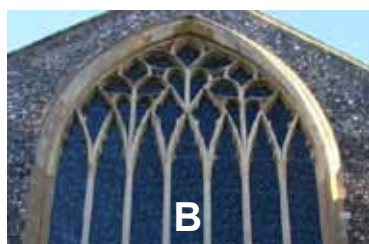
photos: Dominic Summers

The Blackfriars church that can be seen today is largely the result of the rebuilding after the fire. There was a building campaign in the middle of the nineteenth century that remodelled the west end of the church, moved the south porch one bay to the east and inserted the large arch at the west end of the nave (not strictly a chancel arch as it doesn't open directly into the chancel). The fifteenth-century octagonal central tower collapsed in 1712, but otherwise the church looks very similar to the depiction in Benjamin Sewel's reconstruction of 1796 (previous page).

Although the plan of the church (it was rebuilt on its original foundations) and the nave elevation (2 clerestorey windows per bay) are conventional, the architectural details can help establish the chronology of different parts of the church. There are two examples of window tracery designed in a style that was prevalent in the first half of the fourteenth century. Five of the south aisle windows (the easternmost window was built in the 19th century renovation) have cusped reticulated tracery, a type common to many Norfolk parish churches rebuilt in the fourteenth century (A below). The great east window was replaced in 1959, but replicated the original tracery design, a curvilinear pattern that can also be dated to the early fourteenth century (B below) as can the east window of the south aisle (C below). These windows and the surrounding walls, must have survived the fire to some extent, although the east window was probably reconstructed using the original tracery after the fire. The survival of the south wall might be explained by the adjacent presence of the large preaching yard - there were no burning buildings close to this section of wall as there would have been around the rest of the church.



cusped reticulated tracery of the fourteenth century



curvilinear tracery of the East window also of fourteenth-century design

The remainder of the window tracery was designed with various Perpendicular motifs and must be dated to the fifteenth century rebuilding. Shouldered ogee arches, quite an uncommon form, are repeated throughout the new window designs (D below). The windows on both sides of the chancel and, to a lesser extent the eastern bay of the south aisle, have a dense panelled design that recalls the window designs in the first phase of building at Kings College Chapel in Cambridge which were probably made by Reginald Ely, a Norfolk master mason, and suggest a date in the 1440s.

It is curious that only one example of fire-damaged fabric can be found in the whole building (there is some other evidence in the cloisters). The arch of the door on the north side of the chancel shows the typical pink discolouration common in limestone that has been subjected to fire.



Fourteenth-century tracery in the east window of the south aisle



Shouldered ogee arches of the fifteenth-century rebuilding in the north aisle



Fire-discoloured stone in the chancel north-door arch



The local merchant and mayoral class were recorded as giving generously to the rebuilding project (the Blackfriars was one of the greatest recipients of pious benefaction in Norwich in the late middle ages), but the greatest benefactor must have been Sir Thomas Erpingham. His arms are placed between each of the fourteen windows on the south side of the clerestorey, faced in expensive freestone, in a dominant heraldic display unequalled on any other Norwich, or indeed Norfolk, church. He was an enormously wealthy man, richly rewarded for his lifetime of service to the Lancastrian dynasty. He made no bequest to the rebuilding of the Blackfriars in his relatively modest will, so it can be supposed that money was given during his lifetime. He died in 1428 and it is reasonable to suppose that the rebuilding would have been well underway before then. Taken together with the material evidence, this suggests that the Blackfriars church (though not the other friary buildings) were rebuilt between about 1420 and 1440.



The Erpingham Arms plaque between each clerestorey window

Members' night allows NHBG members to give short presentations on aspects of their own research.

Each year we hope to show how wide-ranging our members' research is.

If you would like the opportunity to present yours, contact Mary Ash at mary.ash@ntlworld.com

Hingham's church through the centuries (14th January 2016)

Karen Mackie



Hingham as drawn by Ladbrooke in the 1820s just showing the now-demolished chapel on the right of the chancel and the shallow roofs of the 17th century



*above:
The Morley tomb which also acted as an Easter Sepulchre*

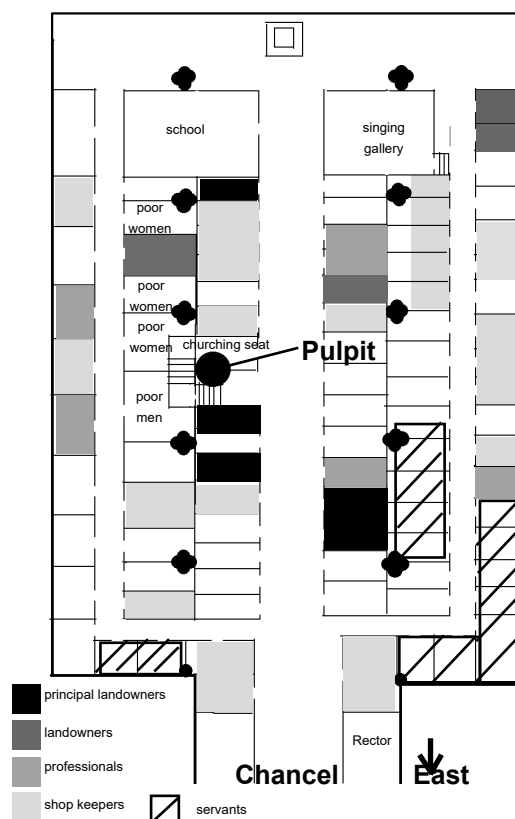
Churches continued to develop and change over the centuries. How were alterations to Hingham church influenced by social and religious factors?

The architecture of the quatrefoil-piered aisles and window tracery of Hingham Church are characteristic of the fourteenth century¹. Its appearance was determined by key patrons who focused on liturgical benefits. The large investment in the west tower and its elaborate doorway was motivated by its role in church processions². The use of Lord Morley's tomb at Easter ensured that prayers were said in memory for him at this key religious festival. Guilds allow the middle classes to also influence the appearance of the building as they work together to pay for side altars and images of the saints³. After the Reformation all evidence of the side altars of Hingham's seven guilds were lost.

Hingham resisted the Laudian reforms implemented by Bishop Wren in the Norwich Diocese. Ladbrooke's image of the 1820s (above) shows the new nave roof built in 1664, when the focus of worship was primarily in the nave⁴. The pulpit was placed halfway between the east and west end of the nave. The box pews at this time were aligned so that most of the congregation could face south toward the pulpit. A radical plan that was once more common, according to Yates⁵, and copies the arrangements of Dissenting churches of the period.

Victorian restorations swept away the box pews and pulpit arrangements. The renewed emphasis on the altar (promoted in the nineteenth century by the Oxford Movement and Cambridge Camden Society) meant that money was spent on the chancel. Steps raised the altar, the chancel was re-roofed and windows were replaced. Benches in the nave replaced the box pews and now faced east towards the chancel and altar. The current

*right:
A sketch of the seating plan of 1817, showing the orientation towards the pulpit near the centre of the nave.*



hammer-beam roof dates from the restoration of 1870s, dated by a picture in *The Builder* of February 16th 1878 on page 161.

The changes in seating led me to explore how church plans reflect the social order of the time⁶. I compared the 1817 plan of Hingham Church with Pigot's directory 1822 and the tithe map of 1842. The plan at Hingham seems to suggest that the optimum location was considered to be between the chancel and pulpit, both Lords of the Manor, for Hingham and Gurneys are here⁷. Servants are generally placed close to their employers, along the east wall and the east end of the north aisle. Professionals and shopkeepers conform to no clear pattern but smaller landowners are more commonly seated at the back as are the school and singers. There is also a churching seat by the pulpit. Segregation by sex of the poor was evident and maidservants occupy the north-east corner of the aisle, but families who paid for a pew were not segregated. The Poor are located close to the pulpit, perhaps to be watched over by the vicar.

HINGHAM has three church plans from the 18th and 19th centuries showing the layout of the church and the pew allocations. I would be interested to hear from anyone who knows of any other Norfolk churches for which they survive.

1. Richard Fawcett, *A Group of Churches by the Architect of Great Walsingham*, p177-94. *Norfolk Archaeology* vol 37 1980
2. Dominic Summers- *Norfolk Church Towers of the later middle ages*. Unpublished Phd Thesis UEA 2011
3. Eamon Duffy- *The Stripping of the Altars*, 1992 for Quotes from Roger Martin- *The State of Long Melford Church and Our Ladie's Chappel at the East End*, as I did know it p25 & Farnhill, Ken; *Guilds and the Parish Community in Late Medieval East Anglia c1470-1550*. Woodbridge, Suffolk; 2001.
4. Ladbrooke's engravings see *Picture Norfolk's* collection at Norfolk Heritage Centre or online. Thomas Bryant- *The Churches of Norfolk, Hundred of Forehoe*, 1905 p137-9 gives the date 1664.
5. N Yates- *Buildings, Faith and Worship: The Liturgical Arrangement of Anglican Churches 1600-1900*, Oxford, 1991 p77 Yates compares evidence from surviving plans and buildings to suggest we have lost a higher proportion of radical layouts than other 17th & 18thC layouts in buildings. *Primary Sources: 3 Plans of church 1742, 1817 and 1872 NRO refs. PD 575/49; PD 575/51 & PD 575/206*
6. Previous work on this (Aston, Underwood) has focused on 16th & 17th C plans. e.g Dymond uses a plan of Stowlangtoft about 1615 to show that householders were segregated in church. The principal landowner is probably in the chancel and his servants at the front of nave. David Dymond, *Sitting Apart in Church* p213-224 in *Counties & Communities: Essays on East Anglian History*, UEA 1996
7. Bishop Wren in the 1630s removed pews & seats from the chancel in Norwich Diocese according to D A Berwick, *The Divine 'Delinquent: Bishop Hall of Norwich (1574-1656)*.

Frensham Manor, Rolvenden, Kent: A country house and its landscape history (10th February 2016) Brendan Chester-Kadwell



View from the public highway of Frensham's seventeenth-century façade.

Frensham manor is a multi-phased house in the High Weald of Kent, situated in the southeast portion of the parish of Rolvenden. The earlier phases of the structure were built in the fifteenth, sixteenth, and seventeenth centuries, but the house was partially remodelled and extended in the twentieth century. Each of its phases reflects the social & economic conditions of the locality at the time that it was built – from the recovery following the disasters of the fourteenth century, through the building of great Tudor estates in the sixteenth century, the decline in the economic importance of agriculture in the nineteenth century, and the eventual dominance of an urbanised economy in the twentieth.



Frensham's south façade, showing part of the sixteenth-century continuous-jetty wing in the centre, and the side of part of the fifteenth-century building on the right.

The High Weald is an area of ancient countryside and dispersed settlement that straddles parts of the counties of Kent, Sussex, and Surrey. Rolvenden lies in the eastern High Weald, part of the catchment area of the river Rother, between the Hexden and Newmill channels (once known as the Upper Levels of the Rother). Prior to the reclamation of land in the Hexden and Newmill Channels and throughout the Middle Ages, land below the five-metre contour was either permanently or seasonally inundated; this had an effect on the development of settlement until the land was reclaimed in the 17th century and the history of the house partially reflects this.

The earliest house on the site was a fifteenth-century timber framed farmhouse, typical of many others in the parish built on existing common land. The Guildford family – a powerful local family – had obtained the land and manorial rights to the Den of Frensham and this new farm took its name from the Den. What little remains of the 15th century farmhouse is in the modern dining hall but, regrettably, much was destroyed during the refurbishment of the house in the 20th century. The Guildford family lost control of Frensham in the early years of the 16th century after the death of Sir Richard Guildford in 1506. His widow Joan was granted Frensham as her dower portion. Joan was an important Tudor courtier in her own right (a lady in waiting to both Margaret Beaufort, mother of Henry VII, and to Mary Tudor his daughter).

It is likely that Joan built the continuous jetty wing at Frensham, although she probably never actually lived there. Two-storey houses of this type are unusual in rural areas in this part of the High Weald and it was a statement of her wealth and power. She may have been influenced by Small Hythe Place, just down the road from Rolvenden, constructed in the opening years of the 16th century. An advantage of the two-storey building was that it was more flexible than the traditional Wealden house with a central hall open to the roof.

Joan later married into the Pointz family of Iron Acton, and Frensham passed to her stepson Sir Nicholas Pointz. During the 16th century and into the early seventeenth century Frensham was let out as a tenanted farm. In 1610 Thomas Kadwell snr (no relation!), a local yeoman farmer whose family had made their money in the cloth trade during the 16th century, took over the tenancy. Thomas Kadwell's son George was able to purchase Frensham from the Pointz family in 1640 and subsequently built-up an extensive estate to pass on to his own son, Thomas Kadwell jnr. By 1680, Thomas owed and directly farmed over a thousand acres in Rolvenden and surrounding parishes.

Winter Lecture Synopsis

The accumulated wealth of the Frensham Estate enabled George to pay for the seventeenth-century brick wing to the house that he built between 1640 and 1680. This was typical of a certain kind of contemporary house, but very unusual for the High Weald at this time, both in design and materials used. The key design elements are the central two-storey porch and the classical detailing.

In 1750, Felix Kadwell (the eldest son of Thomas jnr.) died without male issue. The house and the lands attached to it passed by inheritance to families resident outside the parish and from that time Frensham was tenanted once again. As the house was considered too large for a tenant farmer, part of it was pulled down. An estate plan of Frensham dated about 1750 has an illustration of Frensham house, which hints at a cross wing to the south of the present building.

In 1923, Sir Auckland Geddes (later Lord Geddes, 1st Baron Rolvenden) acquired Frensham. Over the following thirty years Frensham was converted from a farmed estate to the country residence of a family whose wealth did not depend on agriculture. During this time, the house was restored, partially remodelled and extended to reflect the aspirations, taste, and life-style of the new owner. Like so many country houses, Frensham is divorced from its agricultural roots and has found an accommodation with new owners whose resources stem from an urbanised economy.



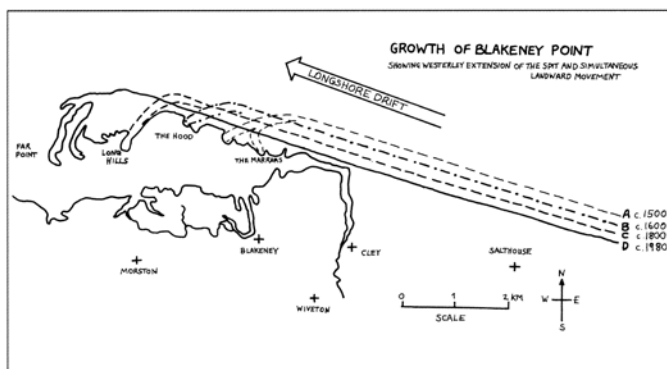
The north façade is a twentieth-century re-build in the arts-and-crafts style. It forms the main entrance to the house today.

Brendan is a freelance landscape historian who specializes in the origins and development of rural settlement patterns. His UEA-based PhD compared settlement in The Ouse Valley and The High Weald

Winter lecture synopsis

The Glaven Ports up to 1800 (11th March 2016) Jonathan Hooton

The river Glaven rises in Bodham, north Norfolk, and flows just 10½ miles before issuing into the sea behind Blakeney Point. In Roman times the coastline looked a lot different. Sea level was higher than at present and the spit of Blakeney Point had not grown out across the mouth of the river so that at high tide a wide estuary flooded several miles inland. This must have given rise to several sheltered anchorages for fishing and trading craft.



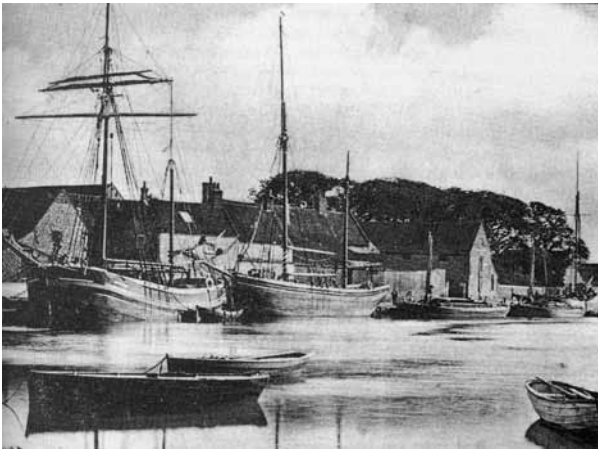
The growth of Blakeney Point.

Images taken from Jonathan's book - The Glaven Ports, Blakeney History Society, 1996

From about 300 to 1100AD sea level began to fall, leading to shallowing water in the estuary and it is likely that this led to a gradual move of the anchorages nearer to the coast. At any rate, by the time of the first document to mention the ports of the Glaven, in 1230, it was clear that there were already two thriving coastal ports at Blakeney and Cley. The importance of these ports in the medieval world can be seen by the fact that Blakeney features in the Gough map, one of the earliest maps to show Britain in a geographically recognisable form (dated to c.1360) and also that in 1357 a Statute was passed regulating the way trade was conducted at the Blakeney fish fair, which was regularly visited by purchasers from the Royal Household.

The Glaven ports specialised in the salting of cod and ling, leaving Yarmouth to deal with the herring. This led to vessels visiting the continent to bring back cargoes of salt. Other cargoes shipped in the medieval period included wine, agricultural produce (especially malt and grain) and luxuries. Intense rivalry with Europe led to many Glaven vessels being mentioned in disputes with the Hanse merchants at the start of fifteenth century. Later that century, the Iceland trade grew and fish were brought in in large numbers until the early seventeenth century. It is not certain when the importation of coal from the North-east commenced, but it was firmly established by the sixteenth century. Greater detail becomes available from the introduction

Winter lecture synopsis

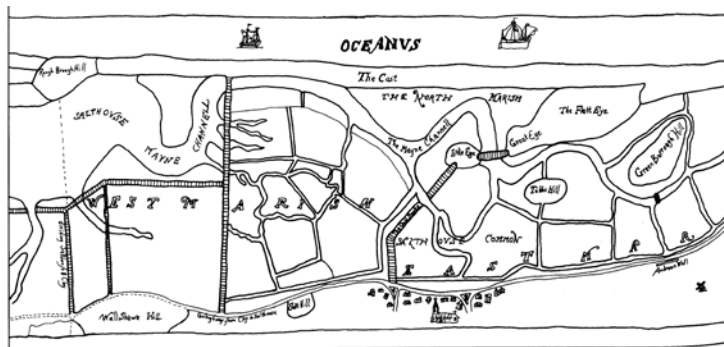


Blakeney quay, showing the size of ships that sailed as far as Iceland

malt to London. Although the overseas trade never recovered to the levels of the Tudor period, there was an increase in trade with the Low Countries and Baltic, whenever there was surplus grain. This led to an increase in the numbers of vessels using the Glaven, so much so, that by 1786, its status was raised to that of a Head Port, rather than being under the supervision of Great Yarmouth. This led to a thriving coastal trade, which although affected by the Napoleonic Wars at the end of the century, still saw the Glaven Ports as an important part of the north-Norfolk economy by 1800.

of the Port Books in 1565 and by the end of the sixteenth century the ships from the Glaven were involved in a thriving trade extending from Iceland to the Baltic and Mediterranean.

This proved to be the highlight of the overseas trade. During the coming century, the maritime focus shifted to the west-coast ports as trading in the Atlantic and with larger ships, unable to use the Glaven, became more important. Two other events, did not help matters either; this was a major fire in Cley in 1612, and the embanking of coastal saltmarshes, which eventually led to a bank being built across the Glaven in 1637. Earlier attempts at embankment in the 1520s were removed after mariners' complaints. Embankment, combined with the westerly growth of Blakeney Point, led to less water flooding the salt marshes; this was important since it was the water flowing off the marshes with the ebb tide that led to the scour that kept the channels deep and wide. Although after appealing to the Privy Council, the bank was eventually removed, the damage had been done and the ports of the Glaven had to adjust to a more local coastal trade.



Salthouse in 1649.

Van Hasedunck's bank running north-east from the centre of the map was built at the same time as the one across the Glaven estuary in 1637. The straighter banks to the left were built in a later campaign in 1649, further spoiling the "scour" of the outgoing tide.

Things remained fairly moribund until the effects of the agricultural revolution began to affect north Norfolk in the eighteenth century. A growing demand for grain and malt from London, combined with increasing output stimulated the coastal trade. Soon, more and more vessels were involved with importing coal from the North-east and exporting grain and

above:
Early twentieth-century photos of Cley Mill on the estuary at high and low spring tide, demonstrating how much water was available for scouring.

right:
Cley church from Wiveton churchyard, where the estuary would have filled the space between them in medieval times.

(photo Maggy Chatterley)



Jonathan is Head of Geography at Notre Dame High School. His book on the Glaven Ports, published in 1996, is now only available via sources for second-hand books

A Digest of Buildings Visited Since April 2015

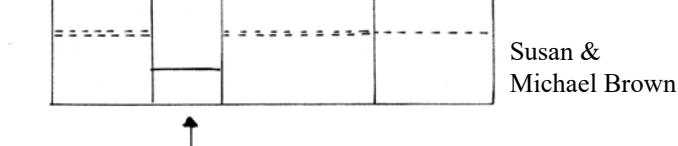
This is a digest of the Norfolk houses which the NHGB has been invited to look at and to prepare brief reports on. These are ALL private houses and NO contact may be made with the owners in any way except through the Committee. This list is to inform members of the work undertaken on behalf of the Group.

Merry Down, Holme Hale

This is a three-celled, timber-framed house of traditional form (hall, parlour and service room) with a substantial extension to the east of the two southern rooms built of nineteenth century clay lump. The southern room, the present kitchen, has been rebuilt in clay lump and brick and flint within the wall plate and end posts of the original timber-frame. The existing roof is a nineteenth century side-purlin construction, probably of the same date as these alterations.

The chimney bay is framed by tie beams, the southern having been moved from an original position which would have given a bay of only three feet seven inches in width. This is not enough for a brick stack so it is possible that the present brick stack was preceded by a timber-framed chimney or a narrow brick stack of only one hearth. There is no clear evidence of the type of roof which preceded the present nineteenth century one and without it there is a problem dating the building. The features of the building (flat-laid joists, bare-faced soffit tenons, long edge-halved scarf joints, straight jowls, floored hall, possible timber-framed chimney, unglazed windows) are not decisive. The scarf joint could be fifteenth century, (Widdington Barn, Essex, 1460)

and a date this early would not be contradicted by any other features.



Keepers Cottage, Upgate Common



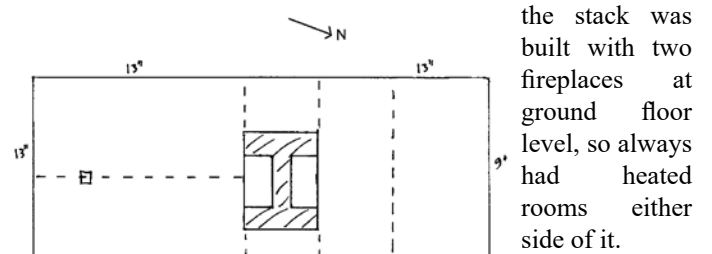
Situated on the west edge of Upgate Common about 1 mile south of Swannington, this house appears to be a pair of typical nineteenth-century semi-detached cottages of one and a half storeys with an almost-central chimney stack. However, internally they do not appear to be of the same date. The two ends of the house are of different construction, and were converted to a single unit in the 1970s by the previous owner.

The external brick walls differ in thickness in the two halves of the house, the upper floor levels are different and the principal joist in the northern half is of good-quality oak with a deep chamfer and shield stops, with original oak common joists laid on edge and numbered on their top surface with Roman numerals; but with pine timbers and a sampson post in the

southern half. The bricks of the upper part of all the walls are of better quality than the lower floor and in some places there is a course of bricks on edge between the upper and lower brickwork - does this indicate a rebuild of the upper storey at some time, or a raising of the roof from a single-storey dwelling?

The stack houses two inglenook fireplaces, each with an oak mantle beam; the southern one is level and plain (with a modern chamfer), the northern one is arched and displays many deep apotropaic candle burns near its centre, both have been shortened at their western end.

The good-quality oak joists (which appear to be in their original position) and the two mantle beams belie a nineteenth-century date, and the differences between the two halves of the building may indicate a later rebuilding of the southern half, as



the stack was built with two fireplaces at ground floor level, so always had heated rooms either side of it.

Ian Hinton & Anne Woollett

The Village Bakery, Hingham

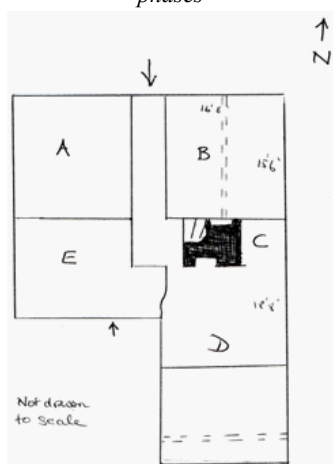


This timber-framed building now has a façade of colour-washed brick with a blocked first-floor oriel window. A further timber-framed chimney bay C extends south, originally

1½ storeys but the studs have now been extended to give a full 2 storeys. Ranges D & E were added to the rear later.

Inside, the entrance hall is probably in the position of a screens passage. On the right is the present day shop, which was originally unheated (always a shop?). To the left of the passage is the living room B (the hall or parlour originally?) which is being converted into a shop (Sept. 2015). The wide oak floorboards of the room above were visible, the widest being 14 ½" (37cm). The fireplace in sitting room D has a roll-moulded mantle beam. On the first floor, the parlour chamber had its ceiling raised during the 19th-century remodelling. A corridor runs along the east wall of range D, having two small 2-light windows with an octagonal mullion, pintles for external shutters and the remains of window furniture. The roof of range B, which continues to run n/s, has slightly curved wind braces, tenoned clasped purlins and a collar with a cut-out for a door.

below: sketch floorplan showing the arrangement of the various phases



There are two possibilities for the original form of this building. The first is that range B, C and D was a cross-wing occupying a plot running back from the market place containing the parlour, chimney and services. The second is that A (the shop or service rooms) and B (the parlour,) with a screens passage between, formed the main range which ran parallel to the market place. The surviving features date the timber-framed building to the late 16th or early 17th century (flat-laid joists with diminished haunch soffit tenons, tenoned

clashed purlins, the attic used for domestic occupation) with no evidence of an earlier structure.

Lynne Hodge

The Malthouse & Barn, Reepham

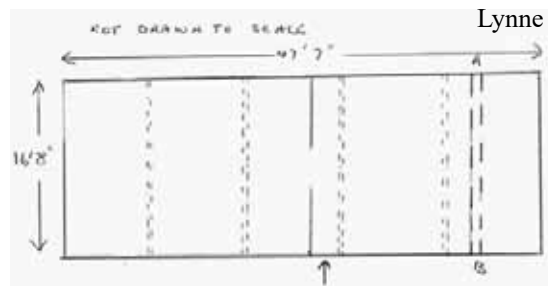
The building is part of a complex which includes a farmhouse, a barn and a cottage, all named after the malthouse. The building is of 4 bays of brick construction with a red pantiled roof. The road façade has 3 casement windows in original openings with brick arches and a large modern glazed french door where previously there were double wooden doors.

Inside, two of the four 19th C king post trusses are visible. A large transverse joist (A-B) is probably Baltic pine, set well below eaves height, the mortices have been substantially altered, perhaps as part of the insertion of a floor.

The exterior brickwork is late 18th or 19th century in date as are the roof trusses. The large transverse timber dates from much earlier (late 16th or early 17th century). There is now no evidence for the malting process which required water tanks and a furnace. These may have been in the eastern end, now demolished.

Between the Malthouse and the road the nearby barn has now been converted to a house. There is no visible evidence of the earlier timber-framed building mentioned in its Listing. It is built of smaller bricks than the Malthouse and has a platband on the gable wall, a detail of the late 17th/early 18th century. The gable has tumbling-in. There are straight-edged joints in the brickwork of the road façade, the earlier wall having a brick plinth. Inside, the side-purlin roof has chiselled carpenters' marks. The collars have been removed in the past, leaving empty mortices, but were replaced by collars nailed-on lower down. The purlins are staggered but not shaved which implies a similar date to the brickwork of c1700.

Lynne Hodge



Courses/Conferences

University of Oxford Dept of Continuing Education, in conjunction with the Vernacular Architecture Group

Recording Town Buildings

Friday 30th Sept - Sunday 2nd October at Rewley House 1 Wellington Square Oxford OX1 2JA

Fees: from £132

for details: email ppdayweek@conted.ox.ac.uk or telephone 01865 270380.

Why do we record town buildings of different types and ages? What are the research and administrative aims? There is increasing demand for accessible historic buildings records, but potential users often find them unsuited to their purposes. What is the relationship between the purposes of a record and what is and is not recorded? To whom are the results of recording disseminated? How is the practical impact of recording or investigation assessed? What do recording and investigation contribute to the aims, and what are their limitations. Covering a range of approaches to towns of different periods, this weekend will provide an opportunity to explore these practical questions which everyone who records buildings should routinely address but are rarely a matter of wider debate.

Suffolk Heritage

Anglo-Saxon Rendlesham: A Royal Centre of the East Anglian Kingdom

One-day conference presenting the results of archaeological investigation 2008-2014.

Saturday 24th September 2016, 10pm-5pm at The Apex, Bury St Edmunds, Suffolk,
Provisional price (Including Buffet lunch and refreshments): £20 (Incl. VAT).

The panel of speakers includes Sir Michael Bunbury, Professors Chris Scull and Tom Williamson and local archaeologists Faye Minter, Tim Pestell and Jude Plouviez. Discussions will be led by Professor Martin Carver, Catherine Hills and Leslie Webster.

NB booking opens in April. More information (and booking details when available) at <https://heritage.suffolk.gov.uk/rendlesham-conference-2016>.



**The bas reliefs of
John Moray-Smith**
(see page 12)

*top: Norwich from Kett's Heights
clockwise from right:
Men of March - Sundowner Express
Henry Blogg the Cromer coxswain
The Woolpack - wool packing
The Woolpack - sheep farming
Ber Street Gate
St Stephen's Gate
below: The Prince of Denmark*
Illustrations courtesy of P Burrall

