

The Stour Valley Heritage Compendia

The Built Heritage Compendium

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Contents

Introduction	5
Background	4
High Status Buildings	5
Churches of the Stour Valley and Dedham Vale	6
Vernacular Buildings	11
The Vernacular Architecture of the Individual Settlements of the Stour Valley and Dedham Vale	18
Conclusion: The Significance of the Built Heritage of the Stour Valley and Dedham Vale	42
Archival Sources for the Built Heritage	43
Bibliography	43
Glossary	44

Introduction

Buildings are powerful and evocative symbols in the landscape, showing how people have lived and worked in the past. They can be symbols of authority; of opportunity; of new technology, of social class and fluctuations in the local, regional and national economy.

Traditional buildings make a major contribution to understanding about how previous generations lived and worked. They also contribute to local character, beauty and distinctiveness as well as providing repositories of local skills and building techniques. Historic buildings are critical to our understanding of settlement patterns and the development of the countryside.

Hardly any buildings are as old as the history of a settlement because buildings develop over time as they are extended, rebuilt, refurbished or decay.

During the Roman period the population of the Stour Valley increased. The majority of settlements are believed to have been isolated farmsteads along the river valley and particularly at crossing points of the Stour. During the Saxon and medieval periods many of the settlement and field patterns were formed and farmsteads established whose appearance and form make a significant contribution to the landscape character of the Stour Valley.

The most important historical impact on this area is that of the wealth generated by the cloth, and particularly the woollen trade in the 14th to 16th centuries, manifested in the medieval timber-framed houses clustered in towns and villages, and in the magnificent churches of North Essex and South Suffolk, bearing witness to this being the wealthiest part of England during that time.

The peak of prosperity was 1450-1550, with a minor boom in the 17th century, and there was little post-17th century architecture until the advent of 20th century housing and commercial estates.

The settlements examined in this Compendium include the parish clusters of:

Clare with Stoke by Clare, Cavendish, Ashen, Ovington and Belchamp St Paul.

Sudbury with Bulmer, Little Henny, Great Henny, Long Melford, Borley and Middleton.

Bures with Bures Hamlet, Mount Bures, Bures St Mary and Wormingford.

Stoke by Nayland with Nayland, Little Horkesley and Great Horkesley.

East Bergholt with Dedham, Lawford, Langham and Stratford St Mary.

Background

The lack of a traditional building stone has led to a distinctive vernacular style using wood, clay, lime and flint and with some grander buildings, built on the back of local wealth creation, constructed of brick from local brick works. Timber was the foremost and most obvious of the building materials but flint was also used across the region, often as rubble infill for walls but also as the main decoration on high status buildings.

The churches that form landmarks along the Stour Valley are usually positioned in prominent locations. They often have large towers that are visible in the local landscape and help create a sense of place as well as creating a reference point for orientation. They often include imported materials as a reflection of their being high status buildings. Farm buildings are also highly visible in the landscape, helping to create an idyllic rural scene. They are most often built in the vernacular style, reflecting traditional skills and designs using materials available locally.

The textile industry was concentrated along the Stour Valley and its tributaries, with its main centres at Clare and Sudbury; in the small towns of Hadleigh, Lavenham and Long Melford and their satellite villages such as Bildeston, Boxford, Kersey, Nayland and Waldringfield.

Reflecting this localised wealth, much domestic architecture was rebuilt in the years after 1350 to higher specifications and by skilled craftsmen. Brick-making developed where there were deposits of clay and brick-earth and sufficient supplies of fuel to fire the kilns and by the by the 15th century bricks were used in high status secular buildings.

Managing a Masterpiece:

The Stour Valley
Landscape Partnership

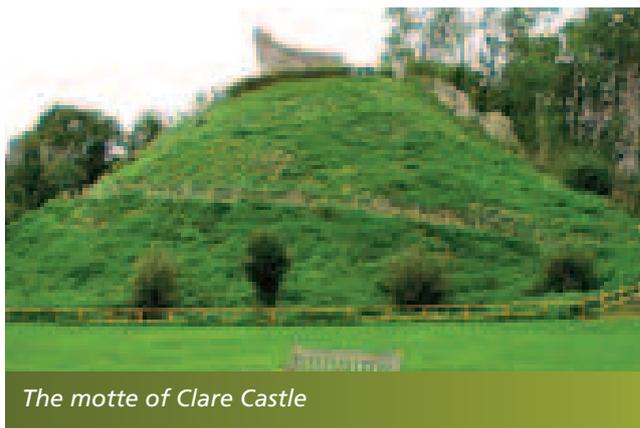
High Status Buildings

Castles of the Stour Valley and Dedham Vale

There are two castles within the 'Managing a Masterpiece' area, at Clare and Mount Bures. Both were the classic Norman motte and bailey design and began as substantial wooden towers on top of ten metre high mottes, surrounded by wooden palisades with dry moats around the base.

Clare:

At Clare, a cylindrical shell keep, with fourteen triangular buttresses supporting 1.8 m thick walls was built in the 13th century. The inner bailey was strengthened with new stone walls, 6 to 9 m tall on top of the earlier earth banks, the walls and keep being built of flint and rubble. In 1863 the Great Eastern Railway line was built through the inner bailey and today the area, including the castle ruins and disused rail station, is part of Clare Castle Country Park.



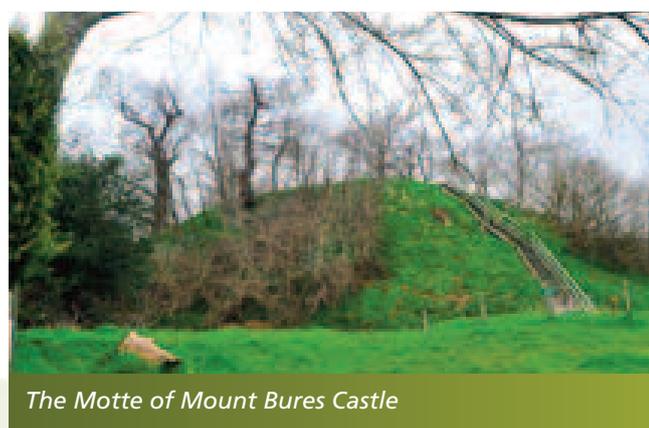
The motte of Clare Castle

Mount Bures:

With no evidence of any worked stone on the site, it would seem that the Mount Bures tower was an entirely timber construction. It was most probably a two storey building with the top floor open on all sides with a simple roof for cover and the lower floors containing weapons, ammunition, food and water in case of attack. At the bottom of the "Motte" was the Bailey or Courtyard. The defended Bailey contained many wooden buildings, such as a house or hall for the owner and accommodation for the troops and servants. Food stores for the flour and grain, a kitchen, smithy and stables.



Closer view of the surviving masonry



The Motte of Mount Bures Castle

The steep-sided earthwork, 60m in diameter at the base, survives to 10m above the present ground surface, and is surrounded by a dry ditch approximately 3.5m deep and between 10m and 12m wide. Very little evidence of the bailey appeared to have survived. No evidence of a stockade or major fortification ditches was found, although the presence of two parallel ditches indicates a palisade.

Churches of the Stour Valley and Dedham Vale

Medieval prosperity from the wool trade has left a legacy of magnificent churches which dominate the landscape and often seem to dwarf the settlements they serve. Rich merchants and gentry who financed their construction are commemorated within the buildings in elaborate memorials surrounded by the screens, stalls and hammerbeam roofs which also testify to their wealth. Simon Jenkins describes these buildings as 'the devotional fruits of the industrial heartland of 15th century England' with the wealthy adding to their parish church as a focus for the prayers of the living after the benefactor's death, to help ensure that he spent as little time as possible in purgatory. In fact, where a parish had several extremely wealthy people, the whole church might be rebuilt, as at Lavenham, Long Melford and Sudbury.

Professor Tom Williamson regards the churches of the Stour Valley as the finest examples of the Perpendicular style, especially those of Cavendish, Clare, Lavenham and Long Melford in Suffolk and Dedham in Essex.

Each church has a comprehensive guide to its particular features which can be purchased on a visit so this Compendium lists only the noteworthy building materials and styles of construction.

The churches are listed according to the parish clusters as follows:

Clare with Stoke by Clare, Cavendish, Ashen, Ovington and Belchamp St Paul.

Clare: the main structure of the church, both chancel and nave, dates from the later 15th century and is of flint, but the tower dates from the mid 13th century as do the south porch and chapel. The massive south and north doors are richly carved, that on the south having the Clare arms, the keys of St Peter and the sword of St Paul

Stoke by Clare: St. John the Baptist church, Stoke-by-Clare nestles amongst the trees at the front gates of Stoke College which before the Reformation, was one of the richest religious establishments in Suffolk and the present church was the collegiate church. The wealth bequeathed to it from the woollen trade and the patronage of Stoke College ensured that Stoke, like so many other churches in Suffolk, could be built on a grand scale. In fact, the church has been rebuilt at least three times. The base of the tower is 13th century, the Chancel is 15th century and the nave is 16th century and has uniform battlements throughout. On entering the church, the lack of an overall re-building plan is evident as neither the tower nor the chancel is in line with the nave.

Cavendish: the exterior of St Mary's is of white flint with a stair turret rising beyond the parapet, and a lantern surmounting the 14th century tower

Ashen: Saint Augustine's Church is of 12th century origin. The west tower, with diagonal buttresses and battlements, was added about 1400. Inside the porch the oak entrance door to the church is the original. The strap hinges on the outside of the door with their much worn foliated leaf shaped ends suggest that the door may date from 1320. It is held together with wooden pegs and has a wooden stock lock.

The Belfry houses two of the earliest bells in England named Alicia and Thomas which were cast circa 1330 by Thomas de Lenne. The third "tower" bell was cast in 1450 by Henry Jordan of London. Running up the outside of the tower is a polygonal red brick turret which contains the steps to the top of the tower – date 1520.



Ashen Church

Ovington: another 12th century church with a chancel rebuilt in the 14th century. The walls are of flint rubble with no chancel division. There is a weatherboard Bell Turret, with a hipped leaded roof. The south porch is timber-framed and plastered.

Belchamp St Paul: this early Norman church consisted of a nave with north and south doorways and a chancel. A major rebuilding of the church took place from the late 1450s and was completed in the year 1490, giving the building a remodelled chancel, nave, north aisle, tower and south porch.

Sudbury with Bulmer, Little Henny, Great Henny, Long Melford, Borley and Middleton.

Sudbury: St Peter's was built as a chapel of ease to St Gregory's but was given parish status after the Reformation. The outside of the church is rather curious, the aisles tapering towards the east, a reminder that this church was severely hemmed in by houses and shops until the 20th century. St Gregory's, the parish church, is north-west of the town by the small green. It is mainly 14th century and has a fairly rare south porch, which has an east chapel attached to it.

Bulmer: the church of St Andrew's is on a high ridge overlooking the village street and is designated as a Grade 1 listed Building. Originally built in the late 12th century, the oldest surviving part of the church is the north doorway dating from the late 13th century. This was probably re-set from the nave when the North Aisle extension was added in the 15th century.

Great Henny: The Church of St Mary the Virgin sits on top of a headland with commanding views over the Stour Valley. The two lower stages of the tower are late 11th or 12th century: the rest of the church was rebuilt during the mid 14th century.

Long Melford: the exterior has elaborate flint and stone panelling with cornices enriched with inscriptions recording benefactors.

Middleton: the Church of All Saints dates from the mid 12th century, with 13th and 16th century alterations and a restoration in the 19th century. It is of flint rubble, cement rendered with dressings of Barnack stone and clunch and has a timber-framed bell turret.

Bures with Bures Hamlet, Mount Bures, Bures St Mary and Wormingford.

Bures with Bures Hamlet: There is a red brick early 16th century south porch with a holy water stoup with supporting figures and enough space for the conduct of parish business.

The medieval chapel to St Stephen dates from 1218 and has been restored after being used as a barn.

Mount Bures: the walls of the church are of coursed flint-rubble with Roman brick quoins; the dressings are of limestone and clunch; the roofs are tiled. The chancel has east quoins of Roman brick. The three round-headed 12th century windows and early 12th century north doorway, also blocked, which has plain jambs of Roman brick and a round head, denote its Norman origins. The South porch is of mixed brick and flint-rubble and has a late 15th century outer archway.

Bures St Mary: A flint and stone church, mainly of 14th century work with 16th century alterations and additions. There is a reference to "St Mary in Buri" dated 1075 indicating the existence of an earlier church on this site. The west tower is late 13th to early 14th century, with angle buttresses and a stepped parapet. The tower was originally surmounted by a spire which was destroyed by lightning in 1733. The north porch is a fine example of 14th century timber work with open tracery on the sides and original cusped bargeboards on the gable end. The south porch is early 16th red brick with a crow-stepped gable and a castellated parapet with machicolation.

Wormingford: this parish church is of Norman origins with west tower, nave and lower chancel and south porch all of coursed rubble with red brick quoins. The nave retains traces of one east lancet of red brick at the south-west corner. The north aisle has its north-west quoin of Roman brick with long-and-short masonry above. The north aisle roof incorporates early timbers.



Henny Church



Mount Bures Church

Stoke by Nayland with Nayland, Little Horkesley and Great Horkesley.

Stoke by Nayland: this church appears several times in John Constable's paintings though not always in the right place. The most notable feature is the red brick tower; completed about 1470 and

surmounted by stone spires, the buttresses are laced with canopied image niches. On the north side there is a Tudor porch but the south porch, the main entrance, was entirely refaced by the Victorians. However, the windows and corbels reveal it to be one of the earliest parts of the church, an early 14th century addition of two storeys to the building that was then replaced in the late 15th century.

Note: Constable's Painting Summer Evening: View near East Bergholt Showing Langham Church, Stratford Church and Stoke-by-Nayland Church.

Nayland: St James was a 15th century cloth church, rebuilt on the wealth of the cloth traders. It has three imposing entrances; the south porch, the west door of the west tower which has four steps up to it and further south still, the grandest, William Abell's porch given as part of a bequest on the eve of the Reformation. The red brick rood loft stair turret remains as an indicator that the screen went right the way across the church.

Little Horkesley: the most important and probably earliest settlement site in the parish is the roughly rectangular enclosure containing the medieval manor house, church, and priory. Both the church and the priory were founded circa 1127 by Robert of Horkesley, lord of Little Horkesley Hall, and Beatrice his wife. The monastic household consisted of a prior and 2 to 4 monks, and the priory was dissolved by Cardinal Wolsey in 1525. The priory buildings lay to the north of the church and were perhaps entered through the doorways discovered circa 1878 in the north walls of the nave and chancel. The monastic chapel probably extended east from the chancel and had a complete cloister on its north side; it was apparently demolished shortly after 1555. The church today is a rebuild of 1958 because the old church was completely destroyed by a bomb in September 1940. However, many of the treasures and monuments from the old church survived and are now housed in the present church.

Great Horkesley: Most of this church is of the perpendicular period though there is evidence of Norman work. The tower is 13th century and the battlements are built from Roman bricks

Wissington: St Mary's Church is essentially a Norman building; with the exception of the porch and bell turret. The chancel was remodeled in 1853 to re-instate the line of the original Norman apse. In the nave are wall paintings dating from 1250 to 1275, including the Nativity and St Francis preaching to the birds.

East Bergholt with Dedham, Lawford, Langham and Stratford St Mary.

East Bergholt: this church is of elaborate flint-work in the late Perpendicular style but the unfinished eastern face of the nave shows that a similarly grand chancel was also planned. Similarly, the church tower was never finished so the bells hang in a 16th century wooden cage in the churchyard, testament to the Reformation when the wealth of the parishes was appropriated to the Crown rather than to the Church.



Stoke By Nayland



Dedham Church

Dedham: The present parish church of St Mary the Virgin, Dedham was built in the 15th century. Building work started in 1492, the year that Columbus discovered America, and St Mary's was completed 30 years later, before King Henry VIII made himself head of the Church in England. The tower, completed in 1519, is actually an independent structure and is particularly imposing for a church of this size. It is said that Margaret Beaufort, mother of Henry VII, paid for the tower to be built. One of the most striking feature in this part of the Stour Valley, it appears in several of John Constable's paintings.

Note: Constable's Painting Dedham Vale 1806.

Langham: This church has a Norman nave with a later 13th century tower and 14th century south aisle. The painter, John Constable, lived near here and often sat at the top of this tower to do his work.

Lawford: dating from the 14th century, this church has a patchwork of building materials including ginger septaria; puddingstone; black flint; freestone and three shades of red brick.

Stratford St Mary: The church of St Mary has spectacular flint flush-work.

Other significant churches include:

Boxford: has a 14th century wooden north porch

Hadleigh: a lead spire;

Lavenham: its tower is of knapped flint but the exterior walling is almost entirely faced with cut stone, unusual in Suffolk;

Polstead: has the only original stone spire remaining in Suffolk.

Significant Buildings

Castle House, Dedham: this building dates from the 15th century but is much altered. It is the west part which was probably 15th century and south side 17th, containing early 1700s painted decoration on the first floor. It was probably a leading clothier's house as others in Dedham. It has many later additions, including an interesting domed music room of the early 19th century. It was the residence of Sir Alfred Munnings, President of the Royal Academy, and houses his Art collection.

Deanery Tower, Hadleigh: The red brick Deanery Tower was originally the gatehouse to the palace built by Archdeacon Pykenham in 1495. It is the only surviving part of the palace still standing.

Overall House, Hadleigh: The present 19th century Hall is built of white Suffolk brick with slated roof and is surrounded by trees. The redundant farm buildings have been sympathetically developed for various commercial enterprises (light industry/ tradesmen).



Langham Church



Polstead Church

Vernacular Buildings

Domestic Dwellings

The timber buildings of East Anglia fall almost wholly within the 'box frame' method of construction. Basically, a sequence of trusses defined a number of bays with each truss consisting of principal posts, rafters, ties and collars with panels of wattle and daub forming the walls.

However, the fluctuating fortunes of the textile industry can be 'read' in these buildings. In the late 14th and early 15th centuries, houses have wide gaps between the timber posts and studs. By the late 15th century, when there was a boom in textile incomes, the timber uprights were so close together that they were known as 'close studding' and such flamboyance reflected the region's affluence.

There was a standard medieval plan followed in nearly all cases. This was for a central hall which was the main living space and had a central hearth for both warmth and cooking. At one end of the hall was the more private parlour, with a chamber above. At the other end and separated from the hall by a cross passage, were two service rooms, again with a chamber above. It was really the quality of the materials used, the amount of carved decoration, and internal wall paintings which denoted the wealth of the owner.

By the mid 14th century, the larger houses often had their parlour and service ends in separate wings, also of box frame construction and placed at right angles to the main hall range. The upper floors were 'jettied out' over the lower ground floor, either to increase space or as a device to indicate that the owner could afford flooring upstairs. With roofs covered over, there was no need for elaborate timbers of crown or queen posts. Full 'flooring' was advertised by the fact that jettying ran the full length of the house front.

These medieval houses were usually 'single pile', (one room deep) but additional floor space was gained if they were aisled, necessitating crown post roofs with tie beams to prevent the walls being pushed apart. A further development was the chimney stack which enabled the sub-division of the open hall into smaller rooms with hearths in each and flooring throughout.



Upper Storeys with Jetties



Box Frame Construction Close Studding

By about 1600, the standard plan had changed considerably and instead of the 'cross passage' with exterior doors at either end, the main door opened into a small lobby in front of the chimney stack.

All through the Middle Ages, houses were lime-washed both inside and out with particular colours having localised popularity. In Suffolk, for instance, shades of pink predominate. Lime-washing is the

'washing' or painting of the walls of buildings with plastered or rendered surfaces using distemper or lime-wash. Distemper consists of whiting, ground chalk mixed with size (weak glue) and water, while lime-wash consists of slaked lime and water. Both could be used uncoloured as 'whitewash' or coloured with pigments. Earth pigments such as red or yellow ochre were most common, giving a range of colour from cream through pink to red. Tales of the use of animal blood in colour washes are probably apocryphal, but sloe juice may have been used. Documentary evidence suggests that, up to about 1900, most house walls were either left a raw 'plaster white' or given a coat of whitewash. There was then a gradual increase in the use of colours – firstly creams and pinks, with brighter colours such as lavender, orange and red being mentioned by the 1930s. By the 1970s there were authoritative statements about a traditional 'Suffolk pink' house colour. In part this might be confusion with 'pinking', a technique of decorating exterior plasterwork with lightly incised marks that is mentioned as being prevalent in north Suffolk in the 1920s. The commercial marketing of 'Suffolk Pink' as a colour has also undoubtedly been a factor in its perception as a long-established tradition.



Lime-Washed Frontages.

Externally, there were changes too. Instead of close studding, the fashion from the late 16th century was to cover the studs and timber with plaster and to mould this into decorative patterns known as 'pargetting', from the French 'par jeter', to throw over a surface. Plaster suitable for pargetting was made from a mixture of lime, sand and goats' hair and left to 'sit' for as long as a month before being used. It was sculptured onto gable end walls or onto front facades with a trowel which enabled the pargetter to make complex designs of foliage, birds, animals or geometric patterns.

By the 1670s, farmhouses built of brick were more common and by the 18th century these were often 'double pile, having four rooms of equal height on each of two floors. In larger houses there are often



Elaborate Pargetting – a modern revival

two parallel and equal roofs. The buildings might be rectangular or even cube-shaped with facades showing the influence of classical symmetry as travel became easier and horizons broadened.

More modest buildings, including terraces which really only date from the 1780s, are as important in their own right as reflecting the lower status and living conditions of the labouring classes.

Other wall materials include weatherboarding, can be found in both the white and black varieties.

Brick became a recognised building material by the reign of Henry VII but only gained its predominance from the 1700s. Many timber-framed houses were given a facade of brick to keep up with the latest fashion. Lawford Hall near Mannington was in fact a timber framed house built in 1583 but its origins are hidden behind a 1756 red brick veneer on its south and west sides

Even within the Stour Valley and Dedham Vale, there are marked variations in the colour of the bricks, depending on the nature of the local clay and the conditions in which the bricks were made. The presence of impurities on the clay affected the colour as these acted as staining agents. Iron, for example, gave a red shade while manganese, cobalt, lime and sand could also influence the colour of the clay. The process of firing had an effect too. The bricks exposed to the greatest heat in the kiln had the darkest colour while those closest to the fire holes could be almost black. Builders often exploited these different tones and shades to create walls of richness and subtlety, with the commonest being the local soft 'Suffolk Red' and the harder 'Suffolk White'.



Weatherboard construction at Assington Mill



Double-Pile Dwelling in Nayland

The brickworks at Little Cornard and Ballingdon Grove are both important sources of 'Suffolk Whites'.

Ornamental brickwork ranged from simple patterning to elaborate carving and moulding, with the softest bricks used for the more intricate work. Chequer and chevron patterns appear frequently in Essex, including on churches.



Clare Railway Station

Of special importance was terracotta, from the Latin words meaning 'cooked earth'. It is the term used for clay mixed with sand and then fired to a hardness and compactness greater than that achieved by bricks made only of clay. Layer Marney Tower is an outstanding example of the use of this material, with Italian craftsmen employed to execute arabesque scrollwork and other Renaissance designs.

Chimneys were also status symbols as they could indicate the number of hearths (and hence rooms) in a dwelling and by 1450 brick chimney shafts were regarded as a necessity in the larger houses. During the 16th and 17th centuries, many brick chimneys were built into earlier timber-framed structures, usually in the centre of the building. Though it was primarily practical that chimneys were of brick, as it resists heat better than almost any stone, it also lent itself to elaborate decoration on the front of multiple chimney shafts of hexagonal, octagonal, square, circular, fluted or spiral shape, with the surface covered with chevrons, zigzags, diamonds, honeycombs, lozenges and quatrefoils.



Chimney Stacks with decorative detail.

Tiles for roof covering were often made in brick kilns. The Romans had used baked clay tiles for their roofs but in the early medieval period the commonest material was thatch. Indeed, thatched roofs remain the norm in much of the Stour Valley though roofs of plain-tile have become fairly ubiquitous. In addition to thatch and plain-tile, slate and pan-tile roofs also make an appearance, mostly on more recent buildings, extensions and outbuildings.

Many of buildings associated with the textile trade have survived because the industry went into decline in the 15th century and did not recover. However, a typical East Anglian device was to put Georgian



Thatched and Tiled Roofs together.



On the left, the symmetrical Georgian façade conceals the timber-framing behind. The next house has bay windows to increase the floor space and beyond are diminutive hall houses closely packed together along street frontage. Beyond these is a three story house with a huge chimney stack: Dedham.

facades onto earlier Tudor or medieval buildings – as declining wealth made it impossible to keep up with new styles and fashions otherwise.

In the 18th and 19th centuries, standardised pattern books helped regional towns and villages adopt fashionable styles of architecture.



In the 18th and 19th centuries, standardised pattern books helped regional towns and villages adopt fashionable styles of architecture.

Farm buildings

Farmhouses, farm out-buildings such as barns, cattle sheds, and farm workers' cottages, are an integral part of historic landscape. The once highly functional relationship between the farmstead and working landscape is breaking down as farms are merged and redundant sets of buildings sold off and/or converted to other uses. Apart from aisled medieval barns, farm buildings were a much neglected class of vernacular building, and large numbers of important examples, dating from the 16th 17th centuries and before, have been severely modified or demolished in the post-war period.

Farmsteads and Building Types

Pre-1750 farmstead buildings include the farmhouses themselves but also medieval and later aisled barns and granaries, stables and cart sheds. Later, cattle accommodation was added on in the form of outshoots to the barns. Farm cottages and farm buildings were often constructed of clay lump, essentially mud blocks mixed with water and vegetable and animal fibre. The resulting paste was placed in moulds consisting of sides only; these were normally made of wood and left to harden in the sun. Clay-lump walls were always built on a plinth of flint-work or brickwork between 300 and 1,200 mm high and then rendered.



Former Cartshed

Mills

Mills, both wind and water powered, were integral landscape features in this important corn-growing district. Many millers, indeed, were also farmers. Flatford Mill is a Grade 1 listed watermill which was built in 1733 in the beautiful Dedham Vale. The Mill and its surroundings were made famous by the paintings of John Constable, whose father once owned the Mill.



Flatford Mill

Guildhalls

Guildhalls reflect the area's social history and are superb timber-framed buildings evidencing the cloth industry's contribution to Suffolk and Essex's wealth. The broad purpose of parish guilds was to provide the spiritual insurance policy of a decent burial and intercession (prayer) after one's death. Other functions included fraternity, conviviality and holding agreeable social events such as communal feasting, as well as insurance and financial loans. There was a parallel development of craft and trade guilds from similar origins to those of the religious and parish guilds.

The guilds of the 15th and early 16th centuries were numerous and it was an exception for a Church not to have a guild associated with it, and in many cases a village would have several guilds. The social activities of guilds were originally held inside churches but popular opinion steadily moved against this and special guildhalls were built.

Guilds' members considered the major issues of urban government, while craft guilds had a specific interest in regulating activity in their particular trade. Collectively, the early guilds were the source of evolution of parish (and subsequently all local) governance, friendly societies, trades unions and modern professional bodies.

Maltings

Not all grain was milled for flour or feed. Good quality barley was turned into malt for beer. Before the 1800s, this was done in small malt-houses throughout the Stour Valley but increasing demand and improvements in transport led to larger units of concentrated production sited by waterways or on roads to London. These Victorian maltings were constructed of the material most conveniently available, and this was brick with weatherboard on a timber frame.

Warehouses

Warehouses were an integral part of the clothiers' dwellings, lying behind and often at right angles to the main house which was parallel to the street and with a service range to the side which also functioned as a shop (characteristic wide arched openings, at least two in number, are evidence of a shop). Most had a flint or brick lower storey, with a timber-framed upper story and in the middle of this, a doorway entrance for hauling sacks up and down.

The Vernacular Architecture of the Individual Settlements of the Stour Valley and Dedham Vale.

Clare

During the centuries prosperous for the cloth trade, nearly every important building in Clare had associations with the cloth industry, from the selling of raw wool to the weaving of broadcloth and later bays, says and linen, to the houses of wealthy clothiers and mercers. The wealth of the town is reflected in the impressive size of the 14th and 15th century parish church of St Peter and St Paul (see above).

Buildings were usually given timber or stone foundations, the walls composed of wattle and daub between timber uprights, with thatched or tiled roofs. There are still many houses of this kind in Clare, though the timbers are often plastered over. The interiors of many of the houses have massive timber work, often beautifully carved; and several houses have ancient undercrofts with fine groined roofs of stone.

Market Hill: The Old Bear & Crown was probably once the 'new' hall owned by William Gilbert and used for wool. There are 17th century drapers' and weavers' shops at 1-2 and 6-8 Market Hill. Old Bank House was once the site of two weavers' cottages, pulled down in the 19th century.

12-16 Church Street: Owned by the Crispe family, this was the largest mid-17th century bay and say making business with weaving rooms at the rear.

Priest's House, dated 1473, south-west of the church, is an excellent example of the early architecture, though its ornate pargetting is of seventeenth century origin, (recently renewed in part by local workmen).

Callis Street: The Stonehall is mentioned by name as early as 1309. ('Callis' may be a corruption of 'Calais' as cloth was exported to that French town from here).

Nethergate House, now used as a hotel, is an outstanding example of half timber work. It was built in the early 16th century, though nothing is known of its first owners. Some of the fine timber work is of fifteenth century date - the great oak-board spanning the open fireplace in the hall has two carved rows of battlements similar to those in Clare church.



Nethergate House

For the greater part of the 17th century Nethergate House was owned by the Crosse family. Francis Cross, a clothier who succeeded his father Francis in 1644, probably made important alterations in the dwelling, such as a small staircase and gable at the rear and an oriel window nearby, for the initials of Francis and his wife Elizabeth with the date (F.C.E.1644), are carved on the outside tiebeam. There is a fine Caroline staircase made of oak with turned banisters and elaborate carving. From the hall there is another staircase, of the date of William III, at which time the frontage of the house was altered, the roof of the middle portion raised, the wall plastered over, and two dormer windows built; but the two timbered ends retained their original features, with sixteenth century pattern carved on the horizontal beams. The plan of the house can be compared with that of Paycocke's house in Coggeshall, save that in Nethergate House the east wing which served for weaving sheds has been demolished.

The Cliftons: one of the most notable houses from an architectural point of view is the at the west end of Nethergate Street. It is a late eighteenth century adaptation of an earlier building whose origin is not known. Its front elevation, not quite symmetrical, is beautifully proportioned. Its most decorative feature is a fine cut and moulded brick chimney stack of early sixteenth century date and one of the rooms had Jacobean panelling.



Clare Guildhall

The former guildhall at Clare is now a doctors' surgery - appropriately named the Guildhall Surgery.

The building dates from the late 14th century and was later used as a school. It is directly across the road from the church (St Peter and St Paul) and there were two gilds in Clare: The Guild of John Baptist in Chilton and The Guild of Corpus Christi.

Stoke by Clare

Several cottages have decorated plasterwork known as Pargetting, including Bean's Cottages.

Stoke College was established as a community of monks whose history can be traced back 600

years. The brick dovecote was built by the last Dean of the college in 1536. The present building at Stoke College was built by the first Lord of the Manor Gervase Elwes in 1674.



The picture postcard scene across Cavendish Green with the church and colour-washed timbered cottages features on calendars and in many tourist guides of Suffolk.

Cavendish

Over Hall: dates from the Norman Conquest but only a small two storey gable end remains.

Nether Hall: in Peacocks Road, this dates from 1350 and was once owned by George Cavendish.

Houghton Hall: Dates from 1400s but is now the home of the Atlantic Health Spa.

Colts Hall: Parts date from 13th century, when the Estate was owned by William de Grey

Cavendish Post Office has an ornate balcony railing.

Railway Buildings: During the 1950s there were five trains a day along this section of the line connecting Haverhill with Long Melford, the line finally closed in 1967. The old railway buildings survive on either side of the former railway crossing with the Gatehouse on the right and Station Master's house on the left. The station was to the right and is now taken over as private gardens.

Blacklands Hall, Water Lane: Beneath the mock gothic Victorian facade, Blacklands Hall is a medieval building with several later rebuilds.

Ducks Hall, Duck Hall Lane, was converted from two cottages.

Cavendish Hall: Cavendish Hall is a Regency country house set in a small well-timbered park on the outskirts of the village.



Cavendish Hall

Ashen

Ashen Hall: this late medieval farmhouse was updated in the 18th century with symmetrical Georgian bays.

Ovington

The early Georgian Hall is lime-washed.

Belchamp St Paul

Shearing Place: white brick frontage with central semi-circular bow.

Belchamp Walter

Hall: dating from 1720, this is of two storeys and nine bays and is of red and white brick.

Church Cottage: Victorian flint and brickwork

St Mary Hall: this has white pargetting and a tall brick chimney stack with detached shafts.

Sudbury

By the 15th century Market Hill was surrounded by timber-framed merchant's houses and the present day shop facades often conceal original timber framework.

Buzzards Hall, 17 Friars Street is a 15th century merchant's house, extensively remodeled in the 17th century.

Priory Gate is the late 15th century gatehouse of the Dominican Priory.

Salter's Hall: The timber studwork demonstrates its owner's wealth; a fine oriel window has delicate tracery and carvings of an elephant and lion with St James the Less, patron saint of fullers - his 'golf club' is the stick used to beat the cloth.

Stour Street: here is a row of 15th century timber-framed cloth merchants' houses.

70-78 Cross Street: No's 75-78 are the three cottages and a house acquired by Abraham Griggs, a Say maker, in 1695. He used the cottages as a factory manufacturing lighter fabrics - Royal Navy bunting may have fallen into rebel hands in the War of Independence and been used for the first 'stars and stripes'. No's 70-74 were weavers' cottages built in the late 1860s by the Kemps, local silk manufacturers. Handloom weavers worked in the first floor rooms with large windows.

Early Victorian Silk Mill: In Gainsborough Street.

Bulmer

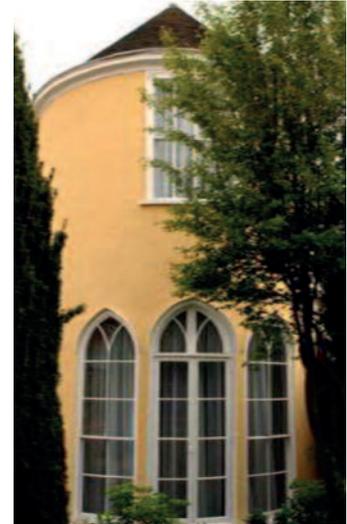
Bulmer Street is essentially a group of dwellings that have grown up haphazardly over several centuries, alongside a meandering country road. Nearly all of the Street lies within a Conservation Area, and includes a wide variety of detached, semi-detached and terraced buildings.

The oldest part is mainly on the north side, where the cottages were built with their main rooms facing south, towards the Street. The only remaining thatched cottages on the south side are also built in this manner, which means they have their "backs" to the Street.

From the Old Vicarage to Clematis cottage, all the buildings on the north side are Grade II Listed or have Townscape merit, and on the south side there are a further three properties meriting Grade II Listing or Townscape Merit. With no less than 8 Grade II Listed dwellings in the Street, this part of Bulmer is of great historic importance.

Distinctive old farm buildings, a converted barn and granary, farm cottages, a converted chapel and a traction engine shed, preserve the rural history. Their construction material is interesting by the sheer variety: red and white brick; knapped and uncut flint; timber frame and render (some with modern pargetting); pebbledash and weatherboard. There are roofs of slate, peg tile, pan tile, thatch and corrugated iron. The roofs have a range of heights and pitch and the Old Traction Shed has a full curved iron roof. Chimney pots also show a wide variety of style and height.

The Old Vicarage, with its elegant stuccoed façade and the red brick Dower House, fine Georgian residences with Grade II Listed status. The rest of the Street comprises an interesting mix of cottages, Victorian and modern houses and bungalows.



Gainsborough's house in Sudbury with Gothic style windows.

Smeetham Hall is a substantial Victorian brick building reached by a long private road, which passes Smeetham Hall cottage, a single storey rendered building.

Past the entrance to Smeetham Hall there are estate cottages with an ornamental brick plaque showing a date of 1887.

The Village Hall was built in the 1920's with rendered walls and a corrugated sheet pitched roof, plus extensions in brick with felted flat roofs.

Laundry Cottage stands well back from the road and this Victorian building has been renovated with traditional sash/casement windows.

Havenground Cottages are a pair of arts and crafts style farm cottages of red brick with Tudor style elevations.

Tye Corner Farm dates from the 16th century and is an early timber framed building, rendered and colour-washed. The farm buildings have mostly flint walls with decorative diamond shaped brick venting.

Jenkins Farm is a large Grade II listed 16th century timber framed dwelling with tiled roof and handsome brick chimneys of six octagonal shafts.

Bulmer Tye House is a large detached dwelling with a brick front dating from around 1800, with the rear pre-dating this, from the mid 17th century.

The Fox Public House was built in 1900 with hanging tiles and high gable ends above the upper windows. Recent extensions to the side and rear compliment the original design. Immediately after the Fox Public House, set parallel to the road are 4 pairs of semi-detached brick and rendered pre-war council houses.

The old detached police house on the corner of Ryes Lane has an extended dropped tiled roof to the back

Park Lane: a 1950s house of red brick and tile, sits between two pairs of restored timber framed Victorian cottages with rendered walls and slate roofs.

Clapps Farmhouse is Grade II listed. Of timber frame and render, under a peg-tiled roof, the main section appears Georgian, but the large moated grounds indicate a much earlier origin.

At the western end of Bulmer Street the road leads on towards Lower Houses and Gestingthorpe.

Lower Houses includes a pair of Grade II listed timber framed cottages, painted with peg tile roof and dormer windows.

Hedingham Road and Brickfields

This hamlet of Bulmer is situated to the south of the Parish, on the B1508 road leading from Bulmer Tye and Sudbury to the Hedinghams. It is best known for the business premises of 'The Bulmer Brick & Tile Co.' Bulmer's main employer. On the site are two kilns (one dating back to 1940) which are still used for making hand-made bricks for restoration and extensions of historic buildings such as Hampton Court, St. Pancras station and many National Trust properties. The clay for the production of bricks & tiles is still dug from the clay-pit adjoining the brickyard. The area occupied by the Brickyard and much of the surrounding area is within a designated archaeological site.

Butlers Hall Farm: The farmhouse is a Grade II listed Tudor manor, dating from the early 17th century.

Finch Hill: The fabric of the dwellings includes slate and tiled roofs, pebbledash, painted render, brick and weather boarding.

Batt Hall has one detached property and a terrace of eighteen cottages, all built in brick, some with rendering, under, for the most part, pan-tile roofs. Some of the terrace is traditional 3-storey weaver's cottages which served the textile industry which was centred on Sudbury, and all stand on the south of the road

Kitchen Farm is an early 1900s farmhouse, formerly part of the Auberies estate, with a set of Victorian farm buildings.

Little Henny

Barn at Lodge Farm is inscribed 1838.

The Ryes is a Georgian/Regency house in its own parkland.

Great Henny

Applecroft Farmhouse dates from the 16th century and has mid 19th century additions.

Barn at Sheepcote Farmhouse is a 16th century timber-framed building.

Fenn Farmhouse has the date 1792 on a chimney stack plaque.

Meadowsweet Cottage is an early 17th century timber-framed and plastered dwelling.

Mill House is an early 19th century mill house.

Snells is a former farmhouse of the 16th century of 2 storeys.

The Old Rectory has a 17th century frontage with an earlier timber-framed construction.

Thorncroft Farmhouse is 16th century or even earlier and is timber-framed.

Long Melford

Bull Inn (east side of Hall Street): this has been an Inn since at least the 16th century (possibly earlier) and in 1532, following the death of the owner, John Chester, Mayor of Sudbury, the building was sold to George Ray, a cloth-maker.

Brook House (opposite Bull Inn) was built during the late 15th century and in 1495 was the White Hart Inn. It was owned by John Barker, a wealthy cloth merchant who also owned a dye-house (where the raw wool or cloth was dyed) which stood in the field behind the Inn.

Both these buildings stood either side of the late medieval market place. The earlier market place was at the south end of the village on Chapel Green which, as early as 1441, had become known as the 'Oldmarket'.

Cocoanut House (west side of Hall Street) is a medieval timber framed building with its characteristic central hall and two cross wings (now divided into several shops) is believed to date from the late 14th century and in 1441 was occupied by John Dyster, a weaver. The brick façade with the name Cocoanut House and date 1881 was added in the 19th century when the building formed part of an industrial site where coconut fibres were woven into matting.

Kings Farmhouse (east side of Hall Street) is a medieval building which was the home in the late 17th century of John King, a wealthy weaver who employed a number of people in his workshops behind the building. Says were a lighter and cheaper type of cloth which became important in the 16th and 17th centuries after the earlier woolen broadcloth industry had collapsed.



Melford Green

Melford Place stood opposite Chapel Green and was the home of the Martyn family who were closely involved in the medieval broadcloth industry and who built the Martyn Chapel in the church. They remained Catholic after the Reformation and built a private chapel at Melford Place, which still survives.

A few industrial courtyards survive and fragmentary remains of workshops within later domestic buildings.

Borley

Early 17th century hall with a tall chimney stack beside the brick and weatherboard watermill

Middleton.

Victorian Parsonage: white brick

Bures Hamlet: the houses and farmsteads are mostly scattered through the parish.

Old House: a timber framed building of the early 16th century, originally had a public room probably for courts or guild meetings. It has a 15th or early 16th century hall range with an east cross wing. The latter has a plain crown-post roof and, reset as a feature on its ground floor, a tie beam truss with a crown post which has rebated angles. Presumably it was formerly in the hall range from where it was removed when the house was restored and extended to the west circa 1935.

Takeleys is a house with a hall and one cross wing, and a 16th century doorway remains in the wall between the two parts, but the building has been remodelled on many occasions and the roof is 17th century and later. A 15th century crown post is reused on the ground floor. There is a large timber-framed extension of 1996 to the south.

Staunch Farm is a small 17th century house with rooms on either side of a central stack; 19th and 20th century service accommodation has been built along the east side.

Elms Farm, built in the later 18th century, has a brick ground floor with timber frame above.

Old Wythers Farm has a three-room plan with a cross passage behind the present brick stack. The roof is partly smoke-blackened and incorporates a crown post, probably of the 15th century, although it may have been at least in part raised when the upper floor was put into the hall.

Nortons may have been associated with John Norton recorded in 1578, but the existing building is of the 17th century.

Abram's Croft was built circa 1580, Josselyns in the 17th century, and Sergeants and Roberts in the later 17th century. The present Burnt House was built in the 19th century on the site of the earlier Alphas and Stonards. The Thatchers Arms was built before 1869.

Wormingford.

From the Middle Ages the church and the adjacent Church Hall manor house provided a focus of settlement for the agricultural parish. The other manor houses were Garnons in the north-east by the Stour, Wormingford Hall in the north-west, and Wood Hall in the centre of the parish on the Bures road. Some houses were built, rebuilt, or enlarged during the 16th century.

Church House, east of the church, built in the 16th century, replacing a building which existed in 1400, is two-storeyed with cross wings at the north and south ends; it is timber-framed and plastered except the south wing which is of red brick, and the roofs are tiled.

The Grove, which incorporates a 16th century block in 18th century and later building, was formerly called Cooks, after the Cook family recorded in the early 13th century.

Rochfords is probably associated with the Roger of Rochford recorded in 1285; it is a moated 15th and 16th century two-storeyed house of two builds, on an L-plan, timber-framed and plastered, with Georgian styling at the west front.

Jenkin's Farm, ½ mile south of the church, was built circa 1583; probably in the early 17th century the north wall and the north part of the west front were refaced with brick. The rest of the two-storeyed house is timber-framed and plastered.

Bottengoms may be linked with John Bottingham, recorded in 1347. It has a traditional three-roomed plan and may have been built in the late 17th century. At the back there is a line of service rooms under a catslide roof.

Longs Farmhouse, formerly called Hulls, was recorded in 1591.

Cockrells in Little Horkesley Road is an 18th century timber-framed house.

The Grange, a copyhold of Church Hall manor, was called Maidstones in the 16th century, presumably after the Maidston family recorded in 1411. At the centre of the east front there is an early 17th century house with a main range, which was probably always two-storeyed, and a north cross wing. A south cross wing may have been added in the late 17th century and it was subsequently extended westwards. To the west of the north cross wing there was a detached single-storeyed service building. In the later 19th and earlier 20th century the house was considerably altered and enlarged by the creation of a cottage ornee entrance front to the south and by additions along the west side which incorporate the old service building. Oak panelling and other decorative features were also introduced.

The Black House, formerly the workhouse, and Elizabeth's are part of a range of 18th century and earlier cottages in the Bures Road.

The Crown, on the Bures road, recorded as an inn in 1750, was the meeting place of a friendly society between 1794 and 1849. The one and a half bays on the east end are of the 16th century, built of timber and plaster infill, and there is a three-bayed extension of circa 1700 on the west end.

The Queen's Head, west of Wood Hall, was built in red brick circa 1775. In 1838 it was used as a beer-house with a smithy attached. Thomas Daniell, the West Bergholt brewer, bought the house and it was held by the family firm from the mid 19th century until the mid 20th and it became a private house in 1996.

Stoke by Nayland

Stoke by Nayland's many listed buildings consist mainly of Grade II houses and cottages, mostly timber-framed and rendered with plain-tile roofs, although some are thatched or slated.

Thorington Hall in a separate hamlet to the south-east of the village is a 17th century timber-framed and plastered house with much original detail. There are cross wings at the north-east and south-west ends and a staircase wing rises to above eaves level on the south-east front. The north-east wing has a jettied gable on both fronts, carved bressummer and bargeboards. The south-west wing has an oriel window on the upper storey on the north-west side, on 4 shaped brackets. There is also a jettied gable with carved bressummer and bargeboards. The windows are mostly mullioned and transomed casements with leaded lights, some with the original 17th century fastenings. There are some original windows, blocked. On the south-east front there is a modern glazed door with an 18th century doorcase with a scroll pediment on brackets. There are 2 heavy chimney stacks, one particularly fine with 6 grouped octagonal shafts.

Downs Farmhouse, no longer used as such, dates from the early 16th century, with later extensions. It is timber-framed and rendered; with rear extensions partly faced in 19th century red brick. Of two storeys and on a 3 cell plan, its roofs are plain-tiled with the original chimney-stack set externally on the rear wall of the hall, and a cross entry. The stack has been rebuilt in plain red brick.

Street House is in Church Street and has a plain-tile roof above timber-framed construction hidden behind a render finish.

The Maltings, backing onto the churchyard, and the Old Guildhall, facing it across the road, both have exposed timber-framing and jettied fronts very much designed to be seen. Both these buildings are of four bays divided into tenements.

Nayland

Nayland contains over 100 listed buildings, many of them timber framed and dating back as far as the mid 13th century. The golden age of building in the village was in the 14th to the late 16th centuries. In a 1522 tax survey Nayland was ranked 42nd in the list of richest towns in the country.



Stoke By Nayland



Nayland Church

Alston Court

This is one of the finest and most important medieval town houses in Britain. It takes the form of a typical cross-wing house with a central open hall flanked by parlour and service wings. The door to the medieval cross-passage is still in use and now is graced by a fine late 17th century hood. The hall and parlour wing to the left date from the early 15th century, although the exceptional oriel window with animals carved on its sill is a mid 16th century addition.



Alston Court

The Old Guildhall, High Street

Evidence indicates it was built around 1530 (notwithstanding the current plaque showing an earlier date) to accommodate the Guild of St. Mary. The vast majority of guilds in medieval England were religious rather than commercial in character. This example is unusually late in date, as guilds were forcibly abolished as part of the Reformation in 1547. The ground floor is arranged like a normal domestic house and could have originally been leased to a priest or anyone prepared to pay rent. The first floor is an individual meeting hall, 43 feet long and 20 feet wide beneath a fine butt-purlin roof. Members of the Guild would have met here to elect their officers and enjoy feasts on selected days of the year.

The Queen's Head Inn, High Street

Used for centuries as a coaching inn, the Queen's Head was built during the late 14th or early 15th century as an open hall house. The later carriageway enlarges the medieval cross passage and preserves two rare ogee-arched service doors.

A fine mid 16th century rear parlour survives intact and includes a long clerestory window against the later mill stream. In the courtyard behind the rear parlour lies a 15th century jettied structure which contains two first floor rooms originally accessible only by doors in the front wall above the jetty, which may represent an unusually early lodging range

The Mill

The Nayland Corn Mill was one of the largest of the many Mills along the River Stour in the 18th and 19th centuries, which brought employment and prosperity to the area. Sadly this is no longer one of the principal buildings of the village, but is included for its historic significance.



Nayland Mill circa 1900

The Mill was first referred to as a Corn Mill in records dated 1674. It was rebuilt in the early 18th century, and then 're-edified' to a five storey structure in 1823 with a gantry over the road to the mill lade. Barges came here to load and unload after the Stour was made navigable in 1705. The top three storeys and the gantry were dismantled in 1922. Later it became the Nayland Electric Light and Power Station, which closed in 1938. After several commercial uses it is now Josephine Interiors with flats on the first and second floors.

The 1610 date which appears on the plasterwork is relatively modern but is accurate nonetheless. The late 17th century hall has an early 17th century parlour cross-wing to the right, which once served a much lower hall on the site of the existing house.

Martha (Patty) Smith, one of John Constable's aunts lived here.

Birch Street

This is one of the most important medieval streets in Britain. Every building of the northern side of the road is approximately 25 feet or 1 ½ perches long, demonstrating that the street pattern is the result of an early phase of town planning.



No. 14, built in the mid 16th century, is a fully floored and jettied timber-framed house with its hall to the left and parlour to the right.

Nos. 6-12 These two houses were probably built as a pair of semi detached renters in Wealden form. The exposed timbers of these two early 15th century houses are a useful chronology of changing fashions in timber-framing. The relatively widely spaced studs of the original ends are typical of the late 14th or early 15th century, while the closer studding of the right-hand inserted jetty contains evidence for a projecting oriel window supported on brackets and a clerestory typical of the late 16th century. The thin timbers of the left-hand inserted jetty date from the 18th or 19th century and were not intended to be exposed.

Wiston Hall

In 1786 Matthew Beachcroft, Lord of the Manor and owner of the Hall, gave them both to his son, Samuel, as a marriage settlement. In 1791 Samuel, then Governor of the Bank of England, asked John Soane, who was then rebuilding the bank, to build him a "hunting box" at Wiston and this is the front part of the present Hall.

The details of the new building can be found in Soane's account books in the Soane Museum in London. (Soane Museum Archive Bill Book 4; Journals 1 & 2; Day Books 1791 & 1792)

Wiston Mill

The Mill was part of the Manor of Wiston throughout the Middle Ages and is first mentioned in the Rolls of 1352. There is evidence of milling (and at one time fulling) almost continuously until 1920. The timber framed Mill still stands along with some of the workings. Along with the house and barns they form a unique and important group of buildings in this quiet unspoilt section of the River Stour.

Jane Walker Park. In 1901, Dr. Jane Walker, one of the first women in this country to qualify as a Doctor of Medicine, opened the East Anglian Sanatorium. It was designed as a fully self-supporting institution with its own farm, gardens and greenhouses, laundry, electricity plant, and sewage system. The site was specially chosen as being beneficial for the new open air system for treatment of tuberculosis pioneered by Dr. Walker.

When the hospital finally closed in 1991 the main building was sympathetically converted into 8 homes and the classic art deco features were retained.

Little Horkesley

Although the manorial enclosure at Little Horkesley might be the original Horkesley, Great Horkesley was called 'Old Horkesley' in 1219 and 1227 and remains of deserted house platforms suggest a small medieval settlement east of the church.

Grove House is 16th century and Nevards Farm 17th century and may occupy sites associated with Thomas of the Grove (1276) and Ellis Nevard (1314)

Old White House (formerly Whitehouse Farm or Cockerills) has a late medieval hall and two cross wings and three surviving crown-post roofs. The southern cross wing appears to have been built as a free standing building, with an entry and windows on the north side.

Settlement also stretched along the Causeway's wide linear green and the waste of neighbouring roads with several 16th and 17th century houses, such as **Hospytts**, **Ridgnalls**, and **Coveney's**.

Woodlands is a late-medieval house with hall and two cross wings, the moulded beam in the room in the north wing next to the cross passage indicates that it was not a service room and such rooms may have been in the long rear extension to the wing.

Rookery Farm is a late medieval house with a three-roomed plan and a smoke-blackened crown-post roof of four bays.

The 15th century **Baytrees** and **Baytrees House** both have a hall and two cross wings.

Medieval and early modern settlement in the remainder of the parish took the form of dispersed farms and small greenside settlements. The farms include **Lodge Farm**, with its cross wing of circa 1600 or earlier, and the 17th century **Holly Lodge Farm**, **Potter's Farm**, **New Barn House**, and **Old House**.

Martins Farm incorporates the cross wing and end of the main range of a late 16th or early 17th century building. Thrift Farm was perhaps occupied by William in the Frith; **Whitepark Farm** by the Parker family in the 13th century or the earlier 14th, and **Knowles Farm** by Phillip at Knolle, reeve of Nayland in 1279-80.

Spratt's Marsh is a one-bay hall and in-line end of 2 ½ storeys, probably of the mid 16th century. It was floored, and a stack was added, probably later in that century. Tilehouse Farm may be identical with the tenement called Tyledhouse recorded in 1492.

Yew Tree Cottage is a late 17th or 18th century house with a room on either side of a central stack, may have been typical of the buildings erected.

Great Horkesley

Brewood Hall, now divided into cottages, was built in 1548 as the manor house.

Terrace Hall has a rotunda-shaped gatehouse dated 1835.

Windyridge Farm has a Georgian stucco frontage.

Boxted

A map of Rivers Hall manor in 1586 depicted 38 domestic buildings, probably mainly small hall houses with inserted stacks. All were timber-framed. There were 8 larger houses, all but one of which was tiled. Three had a hall and storeyed cross wings, while 4 were of two storeys only one of which (Pannymers on the site of Perryman's Farm) also had cross wings. Penns, a hall house with cross wings had two additional ranges, perhaps cloth warehouses, forming an open courtyard. Of the smaller houses, 27 were thatched and 3 tiled; 23 had brick chimneys, and 5 had wooden smoke-hoods; the others presumably had open hearths. There were 30 thatched barns and other out buildings.

The half H-shaped **Alberry's Cottages** is the most important survival. The present row of four 19th-century cottages is formed from two late 15th or early 16th century houses, probably replacing an earlier house on the site. That to the west was called Alberes in 1598 when it was held by the clothier Anthony Clere. It comprised a hall with a large warehouse or industrial range at the rear and was probably similar to the now demolished Packwoods.

Gate House preserves one cross wing and other fragments of a house which in 1586 had a hall, inserted brick chimney, and two cross wings.

The Elms (formerly Scarletts) preserves the parlour end of a small early 16th century hall house, the rest having been rebuilt in the 17th century as a lobby entrance house.

Parsonage Farm is a 17th century house of three rooms arranged on one storey with an attic, enlarged by a rear range in the 18th century.

The earliest of the scattered farmhouses, and one of the earliest known houses in Essex, is **Songers** on Cage Lane, a small 13th century two-bayed aisled hall with a two-storeyed chamber end. In the 14th century, an aisled bay and storeyed end were added to it, though whether the addition represents an extension or a separate house is not known. The whole was laterally divided in the 16th century and a chimney stack inserted.

Vine Cottage, Brook Farm, and Gulsons are all small later 15th century hall houses with service and chamber ends in line and crown-post roofs, though at Brook Farm the service end has gone: Vine Cottage is the most elaborate, with a moulded crown post and serpentine braces. All the halls have been modified by the insertion of chimney stacks and floors in the 16th century. At Vine Cottage and Brook Farm the stacks replaced smoke bays.

Hill House, Pond House, and Barritt's Farm all had complex plans by circa 1600. The central range of Hill House was originally a long end- in-line hall house, possibly 14th century in origin, to which cross wings were added. The east cross wing, which has a crown-post roof, was built in the early 16th century, the west one sometime after 1586, by which date the house had two chimney stacks.

Pond House is a two-storeyed, L-shaped, house with two short wings in the return of the L. It dates from the 16th century when a chimney stack was inserted in the smoke bay of its late medieval core; the west front has a long jetty, since underbuilt. The south range, apparently 18th century, may be a rebuilding of an earlier wing.

Barritt's Farm is also two storeyed. The two-bayed centre and the east wing seem to be early 16th century and had crown-post roofs. By the early 17th century, a brick chimney stack with four diamond shafts serving rooms on both floors had been inserted, the hall had been floored, and the west wing rebuilt with a jettied west elevation.

Small timber-framed farms and cottages of the 15th, 16th, and 17th centuries, mostly small hall houses with one-storeyed end and a later chimney stack, survive on or near the heath edge, including **Thatchers, Harbottle's, and Lord's Grove, and Thatched, Peartree, Dolf's, Honeysuckle, Plains, Thrift, Box, and Holly Cottages.**

Wenlocks is a late 15th or early 16th century hall house with only a single storeyed service end. By 1598, when it was a small copyhold farm called Swards, a chimney stack had been inserted and the western end of the hall floored.

The barn at **Oldhouse Farm** (formerly Woodhouse farm), in the middle of the heath, is possibly that depicted in 1586.

Priory House is a modest classical brick farmhouse of circa 1820 with a contemporary timber-framed cartlodge with granary over.

Boxted Lodge was probably built by Thomas Fisher in 1792 but the east end of the two storeyed brick house was rebuilt in the 19th century as an east-facing, four-bayed block with Tuscan portico in antis. Extensive remodelling was undertaken, either by William Fisher after circa 1820 or by W. F. Hobbs between 1846 and 1866. Col. A. H. Lefroy added a third storey to the east part and raised the original roof in 1888. The gate lodge stables with a water tower date from W. F. Hobbs's time.

Boxted House, a new building with a classical south front of three bays and two storeys in white brick, was built after 1815 onto the remains of an early 18th century red brick house for the barrister J. M. Grimwood (d. 1832).

Cheshunts is also partly 18th century and probably incorporates at the south end a cottage depicted in 1586. The east range, neoclassical and in white brick, was added in the early 19th century as the main entrance front, and the parallel 18th century west range was remodelled in the same period. A large mid 19th century room projecting north has an ornate external west doorway; it may have been intended for public use, perhaps as a court room for Rivers Hall manor.

Dedham

The houses built in Dedham before 1800 are timber-framed and most of them have plastered walls and tiled roofs. The largest medieval houses, and those of highest status, occupied prime trading positions near the church and manor house but only rich fragments remain. Open halls, which probably ran parallel to the street, have gone, some of them probably having been superseded by two-storeyed late medieval houses. Several cross wings survive, for example the oldest part of the present **Dedham Bookshop** which seems have been an unheated wing of circa 1500, with a jettied south front and contemporary cellar. A south-east hall range was perhaps demolished between 1777 and 1801. One two-storeyed jettied bay of circa 1500, possibly a cross wing, survives well behind the present front of the building which is now the **Shakespeare Gallery**.

Long rear ranges of some buildings facing High Street may have been built or used in connection with the cloth trade. The house that became the **Marlborough Head** and the west bay of Loom House formed a single L-plan property with jettied fronts, facing High Street and extending down Mill Lane. The two central two bays of the north-west range, the upper floor of which was served by an external stair on the east, may be 14th century. The contrast between the plain framing of the north-west range and the late 15th century south-east block, containing ground and first floor rooms with intricately moulded beams and joists, suggests that sophisticated accommodation was added to commercial or even public premises, perhaps over shops.

Formerly detached ranges behind High Street premises, for example those north of the 16th century **Loom House** and behind the **Merchant Weaver's House** may have originated as detached kitchens or independent properties. The 16th century detached rear range, the so-called **Old Candle Factory** behind a house of circa 1600 in the centre of the High Street may also have had an industrial use.

Renovation was widespread in the later 16th century and the 17th century. Some buildings in the High Street were extended north, for example the Marlborough Head and a cross wing at the Dedham Bookshop also improved by the insertion of a large north stack.

At an early 16th century L-plan house called **Wards**, converted into a tavern by 1667 and known as the Sun Inn from 1762 or earlier, has 17th century work involving the extension of the north-west wing and the addition of an external staircase to serve a gallery round the inner faces of its two ranges.

The early 16th century Mill House in Mill Lane was given circa 1630 a large new east chamber block with carved bargeboards and a single-storeyed porch.

New, or predominantly new, 16th and 17th century buildings in High Street were two-storeyed. **Brook House** is probably the 'new house at the brook' bequeathed by the clothier John Webb in 1523. It has two two-storeyed heated bays and a room over a passage east of them. The main room has heavily



The north-east range of the L-plan building now the Essex Rose tea-shop and Co-operative store is also jettied to Mill Lane and may also have incorporated shops. Its two-storeyed south end was probably built in the later 15th century, perhaps with one room on each floor.

moulded beams and joists and may have been entered via a rear passage incorporating four-centred door-ways. A west cross wing, now part of Brook House, but perhaps originally part of the predecessor of Dalebrook House, was built in the late 16th or early 17th century.

On the east, Brook House is attached to **No. 1 High Street**, an L-shaped two-storeyed house. The rear has some medieval timber-framing, but the front range may have had a single large mid 16th century ground-floor room, an arrangement also found at the Old Exchange

The main section (No. 3) of **Brook Cottages** 2½-storeyed late 16th century house with a central stack flanked by rooms of two bays, has a long-wall jetty underbuilt in brick. Its roof was raised to increase living space in the mid 17th century. **Little Garth Cottages** in Princl Lane is also of long-wall jetty type.

Some 16th and 17th century decoration survives.

The large central stack of the 2½-storeyed, three-bayed south range of the 17th century **Merchant Weaver's House** has three fireplaces with depressed heads within surrounds with strapwork detailing. Strapwork pargetting on the east external wall repeats a pattern on one of the fireplaces.

Parts of a fine Jacobean fireplace, possibly brought from elsewhere, survive in the **Marlborough Head's** parlour, and there is a plaster ceiling with vines and roses in the late 16th or early 17th century bay that was added to the south end of the building now the **Essex Rose tea-shop**.

An estate agent and florist and gift shop began as a late 16th century building with three-bay façade to High Street and an (underbuilt) jetty continuing onto the east side with contemporary wall painting on the first floor.

In the 18th century, timber-framing made way for brick, though usually only for façades.

The Baroque fronts of two schoolhouses close to the church employed white Suffolk and rubbed red brick in the 1730s. Both **Shermans** formerly the English school, and the east block (schoolroom) of the **Free Grammar School** have round-headed ground floor windows and decoration above the doors. The latter has a plainer double-pile west block (the Master's house with dormitories) with a five-bayed west front.

In the mid 18th century a few houses were plainly built in red brick: the four-storeyed Gould House; the two-storeyed Ivy House and **Westgate House** all have five bays and pedimented central doorcases.

From circa 1800 completely rebuilding in gault or white Suffolk brick was usual. **Dalebrook**, rebuilt in the early 19th century, is five-bayed with a Greek Doric porch; its original plot may have included part of Brook House.



Dedham highstreet

Renovation, extension, and refitting were also undertaken. At the **Marlborough Head**, converted circa 1704, jetties were underbuilt and sash windows installed.

The front of the west wing of **Brook House** was rebuilt in the 18th or early 19th century and a bay window was added, probably for a shop.

Remodelling of the house now occupied by the **Co-operative store and Essex Rose teashop**, was followed by modification in the 19th century, both probably associated with shop usage.

The building now shared by **Sheldrakes** and **No. 5 High Street** was rebuilt in the mid 18th century and given a red-brick five-bayed, roughly symmetrical façade; the double shop-front at Sheldrakes was probably inserted later in the century.

Loom House was remodelled; it was described as 'lately rebuilt' in 1784 when the shop front may have been added.

Renovations at the **Merchant Weaver's House** included sash windows, one with Gothic tracery, new doors, and internal walls. Part was converted to a shop in the 19th century and a small bay window added; domestic and commercial usages were reversed in the later 20th century when more bay windows were added.

At the present **Dedham Bookshop** site, the demolished hall range was apparently replaced by a single-storeyed shop extension in the late 19th or earlier 20th century.

Many 16th century or earlier houses are incorporated in the dispersed settlement pattern of hamlets and farms surrounding Dedham.

Rye Farm, the core of which dates from circa 1350-1400, comprises a two-bayed, two-storeyed cross wing (probably the chamber block) and one bay of a hall, both parts heavily framed and with a crown-post roof over the wing; there may have been an east cross wing. A floor was inserted at Rye Farm and the cross wing extended north in the 16th century, and probably in the late 17th century the hall was truncated and its east wall rebuilt in brick with an end stack

Winterfloods House is L-plan, and has a two-bayed late 14th or early 15th century hall with a crown-post roof with moulded braces, and service doors into a cross wing which was mostly rebuilt in brick perhaps in the earlier 20th century. A south cross wing, with painted decoration and incised plaster, perhaps replaced an earlier one in the early 16th century. Later a stack was built, apparently within the north end of the hall and not in the cross passage. The joists and the beams of the inserted floor are heavily moulded and have elaborate barred scroll stops.

Maltings Cottage may preserve part of a former open hall of circa 1500 or earlier in the centre of its east-west range, where there is evidence for a large diamond-mullioned window and large open braces of a probable crown-post roof. The hall range of Maltings Cottage was also extensively rebuilt to include a floor on moulded beams and a large stack with two fireplaces on each floor and the south end of the jettied north-south range rebuilt

The Cottage, Grove Hill, appears to be a medieval hall house, subsequently floored to create one storey with attics, with a two-storeyed cross wing.

The western half of **Dalethorpe**, a large house now divided into three, appears to be a north-south hall range and two cross wings. The oldest visible parts may be in Middle Dalethorpe, which seems to contain remains of an early 16th century cross wing. In the present kitchen is a very large chimney stack, possibly inserted in a hall range of which nothing remains; the entrance hall may preserve the position of the cross passage. Second cross wings seem to have been added in the late 16th or early 17th century at the north end of Dalethorpe. It was renovated in the earlier 18th century, perhaps by Thomas Firmin circa 1740, with a staircase with alternating barley-sugar, open twist, and fluted balusters lit by a large window. In the earlier 19th century, probably circa 1831 when the house passed to the Ewen family, a two-storey east wing including entrance hall (Dalethorpe House) may have replaced 18th century rooms, and the east and south fronts were made uniform. More additions and alterations were made later in that century. Dalethorpe was divided into three in 1950, and its interior was subsequently modified

An open hall of the late 15th or early 16th century survives in part as the core of **Mill House** on Mill Lane. It had a crown- post roof, with big curved braces to the tie-beam, and a storeyed end in line. In the 16th century, the hall of Mill House was floored and given an east extension and second stack, as well as jettied gables with billet-decorated bressummers and a matching porch.

At **Mount Pleasant**, where rebuilding was mainly later 16th century, the cross wing has a plaster ceiling with fruit scroll borders and panels of square flowers, Tudor roses, and Plantagenet fleurs-de-lys probably of the early 17th century.

The north-east corner of **The Rookery** probably dates to the early 16th century and is a fragment of a larger building.

The large size and courtyard form of Southfields seem related to its occupation by clothiers. The earliest part, probably late 14th century, is at the east end of the south range. The rest of the south range and the east and west ranges were built mainly in the late 15th or early 16th century, and as at the Marlborough Head, appear to be industrial ranges attached to very high-status accommodation. By 1583, when the property was divided between the sons of the clothier John Wood (d. 1577), it also had a north range with a gallery and a chamber over the gatehouse. The west range then included a hall, two butteries with cellars beneath, and a great parlour, as well as a weighing house and a burling shop (to remove knots from cloth). The plain industrial parts, perhaps with chambers over, lay at the north end, the other rooms at the south end of the range, which projects in a deep jetty to the south. The south range had a little parlour with cellar beneath and chamber over and other houses and rooms. In the 1580s, South-fields was used as an inn, but in 1610 was again owned by a clothier, Simon Fenn. A wall painting, reproducing rich brocade and with an indecipherable date between 1600 and 1609, was found in a small south-west upper room in 1936. By 1841 Southfields had been divided into cottages, whose occupants probably included the servants of Lower Park. From circa 1900 to circa 1935 there were 10 tenements, served by a large communal wash house and pump.



Dedham

Knights Manor, perhaps named for Ralph le Knyt recorded in the 14th century and the home of the clothiers William Littlebury in 1570 and Bezaliel Angier in 1670, was probably built in the early 17th century on a T-plan. A chimney stack with four octagonal shafts stands where the ranges meet, and another with two shafts towards the end of the rear range. One fireplace has a hard plaster surround with incised or moulded strapwork like that in the Merchant Weaver's House.

Most early houses have been extensively remodelled, chiefly by the flooring of open halls, the insertion of chimney stacks and the improvement or addition of cross wings.

The core of **Le Talbooth**, so named by the mid 17th century, appears to be a 16th century house with jetties on three sides. Nonetheless, the eastern two bays of the original three-bayed range may represent an earlier hall, to which a south-east bay has been added.

Castle House, owned by a clothier and bay-weaver until the later 18th century, had brick extensions and infilling on the north and east to create a roughly square building with a projecting porch by 1838. New internal walls formed a circular morning room. In the mid 19th century a bay window was added. The building was partially re-roofed and the central stair inserted or remodelled circa 1886.

The early 18th century **Hill House**, two and three storeyed, was made into a larger country residence for Katherine Hurlock (d. 1804). The grounds were remodelled as parkland by William Downes the elder.

Most houses of high status were built on new sites with good views. **The Grove**, rendered and painted and with an Ionic west portico and two south bows, was built circa 1811, almost certainly for Stephen Tessier (d. 1816) to plans by David Laing (1774-1856), a pupil of Sir John Soane. The gault brick three-bayed **Dedham House** was built circa 1830 apparently for Alderman Manning

Lower Park had been built on the former lands of Southfield House before 1777 and was enlarged in the early 19th century in gault brick and again by W. W. Hewitt after 1896.

Large houses continued to be built in the 1850s and 1860s. The gault-brick **Highlands, Hillands** (1850), **Dedham Lodge** (1868) later the Dedham Vale hotel, and Stour House (1868) all have views of the Stour valley. The last was built of brick in showy Gothic style, with gilt Italianate ceilings in its three principal rooms on the former site of Pet or Pit House, a farm by the heath at Jupes hill recorded from the 14th century.

The restoration of Dedham's timber-framed buildings began in the earlier 20th century and probably followed the development of tourism. Raymond Erith (d. 1973), who established his architectural practice in Dedham in the 1930s, designed many buildings in the town, mainly in a local classical idiom. **Great House** in High Street, built on the site of a medieval and later house that burnt down in 1936, is of white Suffolk brick. He also designed renovations and extensions for West gate House (1937, 1973), and minor work at **Dalebrook House** (1968-9), **Muniment House** (1968-9), and St. Mary's church (1946, 1966).

Langham

All the surviving houses of the 17th century or earlier are timber framed; most have later additions or alterations and many have been renovated in the later 20th century. As the population contracted in the 15th century many houses and other buildings fell into ruin and were removed from holdings or demolished.

The Old House has a small hall and jettied east cross wing probably of circa 1400, and a west cross wing perhaps of the 16th century. About 1600 the hall was floored, possibly enlarged, and apparently re-roofed; a great chamber was created on the first floor; a stack was inserted, and a stair turret added behind the east cross wing. Contemporary wall paintings survive.

Broomhouse, where the west cross wing of two storeys and attics and the small two bayed hall were constructed together, is probably of the 15th century. The east, jettied, cross wing, with a crown post roof and a chimney stack, was probably built in the 16th century. The hall was floored and the stack inserted in the late 16th century. Another stack was inserted into the western cross wing in the 19th century, and the eastern cross wing was extended to the rear in the 20th century. A possibly 15th century barn survived near the house until a fire circa 1995.

Church Farm has a hall and three bayed cross wing, jettied at both ends, of the 15th century or earlier, with close heavy framing, tension braces, and jowled posts. Like those at Glebe Farm (formerly the Rectory) and Broomhouse, the hall is quite small and appears to have been of only two bays. In the 17th century a stack was inserted into the cross passage, possibly replacing a smoke hood, to form a lobby entrance. There is a two storeyed jettied porch of similar date.

As many as eight late medieval houses with open halls and inline chamber ends or kitchen bays survive.

Wybornes, originally a three bayed single storeyed hall with internal cross passage and an additional partially partitioned chamber bay, is probably of the later 15th century. The whole building was covered by a four-bayed crown post roof with smoke gablets at the higher end. It was modified in the earlier 16th century and again slightly later. Alterations, which may be associated with conversion to an inn, included the flooring of the hall and insertion of a chimney stack in the cross passage, the addition of a short rear range of two storeys and attics, and the excavation of a cellar. Other additions were made in the 19th and 20th centuries.

Nos. 1-3 Pungford Cottages was probably a single house with a long hall and in line end on the west, and crown post roof, perhaps of the late 15th century. The hall may have been floored in the 16th century, but both stacks appear to be later. It was split into two cottages in the 17th century, when the end bay and one bay of the hall were converted into a lobby entry house, and into three in the 20th century.

Chaplins has a long north south range, apparently a hall of perhaps three bays with evidence of a crown post roof at the north end, and a small in line end of one storey with attic, of uncertain medieval date, perhaps 15th century. A two storeyed south wing was added in the early 17th century; the hall was floored at the same time although the stack may be later. An additional bay of two storeys and attics was added on the south in the late 17th century.

Maltings Farm, a hall house with storeyed in line ends, was probably built in the 15th century. The hall was floored and the house modified in the late 16th century when mullion windows and wall paintings were added to the parlour end. The roofs of the in line ends appear to have been raised and turned to run parallel to that of the hall about that time, and an additional attic floor was also provided at each end. The house was renovated again in the late 18th or early 19th century.

Mantons has an apparently 15th century hall of three or four bays with an in-line end, probably originally jettied. The stack and floor were inserted in the 17th century. Probably before 1800 an

additional bay was added on the north-west, and the roof was raised to provide additional height on the first floor.

Keeper's Cottage (formerly Old Workhouse Farm) was originally a small two-bay hall, with one, possibly two, floored, in-line ends, of the 15th or very early 16th century. The central truss of the hall has jowled posts and open braces and there is evidence of mullioned windows on both sides of the hall. The stack was inserted and the hall floored in the very late 16th or early 17th century.

The core of **Old Whalebone** and **Highfield Cottages** is a small former hall with a crown-post roof, possibly with one in-line end, probably of the 15th or early 16th century. A chimney stack was inserted and it was converted into a lobby entrance house in the early 17th century. Further bays were added in later centuries.

Bramble Cottage was probably a long-hall house of the 15th or earlier 16th century which was floored and had a central stack added in the later 16th and early 17th centuries; it may have had an open kitchen bay at the north end.

Alefounders on Park Lane, a five bayed later 14th or 15th century granary converted to a cottage in the 1920s, and The Thatched Cottage on High Street, apparently a 19th century conversion of a 15th century barn or granary, mark the sites of medieval farms whose houses have been demolished or replaced.

Many new houses were built in the 16th and 17th centuries, some of them apparently on holdings enlarged by late medieval engrossment.

Langford Hall, formerly Poffords, Pollards, or Spencers, is a two-storeyed house, with jettied upper floor and dragon post, and a barn perhaps both of the earlier 16th century.

Bakers Cottage, an L-shaped house of four bays which has always been two-storeyed with a stack, may have been built by Thomas Baker circa 1510). It originally comprised a large, heated room, and a smaller unheated room to the east on the ground floor, and two upstairs rooms of the same proportions. A two-storeyed bay was added to the west of the stack in the later 16th century and extended northwards by one single storeyed bay in the late 18th or early 19th century.

The adjacent **Tudor Farm Cottage**, externally of similar appearance to Bakers, is a three-bayed lobby-entrance cottage of circa 1600; the floor is supported on tusked beams like those at Bakers and Mantons. It was extended to the north by two bays, probably in the 18th century.

The weather-boarded **Langham Oak Cottage** (formerly Reuben's Farm), of one and a half storeys, has at its core a three-bayed lobby-entrance cottage of the mid 16th century. The western bay may originally have been open to the roof, perhaps serving as a kitchen. The bays on either side of the stack have very large, heavy beams with diamond stops; the beams, though tusked on both ends, are not inserted and are clearly an integral part of the original structure.

Langham Lodge, of two storeys and attics, has been partly rebuilt in brick and internally modernized. The north facade has three gabled bays. The east end of the south elevation and probably the east elevation were jettied. The roof, with heavy rafters, windbraces, and high collars, probably dates from the later 16th century or earlier 17th century. The house is probably on the site of the medieval hunting lodge of Langham park and what remains may be a rebuilding of an earlier structure, perhaps a hall and two

cross wings, constructed for the earliest lessees of the park, Robert Bogas or William Gardiner.

New building in brick in the 18th century was limited in extent.

The front range of **Old Park House** (formerly New House Farm) was added in the early 18th century, and comprises two large rooms on each floor with a central hall and stair placed against the stack of the original 17th century lobby-entrance house. The ground floor parlour was modernized in the earlier 19th century, and the dining room made in Tudor style in the 1920s.

Whalebone House, on the site of Highfields Farm recorded from 1545, is a gault brick house of three bays, two storeys, and attics, with rainwater heads dated 1801. It was probably built by the Blyths, an important non-conformist landowning family, who lived there in the earlier 19th century. Polygonal bay windows rising through both storeys were added to the front, probably in the earlier 20th century.

The most notable of the few large, 19th century, houses is Homestead School on School Road, formerly Langham Oaks or The Oaks, a large Gothic style house on an irregular plan, faced externally in ashlar. The front appears to be circa 1875, while the entrance and rear extension are circa 1910.

Lawford

Lawford Hall, in its own small park, has a Georgian red brick façade of 1756 but behind it is an Elizabethan timber-framed house of 1583 with end-wall chimney stacks and a high roof ridge.

Stratford St Mary

Low Hill House, the finest of the surviving houses, dates from circa 1480 and is described in the 1619 manorial survey, although it is probably not the original manor house.

Ravenys on one of the sites is the subject of a picture by John Constable entitled "a house in Water Lane", now in the Victoria and Albert Museum. The Lord of the Manor made a grant of the land on which it stands to William Smyth and William Wade in 1442 on condition that they rebuilt the house for which the lord would provide timber with the two Williams being responsible for the cutting and carting of it. The third house in the lane was most probably the home of the Selbricht family until it died out in 1558. The remaining house in this part of the village, which stands two hundred yards nearer to the river, was occupied by Matilda Hunt in 1481. The barn behind it is still known as Hunt's Barn.

Gatemans, the home of weaver Ralph Gateman in 1334, is now the oldest surviving house in the village.

Thornes was the original name of the house front frontage behind Gatemans.

Fyshers was the original name of the house now occupied by the redbrick Old Cage House, named after the pound for stray cattle and horses that once occupied the site of the parish room cottage holding for the proverbial "three acres and a cow".

Three coaching inns – The Anchor, The Swan and the Black Horse – grew up as a result of the growing traffic through the village. The Anchor had 20 acres (81,000m²) of pasture for cattle bound for the London market. The Swan which is described in Road Books as a posting-house, had extensive stabling and accommodation for casual labourers who followed the progress of Haysel and Harvest from south to north through East Anglia. The Black Horse has connections with the highwayman Mathew Keys, hanged on Kennington Common in 1751, who once left his watch here as a pledge for a reckoning.

Fords, a fine timber house with a meadow alongside opposite the Black Horse, is close to a narrow strip of waste land which marks the line of the old London road.

Skalders, (now replaced by Riversdale, the modern house next to Fords) was the home of the Mors family for 200 years. Thomas Mors, the first to appear in the records, was one of three wealthy clothiers in the village, and a generous benefactor to the church. His wife Margaret Webb from Dedham and her parents played a large part in building and improving the church.

The old Stratford Mill as shown in Constable's painting dates from around 1600. A group of Sudbury Merchants and gentlemen formed "The Stower Navigation Company" in 1708, making the river navigable to bring coal upriver and to transport corn, straw and hay downstream to be offloaded and shipped to London. It was a busy, prosperous waterway until the railways took away the trade (See the Navigation Compendium). The mill was demolished about 1850 and replaced by a vast structure of five floors with a 15-foot (4.6 m) undershot water wheel and an auxiliary steam engine for use when the river was low.

Several substantial Tudor Halls were constructed by wealthy clothiers and gentry, including the Manor of **Veyseys** and **Veyseys Farm**; the **Woadhouse** and its attached buildings, built by Thomas Woadhouse of Dedham in 1501 to replace a much older hall called **Afrettles**; **Typlands Farm**, **Leatherjacket Farm** and **Squirrels Hall** to the north from circa 1480.

Conclusion:

The Significance of the Built Heritage of the Stour Valley and Dedham Vale.

Practically every village in the 'Managing a Masterpiece' Landscape Partnership area of the Stour Valley and the Dedham Vale has at least one building in it, or one feature in one of its buildings, that makes it unique and special. Often, it is the church but it can equally be a secular building, especially those domestic dwellings, farmsteads, warehouses and shops which reflect the wealth of the cloth trade from the 13th century onwards.

Overall, the timber-framed houses might be plastered or have their timbers exposed, and typically consist of a single-storey hall range into which a floor and chimney were inserted in the 16th century, with one or two two-storey cross-wings that are very often jettied. Smaller houses are, more often than not, weatherboarded, either painted white or tarred. These are relatively modest buildings that have lasted the centuries because they were soundly constructed and are immensely adaptable, being modified by each successive generation to suit changing needs and tastes.

A number of timber-framed buildings have been re-fronted in brick, both the local soft 'Suffolk Red' and the harder 'Suffolk White'. Red brick is also notably used in a number of boundary walls around the area, to a common design 9" thick with half round copings. Other wall materials include weatherboarding, which can be found in both the white and black varieties. Thatched roofs remain common around the villages and where replaced it is usually with plain-tile or occasionally with pan-tile or slate. In addition to thatch and plain-tile, slate and pan-tile roofs also make an appearance on more recent buildings, extensions and outbuildings.

The area has a long tradition of both farming and textile manufacture, the latter forming the basis of the area's extraordinary wealth in the 15th and 16th centuries. By the 19th century much of this area specialised in the production of grain and the fattening of cattle for the London market. The development of the textile industry saw a rural landscape more urbanised than most by the 17th century, enabling smaller-scale farmsteads to survive.

However, the prosperity brought about by the wool industry declined from the 17th century, leaving a remarkable legacy of vernacular buildings largely untouched by later modernisation or development.

Thus, within the 'Managing a Masterpiece' Landscape Partnership area of the Stour Valley and the Dedham Vale, there is a concentration of late medieval and 16th century timber-framed buildings which is unrivalled elsewhere in the United Kingdom.

Archival Sources for the Built Heritage:

ESTATE RECORDS

Estate records will often contain details of new building work, and modifications and repairs to existing buildings as well as estate maps. Agriculture/ Archives/ Estate Records e.g. Tendring and Kentwell Hall

Estates.

OLD PHOTOGRAPHS IN PARISH HISTORIES

Also in record office collections.

LARGE SCALE OS MAPS

Show individual farm buildings and layouts.

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Built Heritage Glossary

Bailey: enclosed courtyard of a castle.

Bargeboard: a board fastened to the projecting gables of a roof to give them strength and to mask, hide and protect the otherwise exposed end of the roof timbers.

Barnack Stone: limestone quarried near Barnack in Lincolnshire.

Battlements: notched parapet built on top of a wall.

Bay: internal compartments of a building.

Brackets: a weight-bearing feature made of wood, stone, or metal that overhangs a wall.

Bressummer: a large, horizontal beam supporting the wall above.

Brickearth: clay used for making bricks.

Broadcloth: a dense, plain weave woollen cloth.

Buttress: a structure, usually brick or stone, built against a wall for support or reinforcement.

Casement: a window hinged on one side, so as to open outwards or inwards.

Castellated: furnished with turrets and battlements in the style of a castle.

Cell Plan: the layout of rooms or spaces in a medieval building.

Chancel: the space around and in front of the altar at the east end of a traditional Christian church building.

Clerestory: high wall with a band of narrow windows along the very top, usually rising above adjoining roofs in churches.

Clunch: a particularly soft building chalk bedded in mortar to form walls.

Collar: curved tying beam in a timber roof.

Coping: the capping or covering of a wall.

Copyhold: a tenure of land with rights, privileges and services attached to it, according to the custom of the manor, the "title deeds" being a copy of the record of the manorial court.

Corbel: a structural piece of stone, wood or metal jutting from a wall to carry weight from structure above.

Cornice: a projecting shelf along the top of a wall often supported by brackets.

Cross Entry / Cross Passage: a passage which runs across the building, usually adjacent to a hall, between front and back entrance doors.

Cross Wing: an additional wing at right angles to the main part of a medieval building.

Crown-Post: the term in traditional timber framing for a post in roof framing which stands on a tie beam or collar beam and supports a collar plate

Crow-Stepped: a stair-step type of design at the top of the triangular gable-end of a building.

Cusp: the point forming the foliations in window tracery.

Daub: plaster, clay, or another substance used for coating a surface, especially when mixed with straw and applied to laths or wattles to form a wall.

Deanery: deanery is either the jurisdiction or residence of a Dean.

Diaper: an all-over pattern of diamond, lozenge or square shapes.

Doorcase: the surrounding frame into which a door shuts.

Doric: one of the three orders or organizational systems of ancient Greek or classical architecture; the other two orders were the Ionic and the Corinthian.

Dormer : a window projecting vertically from a sloping roof.

Flushwork: the decorative combination of flint and ashlar (smooth) stone, characteristic of medieval buildings, especially churches.

Freestone: a stone used in masonry for molding, tracery and other replication work required to be worked with the chisel. The freestone must be fine-grained, uniform and soft enough to be cut easily without shattering or splitting.

Fulling : the part of woollen clothmaking which involves the cleansing of cloth (particularly wool) to eliminate oils, dirt, and other impurities, and making it thicker.

Gable: a triangular portion of a wall between the edges of a sloping roof.

Gablets: triangular ends to buttresses.

Gault: a clay formation of stiff blue clay.

Groin: the edge between the intersecting vaults forming the underside of a roof.

Hammerbeam: the horizontal beam in a timber roof situated as a tie beam but in tow sections with the main opening in the centre.

Hipped: a type of roof where all sides slope downwards to the walls.

Jettied: a building technique used in medieval timber frame buildings in which an upper floor projects beyond the dimensions of the floor below.

Lancet: a high and narrow pointed arch.

Machicolation: a parapet in medieval fortified buildings with openings along its length for dropping missiles on the enemy.

Motte: the mound on which a castle stands.

Mullion: vertical bar of wood, metal or stone which divides a window into two or more parts.

Nave: the main part of a church.

Ogee: a moulding incorporating a concave and a convex curve.

Oriel: a window projecting from an upper storey, supported on brackets called corbels.

Ornee: ornamental design based on domestic and rural themes to create a picturesque effect.

Outshot: an additional projecting part at the back of a terraced house, normally with its own roof.

Palisade: a fence of stakes.

Pantile: a roofing tile whose cross-section forms an undulating curve.

Parapet: a low wall along the side of a bridge or the edge of a roof.

Pargetting: (described in text)

Pediment: in classic architecture the triangular-shaped portion of the wali above the cornice.

Peg Tile: a plain clay tile with holes for the pegs used to anchor each tile to the roof.

Perpendicular Style: a style of architecture developed in northern France that spread throughout Europe between the 13th and 16th centuries; characterized by slender vertical piers and counterbalancing buttresses and by vaulting and pointed arches.

Pile / Double Pile (described in text)

Portico: a series of columns or arches in front of a building, generally as a covered walkway.

Puddingstone: another name for Septaria (see below).

Quoins: the cornerstones of brick or stone walls.

Rood L oft: a gallery over the screen which separated the nave and the chancel in a church; rood being the medieval word for Christ's Cross which was placed on the rood beam.

Sash: a glazed wooden frame which slides up and down by means of pulleys.

Say: a thick woollen cloth made in the medieval period.

Scroll: an element of ornamentation using a spiral and named from the supposed resemblance to the edge-on view of a rolled parchment.

Septaria: the hard, compact mass of sedimentary rock formed by the precipitation of mineral cement within the spaces between the sediment grains.

Shaft: the part of a column between the capital (top) and base.

Shell Keep: a style of medieval fortification, best described as a stone structure circling the top of a mound.

Stoup: a vessel containing holy water generally placed near the entrance of a church.

Strapwork: flat interlaced decoration derived from bands of cut leather, popular in the 16th and 17th centuries.

Tenement: a multi-storeyed building occupied by several families.

Tiebeam: a horizontal or slightly arched beam connecting the principal rafters of a timber roof.

Tracery: the ornamental stonework of a window.

Transom: the horizontal bar of wood or stone across a window or a door top.

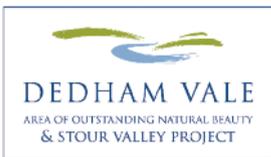
Truss: the structural framework of timbers designed to bridge the space above a room and to provide support for a roof.

Undercroft: the chamber partly or wholly below ground, generally in a medieval building.

Wattle and Daub: walling made from vertical timber stakes woven horizontally with branches and reed then surfaced with mud.

Wealden: a type of medieval timber-framed hall house traditional in the south east of England. The original plan usually had four bays with the two central ones forming the main hall open to the roof with the hearth in the middle and two doors to the outside at one end forming a cross passage.[]

Windbraces: diagonal braces to tie the rafters of a roof together and prevent racking.



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