

AYLSHAM LOCAL HISTORY SOCIETY



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Front cover: Woodgate by Walter Juan Finch 1870.

Back cover: First five panels of the Rood Screen, St. Michael's Church, Aylsham, the first and third donors, the second St. Thomas, the fourth St. James the Less.

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It is the beginning of a new season and as Jim Pannell says in his report to the AGM we have had excellent attendance for lectures, the Autumn course, visits and the social evening. We much appreciate all your support. We extend our great thanks this year to the two retiring members of the Committee, Gillian Fletcher, a founder member and membership secretary since 2002, and Ann Dyball, who has been meticulously organising our visits since 2003. We are delighted that Caroline Driscoll and Sue Sharpe have joined the Committee and enable us to start passing on responsibilities to a new generation.

We are immersed in Medieval and Tudor times, with our course on the Paston family, the very successful visit to Oxnead Hall, the opportunity to join with Agincourt 2015 to commemorate the 600th Anniversary of the Battle of Agincourt and look forward to a series of lectures to commemorate the 400th anniversary of Shakespeare's death. It was memorable to share the evening with other interest groups to hear Dr John Alban on the context of Agincourt at St Mary's Erpingham in October and we look forward to Matthew Champion's interpretation on 26 November at the Jubilee Centre where we have the space to anticipate a good crowd.

Please see the notices on p. 163 for the visit to the Van Dal shoe factory in February and the WEA course for Spring 2016. Lecture programme:

Thursday 26 November, 7.30 pm at the Jubilee Centre. '*Agincourt; Unravelling the Myth*' by Matt Champion.

Thursday 28 January 2016, 7.30 pm at Friendship Hall. Shakespeare Trilogy 1: *Shakespeare and Medieval East Anglian Drama* by Dr Rebecca Pinner.

Thursday 25 February at 7.30 pm at Friendship Hall. Shakespeare Trilogy 2: *Costuming Shakespeare* by Amanda Greenway.

Thursday 24 March at 7.30 pm at Friendship Hall. Shakespeare Trilogy 3: *Performance on the Stage and in Society* by Dr Victor Morgan.

Woodgate House 1500–1900 – talk given by William Vaughan-Lewis after AGM



Woodgate, 1870, painted by Walter Juan Finch, an Aylsham artist and photographer. Courtesy Aylsham Town Archive.

After seeing Peter Purdy's Roman pottery and tiles at the 2014 Heritage Open Day, William offered to help Peter and the archaeologists understand the modern history of the house and site – to understand better the geophysical survey and future excavation. His illustrated talk showed how much material there was to find on this old location which had not previously been studied. He thanked Peter Purdy and Philip and Jane Sapwell, who were present, for their help and access to the family archive.

William explained that Woodgate was an old farmstead, part of Aylsham Lancaster manor.¹ First we saw maps that explained the landscape context. By the late 19th century the Woodgate and Sankence estate owned a large area of the land bounded by the Cawston Road, sloping gradually down to the Mermaid brook (earlier known as Hendbeck) and across to the Norwich Road, together with land further north towards Abel Heath. At lower levels there is plenty of good meadow along the beck. At mid-slope the soils are light loams but unusually for this sort of landscape there is a marked drainage line from Sankence and Woodgate's ponds near the main road, through Woodgate's large pond and onwards east and south as Mary's Beck, the Spa wells and down to the Mermaid at the foot of the slope. The derivation of Mary's Beck may well come from Mariscus, meaning a marshy place, exactly describing a

modest water flow from multiple springs connected, in part, by flowing water in the wetter times of year. This eruption of water to the surface at a high contour happens where large clay pans underlie the sandy soils and prevent rainwater from soaking away fully. So it is no surprise to find that Woodgate had a large commercial brick works, still flourishing in the middle of the 19th century. It is perhaps also unsurprising that Peter's archaeological work is turning up hints of a Roman kiln here too; the proximity of clay, sand and wood and heath-sourced firings for kilns was very tempting, despite the major Roman works nearby at Brampton.

The Woodgate area had three significant farming sites in the late-medieval era: Woodgate House, Sankence (which started as the old Aylsham surname Sankey) and Woodgate Farm. In addition there were some cottages near the main sites around the Cawston Road – the Woodgate settlement. A little to the south-east were the farms at Spa and Kettlebridge and to the south the Stonegate farms.

William then took us through the ownership and development of the 15th century 50–60 acre core yeoman holding of Woodgate to the 1622 Aylsham Lancaster survey by which time it had been in the Soame family for over 40 years. Henry Soame held '56 acres and the messuage called Woodgate' which was described as four bays (a classic old hall house), a four-bay stable, three barns with seven bays in total and other buildings of five bays. This description has more extensive buildings than most of the good-sized farms of the time. It becomes clear that Henry ran a tannery here, even though one would normally expect to find them on or near a river. He was making use of the quantity of water welling up in his grounds. The only other tanner so far identified in Aylsham, before the Wickes operation at Belt Farm after 1800, is Simon Terrey who owned modest premises to the north of the Millgate bridges in the late 1600s.

The Woodgate tanning business seems to have been short-lived and by the 1680s Samuel Soame was a successful farmer buying up more land around the core and other lands in Aylsham. At his death in 1726 his eldest son was left the mansion house and 170 acres at Woodgate. William then tackled the dating of the present house.

It seems quite reasonable to believe that Samuel must have been responsible for the building of the fine Queen Anne-style southern range of the house. Published sources in 1885 and 1905, assert without any cited source that the Soame family 'added to it considerably, almost, if not entirely rebuilding it in 1706'. The style of the brickwork and stringcourse is certainly consistent with buildings locally of about 1700 to 1730. The complication is that a carved wooden panel above the front door, in which a piece of stained glass is set, is

dated 1726. However a family photograph proves that this was added much later (see below) and the 1726 date may have arisen from the first date on an abstract of title: Samuel Soame's death being taken in error as giving a first date for the house itself. Samuel's will was made and proved in the last few months of 1726 at the end of a long and successful life; there is little likelihood that he would have built the house that year. So the truth probably lies somewhere in between 1706 and 1726.

William next showed a number of maps to show the development of the estate and the changes in the shape of the Cawston Road near the house. Two generations on, Henry Soame was farming the whole estate and his brother Samuel was running a brick-making business located just to the north of the Cawston Road, where there is field called Brick Kiln Piece; the exact location of the old kiln itself is not mapped explicitly and is now lost under the new housing estate.²

At Henry Soame's death in 1833 Henry left his estate to his five sons. The large windmill on the Cawston Road, apparently built in 1826, was left with a few acres to George. A shop in the market place was left to William, a Norwich draper. Shares in the main estate were left to the other three: Henry Edward, John and James. Henry Edward kept and lived in Sankence, giving his Woodgate House share to John who lived there and presumably ran the farm. However, in 1835 John died and he left all to his brother James, who was living in Woodgate at the time of the tithe, running both the farm and the brick-works himself.

On the tithe map of 1840 the grounds were heavily planted with trees and the area to the north of the house was an extensive shrubbery. There was no obvious kitchen garden and the house seems to have been unchanged since the new range was added over 100 years previously (still with minimal outbuildings to the north). The pond to the east was still very small and circular but the bath site is not explicitly marked. The old roadway passing along the southern edge of the grounds was still there. The brick kiln and its drying sheds across the Cawston Road are clearly shown.

In August 1850 Soame put the Woodgate property up for auction in Norwich; the property was described as a farmhouse, 2 barns, riding & carthorse stables, bullock & wagon lodges, blacksmith's and wheelwright's shops, walled garden, orchard with 11 acres around the house. In total the sale included 125 acres (47 acres from the property had recently been sold to Lord Orford and 20 to William Repton). In addition there was an 'old-established excellent brickyard' and kiln for 23,000 bricks 'in full trade'. Soame retained the Sankence farmhouse and land which was later sold to the Sapwell family.

Woodgate was bought by Robert Woods of Thurgarton and a new era had

begun. Woods married John Berwick's sister Hannah. Both families were originally from Erpingham. The Woods seemed to have lived for the most part in Thurgarton where he was a tenant farmer but he ran Westfield farm in Foulsham himself in the 1840s and later bought a house in the centre of Foulsham. His Woodgate tenant in 1853 was Robert Postle, a former miller, who farmed there for over 10 years. Robert had married one of the sisters of Dr Richard Kay Morton of Aylsham and that probably brought him to farm at Woodgate. (William, anticipating a question about Postles explained the modern Aylsham family was linked by a common ancestor around 1700.)

Woods went on to add substantially to his Woodgate estate, even though he was never resident there. In 1856 he added 35 acres from Thomas Copeman and three years later bought the Middleton family's farmhouse and 138 acres to the north of the Cawston Road (later Woodgate Farm). A further 23 acres came from the Elwin family in 1866 and just before his death, he acquired from the Reverend Robert Alfred Rackham the two small farms at Stonegate with some 227 acres altogether.

He and Hannah had no children and all this (except Ivy House and another house in Foulsham) he left at his death in 1870 to his godson Robert John Woods Purdy (RJWP). John Berwick's daughter Susan had married Robert John Purdy of Foulsham and had one son, RJWP who also inherited Berwick's Foulsham estate. By the late 1860s Postle had moved away and Robert John Woods Purdy had taken over the farm at Woodgate just prior to his godfather's death.

Later RJWP seems not to have farmed or run the brick business directly, enjoying the life of a gentleman of leisure: shooting game and following an interest in history with his friend the antiquarian Walter Rye. His mother Susan continued at Ivy House until her death in 1883. Probably at this point RJWP's sister Susan Elizabeth came to live with him at Woodgate although Purdy continued to use Ivy House as well. His sister died in 1905 and in 1908 he then gave most of his property to his only child Thomas Woods Purdy. RJWP still used both Woodgate and Ivy house as his homes until his death in 1916. His wife Ada Maria Cook stayed on at Ivy House.

William showed some early photographs which are most helpful in understanding the evolution of Woodgate house. Both may have been taken on the same day possibly by Walter Juan Finch who had set up in Red Lion Street in about 1870 as an artist-photographer. They probably date from the winter of 1870–1871 and may show fiancée Ada Maria Cook and her mother visiting before their marriage in July 1871. A less likely alternative is that this is a photo of RJWP on his arrival at Woodgate in 1866–1867 with his sister and their widowed mother. However, the woman looks too well-preserved for a

Victorian 67-year old and is a rather better match for one aged about 54.

The first photo shows what appears to be RJWP standing in front of the old front door, the surround of which is substantially different from its 1870s onwards incarnation. Some of the south facade windows are sash, some old casements – by the 1880s all were sashes. The second picture seems to show the trio in the same or very similar clothes with the sun now round to the west. Mother-in-law is sitting on a chair on the lawn. Her clothes might be interpreted as widow's black; Mrs Cook had been widowed in January 1870.

Finch was closely involved with illustrating the changes RJWP made to the house, farmyard, grounds and garden during the 1870s. We are fortunate to have in the Town Archive copies of images of water-colour views before and after changes to the farmyard and grounds around the house. He dated his first sketch of Woodgate as how it looked in 1870. The previous photo matched the mix of deciduous and conifer trees in this part of the grounds consistent with the Finch drawing for 1870.

The 'after' view is dated 1883 signed WJ Finch, with a flap overlaid showing the view from the farmyard as it had been in 1870. The whole complex of farm buildings was taken down, ha-has surrounded the main gardens, the pond was hugely extended and ornamental trees were planted to complement the new paths around the periphery of the garden. The walled kitchen garden was built at this time, no doubt using salvaged material from farm buildings, garden walls and even old roman tile fragments found in the grounds. The yew walk was planted, aligned with a walk on the east side of the new garden, and running from the north-east corner of the garden all the way to the Cawston Road. The house and garden had become yet more private and ornate, now more of a gentleman's home than a farmer's house. The gardens were planted with specimen trees of which the Wellingtonias and a walnut have succumbed to drought damage but the old rhododendrons are still a major feature of the gardens.

William then used later maps to show those changes made in the 1870s–1880s which created the present layout of the house. One map surveyed around 1875 suggests Purdy was planning a long range added to the eastern side of the house forming a 'T' with the Queen Anne range. This would, with extensions to the rear outbuildings, have formed two sides of a rectangular courtyard at the front of the house and a fully enclosed yard at the rear. A small extension on the west side at the junction of the two older ranges may have been planned as a porch and new entrance. The garden design, unfashionably rectangular at the front of the house, may well have been planned to fit in with this new range. However, the range was not built. This map is a cautionary tale to be careful about taking maps, however official, at

face value.

From later photos the house had had its full makeover and the new front door and doorway were in place. The floral surround above the door is almost certainly Victorian, created to feature a 'September' work roundel in stained glass, apparently copying an example in Foulsham church. With RJWP's antiquarian interests there is no certainty how he acquired the Woodgate glass, whether by commission or chance find. As we have seen, the door and its carving with its '1726' date, was installed by RJWP and not original to the Queen Anne range so cannot be used to date the house.

In addition to his expenditure on house and grounds, RJWP acquired the Kettlebridge and Spa farms from the Pitman family in 1873 and 1878. He also purchased the Spa in the 1880s which he restored probably in the early 1890s (although it did not regain its former standing as a source of healthy water). The estate when handed over to Thomas would still have been heavily mortgaged and remained so at RJWP's death in 1916.

Thomas Purdy, 'Tom', was one of the major Aylsham solicitors of his era and served with distinction with the Territorials in the First World War, becoming Lieutenant-Colonel. On his return from service, having been wounded at Gallipoli, he found his legal practice in disarray with, according to family tradition, embezzlement by his clerk. This, in combination with the drop in land values and the pre-existing loans and trusts, brought the end of the large estate which had covered some 1,300 acres in different Norfolk parishes. He auctioned a large part of the landed estate in 1920. Most of the farms sold although Woodgate Farm did not reach its reserve and was kept by the Purdy family for many years before its eventual sale. The Foulsham properties also remained in the family for years before sale. Now, only Woodgate House and immediate grounds remain in the family, with a thriving nursery taking the place of the farming interests.

At the end of the talk Lynda Wix raised the point that the brickworks, being so close, may well have supplied the bricks for the new union workhouse, built in 1848–1849. William was thanked for a fascinating talk and given a warm round of applause.

1. It had been suggested that the site was the core demesne of Sexton's manor. The error arose from the common misunderstanding about buying a lordship, as one of the Purdy family did in the late 19th century. Even today the titles of lord of the manor can still be purchased but no property, income, documents or rights come with them. The desktop report published by Britannia Archaeology is to be amended.
2. The pre-development dig put a trench just to the east of the site and missed the brickworks.

Iconography in St. Michael's Church, Aylsham

Daphne Davy



Rood screen, St. Michael's Church, Aylsham. Courtesy Aylsham Town Archive.

I recently took a group of people round our church, to look at the iconography, both in our church, and in the wider world. This article reflects that talk.

The word Iconography comes from two Greek words, *ikonos* – meaning an image, semblance, or symbol, and *graphos* – meaning writing or delineation.

An icon in the Christian church means different things in the Eastern and Western churches. In the Eastern Church an Icon is an object of veneration in it's own right. Pictures of Jesus, of Apostles, and Saints are still painted today, and are venerated. In the Western Church, an icon, more often, is a symbol representing something, or someone. Some icons are writing. A fish is an icon, and is a symbol of Christ. This is because in Greek a fish is *ichthos*, which is an acronym where the letters of the word are the initials of *Yesous Christos, Theou Hyios Soter*. This translates as Jesus Christ, Son of God, Saviour. Another written symbol of Christ is the Chi Rho, the first two letters of Christos. Saints also have icons, which are the symbols by which they can be recognised. Some saints have several, representing different aspects of their sainthood. Saint John the Evangelist is represented by an eagle, a chalice with a serpent coming out of it, and a book or scroll. Evangelist means, in this context, the writer of one of the four gospels of the New Testament. St. John is also an Apostle, and the brother of St. James, another Apostle.

In modern times, icons are used in many ways, and in many places. The icon of a running man is an indication of a fire door; many road signs use icons, so they can be understood by people of different languages. Computer screens show icons, many of them trademarks, such as Google, Windows, etc. Woe betide anyone who uses the Google icon without authorisation.

In medieval times most trades, industries, professions and avocations had their patron saints, and in general the icons of the saints reflect the trades. We still retain some of these, St. Barbara is the patron saint of rocketry, gunners, miners, and other things that might go 'boom'. This is because her executioner (her father) was struck by lightning after beheading her. Her icons are a tower and a ring.

You might think that since Aylsham was an important centre of weaving, there might be icons and/or pictures of saints connected to weavers. I have been unable to find any. There are many saints connected to weaving, including St. Maurice, and St. Anastasia, but if anyone knows of any in Aylsham, I would be grateful for the information.

It is possible to look up occupations, and discover the patron saint(s). It is also possible to look up saints, and discover what they are the patron saints of, and what their symbol(s) are.

In the middle ages, few people were literate. Writing the names of saints against their pictures was of no use. Icons gave people aides memoire to identify the saint. In some cases, the icons alone were displayed, and we can see examples of this in our church.

Most pictures would be a fairly formulaic representation. By this, I mean that, for example, saints would be pictured with haloes, bishops with mitres, croziers, vestments. Soldiers would be shown in military garb, often that of the period of the picture, rather than of the soldiers life.

St. Peter is most commonly shown as a man of mature years, often bearded, sometimes balding, carrying a set of keys, reflecting his role as keeper of the gates of heaven.

As I said earlier, St. John The Evangelist has an eagle as his icon as an Evangelist. He is also represented with a chalice, with a snake coming out of the top. This reflects a story that someone attempted to poison him, but the poison was rendered innocuous by the power of God. A book or scroll represents St. John's other writings. St. John is generally represented as a beardless young man. The symbols of the other Evangelists are St. Matthew a winged man, St. Mark a winged lion, and St. Luke an ox.

Other common symbols to look out for in any church or religious building are: St. Paul a sword, St. Andrew a saltire – an X-shaped cross, St. James the Less a fuller's club or pole. A fuller's club was used to beat the impurities out

of wool and thicken it. All of these are means of their death, mostly by execution.

Green men are another symbol to be found in churches. These are, most often, the head of a man with leaves growing out of his mouth, sometimes with leaves as hair and beard. There may be foliage coming out of his nose, eyes, and ears. The meaning of the green man is disputed, but it is generally suggested that he is a pre-Christian symbol which has been co-opted into Christian iconography. He may represent fertility, or regeneration. In Aylsham church, there are two green men as bench ends, both on modern benches.

Pelicans are another rather impenetrable image. They were believed to feed their young on the blood of the mother pelican. The mother pierces her own breast to feed her young. Pelicans are shown with their necks curved, their beaks on their breasts. This symbolises Christ nurturing his church with His blood in the Mass.

In any religious building, there may be imagery in the window glass, on bench and pew ends, rood screens, grave slabs, both in the floor and on the walls, and in the decorative stonework on the walls and roof.

In Aylsham church, the rood screen, font, most of the stonework, and some of the roof is pre-Victorian. The wood supporting the tower, and the Porch door are medieval.

All the pews and seating is Victorian or later, with the exception of a free-standing bench, which has old bench ends, fastened on to a later seat and back planks.

The window glass was all installed during the Victorian refurbishment, although some of it is earlier. The figure of St. John the Evangelist in the south chancel aisle and small parts of the south sanctuary window are earlier, but probably not original to Aylsham.

The reredos contains a few pieces of the rood screen which were removed during the 19th century, but is otherwise late 19th century.

In Aylsham church, the rood screen is pre-Reformation. This is quite common in Norfolk churches. Only the lower portion of the screen remains. It is divided into sixteen sections, most of which contain a picture of a saint, with his symbols, but two of them appear to represent donors. Unfortunately, possibly during the Reformation period, possibly during the Civil War, several of the pictures were scratched out, more or less thoroughly, so that some of the faces are scratched out, some of the figures are erased, and some of the symbols are removed, or indistinguishable. This means that some are completely unidentifiable, whilst some are only tentatively identifiable. Some can be definitely identifiable, which when they are 500 years old, and have had a hard life, is remarkable.

Attribution	Symbols
1 Possibly a donor	No halo. Conventional 15/16 th C dress
2 St. Thomas	Spear or lance
3 Possibly a donor	No halo. Conventional 15/16 th C dress
4 St. James the less	Fuller's club
5 Possibly Moses	Rod and the tablets of law
6 St. James the Great	Pilgrim's staff, wallet, and hat
7 St. John the Baptist	Lamb and a book
8 St. Peter	Set of keys
9 St. Paul	Sword
10 Unidentifiable	
11 St. Andrew	Cross saltire
12 Unidentifiable	
13 St. Simon	Fish
14 St. Jude	Oar
15 St Matthias, or St Matthew	Halberd
16 St. Bartholomew	Flaying knife

In the chancel, as elsewhere, the pews are Victorian, but the bench ends and poppy heads are often carved with pre-Victorian symbols, including pelicans in their piety, and St. James the Great, patron saint of pilgrims, who can be identified by his scallop shell and pilgrim's staff.

One saint who is exceptionally well represented in Aylsham church is St. John the Evangelist. It is not clear why. He can be found, with SS Peter, James and Andrew, in the East window. He has his own window in the south chancel aisle, and his eagle can be found, with the icons of the other Evangelists, on the cardinal points of the upper part of the font, on the north window of the north transept, and in the north window of the north chancel aisle

The lectern is 19th century. It was purchased to commemorate the diamond Jubilee of Queen Victoria. Lecterns are commonly the representation of an eagle. There are several, different stories as to the reason for this. One is that in the medieval world, it was believed that the eagle was the only bird that could be found on all the known continents, thus symbolising the power of God. Another is that the eagle is the bird which flies highest, reaching toward heaven. Yet another is that the eagle can look at the sun, symbolising "seeing the light".

There are many icons and symbols in any church. I have mentioned only a few, but it is a fascinating, complex, and sometimes very frustrating area of church research.

Visit to Oxnead Hall



Conjectural representation of Oxnead Hall in the C17 made by John Adey Repton.

The eagerly anticipated visit to Oxnead Hall, Gardens and Church on 12th October 2015 did not disappoint. The visit was of particular interest to those of us on the Autumn Course given by Elizabeth Macdonald on “The Pastons and Their Norfolk”.

Around forty of us gathered in the courtyard outside the kitchen door on a cool, but bright and breezy afternoon to be welcomed by Mrs Aspinall who was to be our guide for the Hall and Gardens. She and her husband bought the Hall about five years ago and, as soon became clear, their enthusiasm, commitment and energy to the place has already made many changes as well as creating many plans for the future.

Mrs Aspinall explained that most of her tour would be around the outside of the Hall as the interior had mostly been gutted over the years and little of historical interest remained. The site has been occupied since at least the 11th century although evidence of earlier pre-historic and Roman settlement has been unearthed (we were later able to see some of the archeological finds in the Hall). In the 1420's the estate was bought by William Paston who settled it on his wife Agnes as part of their marriage settlement. The estate continued to pass down the family and, in the 1580's, Sir Clement Paston (1515–1597) rebuilt the house on an H-plan with the main house running East to West and service wings running North to South. It is believed that there were 79 rooms over 4 storeys. The current gravel outline and yew hedge outline the north elevation of the original house.

Sir Robert Paston (1631–1683) developed the house further by adding a banqueting hall for the visit of King Charles II and Queen Catherine in 1671. This hall was thought to have had the first sash windows in England. The debts mounted and Robert's son William (1653/4–1732) was the last of the male line and the title was extinguished. The estate was sold to pay the debts and the main house was demolished in 1742 after which the site was reported to be in a "ruinous" state. A collection of around 1000 of the Paston letters written at Oxnead was found in the service wing after the demolition of the main house.

Of interest to those living in Aylsham was that Humphry Repton's younger brother John rented the land which he farmed. John Adey Repton the architect son of Humphry also lived in the service wings for a while and made conjectural line drawings of the original house. Interestingly, the excavations which led to the laying of the gravel outline (referred to above) confirmed Repton's conjectures to be correct. There is no evidence that Humphry made any developments to the grounds which was fortunate in a way because what has remained is one of the few surviving Tudor gardens in Norfolk.

In the 1980's The Hall was owned by John Hedgecoe who added an uncompleted South Wing under which there is thought to have been a "frisketting" room or cool grotto.

Mrs Aspinall drew our attention to the large barn by the entrance (listed as 19th century but which experts have since dated as 15th century) and also to the north entrance with its four "benches for the poor" recently uncovered following restoration work on the walls. There was an avenue to Skeyton that ran in a straight line from the front of the house to the parterre fountain by Nicholas Stone (see further below). Cellars were found under the garden in front of the house when rubble from the building of the South Wing was cleared. Our guide had an amusing story about a recent elderly visitor who had knocked on the door and said she remembered a large circular room where she used to play that had chains and manacles on the walls. The Aspinalls were inclined to think this was a fanciful childhood memory until a second chance caller said the same thing.

The gardens are thought to have been laid out between the 1580's and 1660's. There were a series of Italianate terraces leading down to the River Bure. Sir William Paston (1610–1633) commissioned Nicholas Stone to make statuary for the gardens and a fountain. The originals were all sold to pay the Paston debts (the parterre fountain and statues of Hercules and Diana went to Blickling Hall); all those in the current gardens are replicas. Three wells have been found in the grounds, one of which may be Roman (yet to be confirmed).

The walled garden to the west of the courtyard is thought to date from around 1630 and is currently being developed to provide a productive growing

area. Mrs Aspinall said that the temperature there was around 10 degrees higher than in the rest of the gardens and that they had had success with growing melons and cucumbers this year in the greenhouse.

The parterre terrace is flanked by the original raised viewing area much used by ladies in Tudor times as a viewing spot for the gardens conveniently near the house. The Italianate archway to the south-west of the parterre is thought to date from the 1630's. The Orangery was formerly a piggery rebuilt by John Hedgecoe to a design inspired by King's College Cambridge. Hedgecoe was also responsible for the dovecote and the gothic style folly (the latter constructed to resemble the ruined tower at Scotney Castle in Kent).

The lake used to be the mill race and was enlarged by Hedgecoe. Over the bridge in the southwest corner of the garden Oxnead Mill can be seen. In that area are the water gardens created by Hedgecoe by enlargement of a moat believed to be that which surrounded the mediaeval manor house. Mrs Aspinall told us about a tunnel thought to run from there to Buxton Church. There is uncertainty about why it was built and although a tunnel has been found its extent is not yet established and current thinking is that it was built for drainage as it is only around 3 feet in height.

The party then climbed back up towards the Hall passing through another terraced garden on the east side where the raised viewing levels have recently been restored and is currently awaiting further development. It is thought that Nicholas Stone was commissioned to build an iron pergola surround to this area.

Pausing in the courtyard before going in to tea, Mrs Aspinall said that under the lawn there, and accessible via a manhole cover, was a large, vaulted brick chamber c. 1580 about 26 feet high which was possibly a treasure house for the Paston family. Plans are in train to renovate and develop the barns (c. 1580's but with modern extensions and originally the coach and stable block) over the coming winter.

Tea was beautifully presented to us in the music room, laid out on circular tables with bone china and elegant cake stands for our biscuits. The party enjoyed a well-earned break during which Mrs Aspinall gave smaller groups a short tour of the house to show us some of the architectural finds and the original beams in the upstairs bedrooms. These had been uncovered in recent restoration and renovation work.

We then took our leave of Mrs Aspinall having given her a very warm and heartfelt vote of thanks for her most detailed, informative and interesting tour and went on to the Church where our guide was our own Doctor Vic Morgan.

Caroline Driscoll

A walk through time – Part of the circular walk from the Aylsham Heritage Centre for 2015 Heritage Open Days

Sheila Merriman

Format of walk

The full walk is less than four miles, starting and ending at the Heritage Centre in St Michael's churchyard. The latter parts of the walk (the Buttlands, Hungate, the Market Place, Humphry Repton's grave and the Heritage Centre – as well as a general introduction to Aylsham) have been covered in previous editions of the Journal. I've mentioned bricks in all the previous walks but it's worth repeating in this walk because the walls along Schoolhouse Lane tell their own story.

Route

Take the path from the Heritage Centre, along the north side of St Michael's Church, to Schoolhouse Lane.

Schoolhouse Lane

Paradise

The first house on the right is 'Paradise'. An unusual name for a house, isn't it? It's not a quirk of an owner who maybe rejected 'Dunroamin', it's a name that's been attached to the land since at least the middle ages. You may think it rather gruesome that past owners have found human remains when excavating old boundary wall foundations just to the west of the west gate into the churchyard (along the Schoolhouse Lane boundary). One theory is that the Paradise site might once have been sacred ground and part of an earlier version of the churchyard. Another theory is that the human remains may have been those of suicides or others not allowed to be buried in the churchyard. On the other hand, Paradise may simply have been a garden or orchard enclosure named in this way for its proximity to the church.

Of the house that's here today, it's in the conservation area but it's not a listed building. There was a house standing here in 1560 but it was rebuilt in 1804 by Peter Copeman, the Aylsham draper whose house and shop were where the Town Hall stands today. The 1804 house is at the core of the current building.

Walls and bricks

Anyone who's been on a walk with me before knows that I can't resist the mysteries of walls and bricks. I've not found the answers along this lane, but I'll show you some of the things I've noticed and maybe you can provide the answers?

First, take a look at the churchyard wall. There's a sturdy flint base that retains the, much higher, level of the churchyard. Why is the churchyard much higher than the lane? Lanes are often lower than the surrounding countryside. They may have been eroded into the landscape by the volume of traffic – which seems unlikely here. Occasionally they're cut into soft surrounding earth to give shelter to flocks of animals. Again, that seems unlikely. Or they can be ancient footways used by soldiers. Which seems highly improbable here. So, is it that the churchyard gained height? What goes into churchyards? Bodies. But it would take an enormous number of bodies to cause that increase in height, wouldn't it? Maybe it's merely terracing to level out the churchyard? The answer is probably somewhere in the records. So, if you want to unravel the mystery....

But, for today, can we get any idea of the age of the wall by looking at the bricks above the flint base? What clues are there?

Bricks were a popular building material for the Romans. For example, the area around Buxton was full of Roman brick kilns. After the Romans left, brick making generally dwindled but came back into popularity until by Tudor times it was a fashionable building material. Hampton Court Palace is a prime example of Tudor brickwork. The King had given his approval for brick so it became as popular as stone which, in Norfolk, was useful as there's not much stone!

Bricks are made in moulds, so the size of the brick depends on the size of the mould – also the brick shrinks a bit while it's drying. Brick size wasn't standardised until 1840 so until then, the size of a brick might indicate where it was made. The size has always been based on the size of a man's hand. It's a very practical measurement as the brick has to be lifted by hand to be laid in place. Because the bricks were irregular shapes, the mortar had to be thick. It's usually a lime mortar. The pattern was usually English Bond which means the wall was built with alternate courses of header and stretchers. The header is the narrow end of the brick, the stretcher is the long side of the brick. The wall is only one brick thick. It's still used for civil engineering projects such as bridges and viaducts because it's a strong bond. The pattern of how these bricks are laid in this wall is English bond. This is the oldest brick bond. But it's still used today. So it doesn't help with dating. So, a mystery...

Let's look at the walls on the other side of the lane for some more features. Take a look at the curved wall. A completely different pattern of brick laying. You can only see the short end of the brick, the header, so it's called 'header bond'. It's very expensive because it needs a lot of bricks. So it's only used on very high status buildings, or on curves. As you can see, this is only on the curve, so used for structural purposes, not as a display of wealth.

Then a change of use can be seen in the wall. Walk a few feet along Schoolhouse Lane and you can see a filled in archway. But let's take a closer look at some of the bricks in the wall near that filled in arch. Look for horizontal line on the brick. The line is known as 'skintling'. The mark, the skintling, happens when bricks are made. The clay and sand mix is poured into a mould where it 'sets'. It's turned out of the mould and stacked and left to dry for a couple of weeks before it's fired. The skintling happens when the unfired bricks are stacked. The moist clay mix is 'squeezed' by the other bricks in the stack. The line of the skintling shows how the bricks were stacked. If the skintling is diagonal, the brick is usually older than if the skintling is horizontal. Skintling usually indicates that the bricks are 18th century or earlier because in the 18th century bricks started to have 'frogs' or indentations in them. In 1722 George I standardised the size of brick moulds and manufacturers had their own design of frog. Before brick sizes were standardised you needed a lot of mortar to stick the bricks together. The frog also helped reduce the amount of mortar.

For those of you with a good memory for dates, you might have noticed I said that brick size was standardised in 1840. I haven't made a mistake. The size of the brick mould was standardised in 1722, but that didn't mean the size of the bricks was standardised because it all depended what went into the mould – the proportions of sand, clay and water. In 1840 it was the brick size that was standardised.

I've shown you some horizontal skintling. There's some diagonal skintling further along. Can you find it? I'll give you a clue. It's on Knoll House.

I'll talk more about Knoll House when we're on the other side of it. But I'll just complete the story about bricks while we're in the lane. Take a look at the school.

St Michael's Infant School

A very brief mention of another brick bond. Look at the modern part, on the right. You can only see the long side of the brick so this is called 'stretcher bond'. Sometimes used for garden walls but, in buildings, usually for cavity walls – two skins with a gap in between. Cavity walls gained widespread use from the 1920s. So, if you see stretcher bond used on a building, it was probably built after 1920.

The older part of the school is also easy to date, isn't it? But look what was used as the building material. Knapped flint. That's the same sort of stone that you saw at the base of the churchyard wall but dressed so that you see the polished inside and shaped into regular sized 'bricks'. The cost, in 1848, of building the school, was £700.

This isn't the first school on this site. There was a grammar school founded in the 16th century by Robert Jannys, a rich merchant and grocer from Norwich. Robert Jannys was born at Aylsham, the son of John and Agnes. He became one of the wealthiest men in Norwich. Robert and his wife Margaret lived in the parish of St George's Colegate in a house called the Two Rammes with their two daughters. He held the office of sheriff in 1509 and mayor in 1517 and 1524. In his will he gave directions for his executors to purchase land sufficient to bring in rents of £10 per annum and to secure this sum for the payment of a priest to sing masses for his soul in Aylsham church and keep a free grammar school in the town. In 1573 the bishop chose Robert Harrison as the school-master. Even though Archbishop Matthew Parker was disturbed that 'it might do harm to that great town' for not only did Harrison refuse to let children read 'profane' (i.e. secular) authors but – on record – of him 'being troubled with an incurable frenzy which makes him incapable of teaching the imps of Aylsham'. If you are going into Norwich tomorrow, take a look at Robert Janny's tomb in St George Colegate. The Jannys tomb is of great historical interest forming one of a small group of terracotta monuments in the County. But that's another story, let's get back to the school.

The original Free School was demolished and replaced in 1792, and subsequently enlarged in 1814. Masters of the Free School were forbidden to take any fees so, instead, they charged for the school fire.

A hundred years later the Church of England relinquished aspects of the school's administration to the Local Education Authority, making it a Voluntary Controlled school.

Now it's time to leave Schoolhouse Lane. We're going on to the Blickling Road and head towards Aylsham, but stopping in the driveway to Knoll House. Please be careful. The pavement is narrow and the road can be busy.

Knoll House

Why is it called Knoll House? A 'knoll' is the rounded top of a mountain or hill. This is Norfolk. There aren't any mountains! And not many hills. We need to go back to the 16th century.

Thomas Knolles, born about 1493 in Chipping in Lancashire came to live in Aylsham – it's not known why he came here. In 1581, shortly after his death, he was 'accounted to have had good skill in civil and common cases of the realm'. So it's fair to call him an attorney. Among other properties, Thomas owned the house on the site that's now known as Knoll House. The site was always referred to Knowles, Knollys, or Knowles tenement in the court books right up to the 19th century and this is recalled in the present naming of the house. Having said all that, it's unlikely that Thomas lived here – he owned several

properties and would be unlikely to live in something listed as a 'tenement' because the word 'tenement' suggests it was let out to a tenant.

The house that you can see is listed by Pevsner as being 'of one build of c 1700-10' with an 18th century porch. And looks delightful, doesn't it?

Now, taking extreme care, we're going to cross over to the Pump.

John Soame Memorial Pump

For information on the John Soame Memorial Pump I'm mainly using an article written by Molly Cook for the Aylsham Local History Society's Journal in 1983. She'd come across a newspaper cutting with details of the opening on Thursday 29th May 1913 when Col T.W. Purdy, on behalf of Mr John Soame Austen, presented the Pump to the Parish Council in memory of John Soame.

The Soame family had lived in the Aylsham district since 1570, owning large estates. The first mention of a Soame as a churchwarden was in 1641, the last in 1863. John Soame was said to be 'a true type of the old-fashioned English gentleman...a thoroughly straightforward, honest man with a shrewd sense of humour; a keen man of business, and absolutely generous; king to all his employees, and to any who were in need of sympathy; a model employer.'

Canon Hoare, the Parish Council Chairman, in accepting 'the handsome and liberal gift' with a £100 endowment for upkeep, said 'the Pump would give a constant supply of pure fresh water. Local wells were very shallow, and apt to get contaminated, and could not fail in supply, coming from 170 feet below the surface, free of cost and no rate.' The tube bore was by Mr H.C. Smith of Fingrinhoe, Colchester. Stone and woodwork (oak) by T.H. Blyth of Foulsham. It was maintained for many years by Harry Proudfoot, the Parish Clerk, commonly called 'the mayor of Aylsham' who lived in the bungalow 'Wayside' in Blickling Road.

An Aylsham resident, Walter Wade, remembered 'prior to the erection of the pump, there was a triangular green/garden, known as Carr's Corner, surrounded by wooden palings painted red on a low brick wall, with a lime tree in the centre. When the Pump was opened on Oak Apple Day, and money was scattered for the children to gather, he remembers making for a silver coin, when an old man put his foot on it and foiled him.'

Oak Apple Day was a public holiday, celebrated with 'much fun and frolicking'. It was celebrating the restoration of the English monarchy in 1660 although the origins are probably in pre-Christian nature worship. The public holiday was abolished in 1859 and the celebrations subsequently dwindled with very little happening in Aylsham by 1913.

In case you're wondering, mains water came to Aylsham in 1938. And, no, the pump doesn't produce any water now. Which means I have to bring water

with me for the plants in the tubs! Luckily, local businesses also help out with the watering.

We're going to cross the road again towards the antique shop. Please be aware that cars come from every direction, some of them coming round a blind bend. Don't get too distracted by the rounded corner on Aylsham Antiques – presumably to enable horse and cart to get round the corner – there have always been traffic problems here!

Once safely across, I can't resist mentioning skintling – again. There's horizontal skintling on the antique shop but look at the opticians. There's horizontal skintling above and diagonal skintling below.

From here, the walk continued through the Buttlands, north along Hungate, across the Market Place, through the churchyard (pausing at Humphry Repton's grave), ending at the Heritage Centre.

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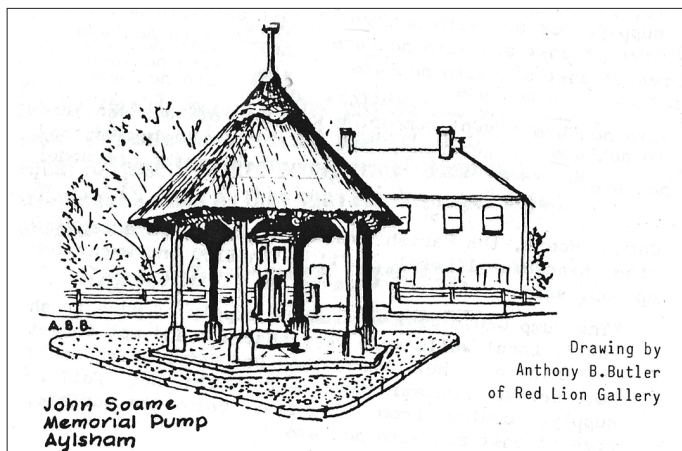
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Some Norfolk Sayings

Molly Long

[Reproduced from ALHS Journal 4: 121–122 (1995)]

I once worked with a lady, now deceased, who was Norfolk to her very core, and proud of it. She was born in Buxton Lammass. She possessed a fund of ‘Norfolk’ expressions. These are a few of her sayings.

At the end of a long and tedious series of jobs, she would say,

“That’s the one we are looking for, the one the cobbler threw at his wife – the last!”

An enquiry after her health was answered,

“I’m getting on like the old lady said when she fell off the bus – I’m getting on”

When found reading the paper, she would excuse herself by saying she just wanted to see *“if the Dutch have took Holland”*

At a free show or a Jumble sale, when the same people always turned up

“Here they come, no show without Punch”

As an acid comment on someone:

“Fur coats don’t care who wear them” or

“Here they come, the chosen and the elite, like the devil had at his wedding”

Trying to guess at a distance, which was a long way out:

“You are as far off as the Chinese”

On the subject of meanness:

“He’s so mean, if he was a ghost he wouldn’t give you fright”

Talk about a darkening sky:

“It’s looking black over Will’s mother’s.” [a phrase often heard today]

“As black as the hakes.” Does anyone know what the hakes are? They are the part that is black and sooty at the back of a stove or fire-place.

Other sayings I have gathered up over the years are:-

“Old dogs for hard roads”

A misty morning is probably due to *“a skud off the sea.”*

and hands are referred to as ‘Clawkes’ - feet were *“wamps”*

On receiving a cup of tea in a white cup which is not quite as full as you would wish, leaving a rather large rim of white at the top of the cup, your comment would be:

“I see the vicar is coming to tea again today.”

If my old friend was not feeling or looking very well she was *“drewselly”*

On a sunny day, it would be *“we can see Phoebe”* or *“Phoebus is out today”*

[there is a good literary precedent for that one]

“According to Juniper” who or what was Juniper. Used as *“well, according to Juniper, that’s right”* or *“according to Juniper, we should be doing it this way”*

and finally, there is *“now look you here”* to drive home a point of view.

Annual General Meeting

Thursday 1st October 2015

Apologies: Sheila Merriman, Lord and Lady Walpole, Roger Crouch, Sue McManus, Caroline Driscoll, Peter and Jane Roulstone, Valerie Hills

Minutes of A.G.M 2014 were signed as a true record. There were no matters arising.

Secretary's Report

Good evening. I hope you have collected your membership cards which, in addition to providing the list of lectures for this coming winter, also acts as receipt for payment of your Society subscription. Please note that the committee and officers on your card are those currently serving and not necessarily the ones you are about to elect.

The winter lectures were well attended with several attracting audiences of more than 60. One talk from Tom Williamson was a joint venture with the Bure Navigation Trust, which was born out of *Sail and Storm* and continues to take an interest in the state of our Bure Navigation.

We have arranged an interesting series of speakers for this winter which is detailed on your membership cards, and begins tonight. Next Thursday 8th October there will be a talk from Peter Purdy on Roman Woodgate for Society members free of charge at the Heritage Centre. Tickets from Geoff Sadler. Please note that the meeting on 22nd October is to be held in Erpingham Parish Church as part of the Agincourt celebrations. Entry will be free for members, and you may wish to bring a torch! The November meeting will be on Thursday 26th and not 24th as advertised in the Anniversary Leaflet. That meeting again is part of the Agincourt celebrations, and will be held at the Jubilee Centre. Our three spring meetings will be based around the theme of Shakespeare, marking the 400th anniversary of his death.

Members may know that bell-ringers of the Guild of St Michaels and All Angels are tolling a bell on the centenary day of the death of each young Aylsham man who died in world war one. This will continue through to 2018. On 12th October Caroline Driscoll has organised an afternoon visit to Oxnead Hall. Please see Caroline if you would like to join us, though I believe there is only one place left.

The Society's Autumn course was 'The Art and Archaeology of The Medieval Church' presented by Matt Champion, and it was very much enjoyed. The current course is 'The Pastons and Their Norfolk' led by Elizabeth McDonald.

The annual dinner was held at The Crown Inn, Banningham, and was well attended. The next dinner will be held on 14th April 2016 as in your membership card. The venue will be confirmed later.

The Society has continued to enjoy good relations with the Heritage Centre and the Town Archives. If anyone wishes to partake in some research, there is the opportunity through the Heritage Centre to join in the project on the workhouse. Thanks to the Town Council and Honorary Archivist for enabling the continued research facility in the Town Hall.

In all of these activities, Roger has continued to lead the Society, and to him our sincere thanks. Recently, Ann Dyball decided that she could no longer continue as a committee member. We would like to thank her for her contribution to the Society as a member, as vice-chairman, and in particular for her outstanding work in coordinating visits.

Finally, I have the permission of the chairman to advertise!

The Baptist Chapel off White Hart Street was made redundant when the congregation joined with the Cawston Road Chapel to form Emmanuel Church, Aylsham. Our Society was invited to carry out a survey of the burial ground which we did in the Autumn of 2014, and a copy of that survey is available to loan from me, or to view in the Town Hall archive.

Following on from this, Lynda Wix and I have researched the Baptist Church, and produced this booklet, with the help of Maggie and William Vaughan-Lewis on research, Derek Lyons the master photographer, Diana and Roger Polhill on the practicalities of production, and Barnwell Print who have done us proud again.

Thanks to a £500 grant from 'Baptists Together' we are able to sell copies at £6 with a £1 reduction for Society members. Any profit will go to the Society, and perhaps help in some small way in keeping down our subscription whilst providing a little reading. Lynda and I have copies for sale.

Thank you.

Jim Pannell

Treasurers report

I hope you can agree that the accounts reflect another good year for the Society. We have a membership of around one hundred, we had an interesting series of lectures, a successful Autumn Course, meticulously arranged Visits, a buzzing social evening, three issues of our scholarly journal and our much to be recommended latest publication *Aylsham Baptist Church*: all that and a profit of £496.

At this time last year I suggested that we might need to raise subscriptions so I prepared for the committee an analysis of your payments and what you get for them in financial terms. The cost of lecture fees, the hiring of halls, the

publication and distribution of the journal and the printing of membership cards exceeds by around £100 the income from subscriptions, donations, visitors and profits from refreshments. So we are being subsidised by the other activities of the society. However the committee felt that our society is sufficiently buoyant to enable us to maintain subscriptions at their current level for the time being.

The accounts have been verified by Graeme Johnson and I would like to record thanks to him for doing this. The accounts will be published in the December issue of the journal, as usual

Ian McManus

Report on Journal and Publications

We have issued three parts of the Journal this year as usual. I am very grateful to all the contributors, with topics ranging over a wide variety of interests. The reports on lectures and outings make a good record of our activities, a very useful reference for our future plans and interesting reading for those who are less mobile. We are sorry to have lost this year Tom Mollard, who was our Editor for so many years, and also Alan Quinn, our first Treasurer.

Maggie and William Vaughan-Lewis have unearthed masses of new information on the town, lots included in their two new books – *Aylsham, A Nest of Norfolk Lawyers* and *Aylsham: Hungate* – which they have kindly made accessible to members at discounted prices. We are also most grateful for all the help they have given to our research projects. As Jim has mentioned he and Lynda Wix organised and wrote up the survey of the Baptist chapel that also gave other members the challenge of deciphering old tombstones. We look forward to further research arising from the projects being led by the Heritage Centre on the Aylsham workhouse and the Roman finds at Woodgate.

We sold 23 copies of *About Aylsham*, 25 copies of *Sail and Storm* and another 20 books valued at £68 through the Heritage Centre.

We are most grateful to Geoff Sadler for continuing to develop the Society website, which now provides such easy access to information on all our activities.

Membership report

Geoff Sadler reported that to date there were 121 paid up members of the Society

Election of officers

Chairman: Roger Polhill, proposed by Daphne Davy; seconded by Ann Dyball
Secretary: Jim Pannell, proposed by Roger Polhill; seconded by Gillian Barwick

Treasurer: Ian McManus, proposed by Daphne Davie; seconded by Maggie Vaughan-Lewis

Membership secretary: Geoff Sadler, proposed by Ruth Harrison; seconded by Margaret Rowe

A nomination for the vacancy on the committee had been received. No other names had been received. Sheila Merriman had proposed and Diana Polhill had seconded Sue Sharpe, this was accepted with thanks. The rest of the committee were reelected en bloc, proposed by William Vaughan-Lewis and seconded by Maggie Vaughan-Lewis.

In the absence of **any other business** the meeting was closed.

LIST OF MEMBERS – OCTOBER 2015

Below is the list of current paid-up members. After this issue of the Journal, the circulation of future issues will be based on this. IF YOUR NAME DOES NOT APPEAR ON THIS LIST YOU COULD MISS OUT ON FUTURE ISSUES OF THE JOURNAL. You will receive them by paying a subscription to the Treasurer, Mr Ian McManus, Little Nunthorpe, Aylsham NR11 6QT (individuals £9; couples £15). Apologies to any members who might have recently renewed their subscription and still missed inclusion on the list which was compiled at the end of October.

Baker, Mr & Mrs P	Duncan, Mrs B	Layt, Ms A
Barber, Mrs S	Dyball, Miss A J	Lock, Mrs A
Barwick, Mrs G	Ellis, Ms J	Lyons, Mr D
Bayes, Mrs R	Elsey, Mr & Mrs B	Macartney, Ms J
Bell, Ms Sara	Fletcher, Mrs G	Margarson, Mr & Mrs G
Bird, Mrs M	Gale, Mr G	Mawbey, Mr & Mrs W E
Botwright, Ms E	Gee, Mrs B	McChesney, Mrs J
Bowman, Miss H	Grellier, Ms D	McManus, Mr & Mrs I
Brooker, Dr & Mrs K	Hall, Mrs R	Merriman, Mrs S
Calvert, Ms R	Harbord, Mr R	Mollard, Mrs T
Carlyle, Mr D	Harrison, Mrs R	Morgan, Dr V
Case, Dr D E	Hawke, Mr & Mrs D	Nobbs, Mr G
Casimir, Mr & Mrs S	Hills, Ms V	Pannell, Mr J
Clover, Mr D	Holman, Mrs E	Peabody, Ms J
Corbin, Mrs H	Home, Mr J	Polhill, Dr & Mrs R
Cox, Mrs F	Humphreys, Mrs C	Powell, Mr & Mrs I
Davy, Mr & Mrs R	Jay, Mrs S	Pritchard, Mr & Mrs E
Douet, Mr & Mrs A	Jeavons, Mr S	Roulstone, Mr & Mrs P
Driscoll, Mrs C	Johnston, Mr G	Rowe, Mrs M
Ducker, Mr G	Laws, Ms E B	Rust, Mr & Mrs B

Sadler, Mr & Mrs G
Shaw, Mr & Mrs A
Sheringham, Mrs J
Simpson, Mr A
Slaughter, Mr I
Spencer, Mr & Mrs N

Steward, Mrs L
Thomas, Mrs C
Ulph, Mr C
Vaughan-Lewis, Mr &
Mrs W
Wade, Mrs C

Warren, Mrs R
Wessely, Mrs J
Wintle, Mrs S
Wix, Mr & Mrs M
Worsencroft, Mr D
Worth, Mr & Mrs J

NOTICES

Aylsham Local History Society Tour of the Van Dal Shoe Factory

A tour of the Van Dal shoe factory in Norwich has been arranged for Tuesday 16th February, 2016 starting at 10.30 a.m. "Van Dal has been making shoes in Norwich since 1936 and is the last traditional ladies shoe factory in the country".

The tour is free and consists of a 20 minute talk with film, a 30 minute factory tour and closes with time in the factory shop where visitors get a 10% discount.

The address is: Dibden Road, Norwich NR3 4RR. Free car parking is available on site as are toilet facilities.

Members should make their own way, sharing transport where possible.

A maximum of 30 people and a minimum of 10 is required.

BOOKING ESSENTIAL, PLEASE by 2nd February 2016. Contact Caroline Driscoll on 01263 731808 or by email caldriscoll8ct@gmail.com to book or if you have any queries. If you leave a message, please leave your name and a contact telephone number.

W.E.A. Spring Course

"Coastal Landscape of East Anglia" by Chad Goodwin starts Wednesday 13th January 2016 at 2.30 p.m. in the Friends' Meeting House, Pegg's Yard, Red Lion Street, Aylsham. 10 sessions for fee of £48 payable at the second week.

During the course we shall examine coastal erosion (Eccles, Dunwich), shift of material along the coast (Blakeney Point, Scolt Head), harbours, staithes and resorts and the problems of sea-level rise.

Look at the coast with new eyes! Everyone welcome. Further information from Fiona Scott 01603 279166 or at weaaylsham@gmail.com

Aylsham Baptist Church by Lynda Wix and Jim Pannell. Aylsham Local History Society, published 2015. Available from the authors. £6 with a £1 reduction for Society members, see p. 160.

[PLEASE INSERT ACCOUNT LANDSCAPE]