# Knights Manor,
# East Lane,
# Dedham, Essex

## Heritage Asset Assessment

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(TM 0613 3223)

## Heritage Asset Assessment

*This assessment is intended to inform and accompany an application for Listed Building Consent. It includes a ground plan and a number of photographs in support of the text but does not represent a full archaeological record.*

## Summary

Knights Manor adjoins open countryside on the northern side of East Lane, approximately 1 km south-east of Dedham village. The house is listed at grade II*, apparently in the mistaken belief that its picturesque external appearance, with tripartite leaded-light windows and exposed timber framing, survives largely intact from the 16th century. The building in fact dates from *circa* 1620 and its present appearance is the product of an extensive Mock Tudor restoration in the 1930s. The original house consisted of a symmetrical hall and parlour divided by a central chimney stack with a lobby entrance and a two-storied porch. The framing was rendered and probably pargeted in the latest fashion of its day, with projecting oriel windows containing ovolo-moulded mullions. The octagonal shafts of the chimney have been rebuilt, but it preserves all four original fireplaces including two finely decorated stone examples that fully justify the property's 'star' listing. A rear service wing contains what may be the intact fragment of an earlier house on the site, with evidence of a garderobe (i.e. privy) at its northern end, but consists largely of re-used medieval timber and is difficult to interpret with precision.

Documentary research and a series of deeds in the possession of the current owner suggest the property was a copyhold farm known as Knights in the 14th century, but had been separated from its land and divided into first three and then five small cottages by the 18th and 19th centuries respectively. It was bought for £250 by Mrs Grace Faithfull Roper in 1930 and sold again as Knights Manor in 1935 for £2,100. Mrs Roper was a property developer and amateur architect responsible for similar restoration projects elsewhere in Dedham, most famously at Le Tolbooth. She stripped the frame, replaced the windows, added the present porch and two lean-to extensions with curved roofs in the manner of Lutyens, inserted an Arts and Crafts oak staircase and introduced a variety of 16th, 17th and 19th century antique panelling and carving. The house is now of equal historic importance as an early-17th century house and as a fine example of 1930s Mock Tudor restoration which illustrates a major but often overlooked fashion in British interior design.

# Documentary and Cartographic Evidence

Knights Manor adjoins open countryside on the northern side of East Lane, approximately 1 km south-east of Dedham village. The house is listed at grade II* (no. 417021), but there is no mention of any internal features in the English Heritage description of the building, which ascribes it to the 16th century, and the 'star' appears to relate to the inspector's mistaken belief that its windows are rare original features. In fact, the building dates from the first quarter of the 17th century and its present external appearance is the product of an extensive Mock Tudor restoration during the early 1930s.

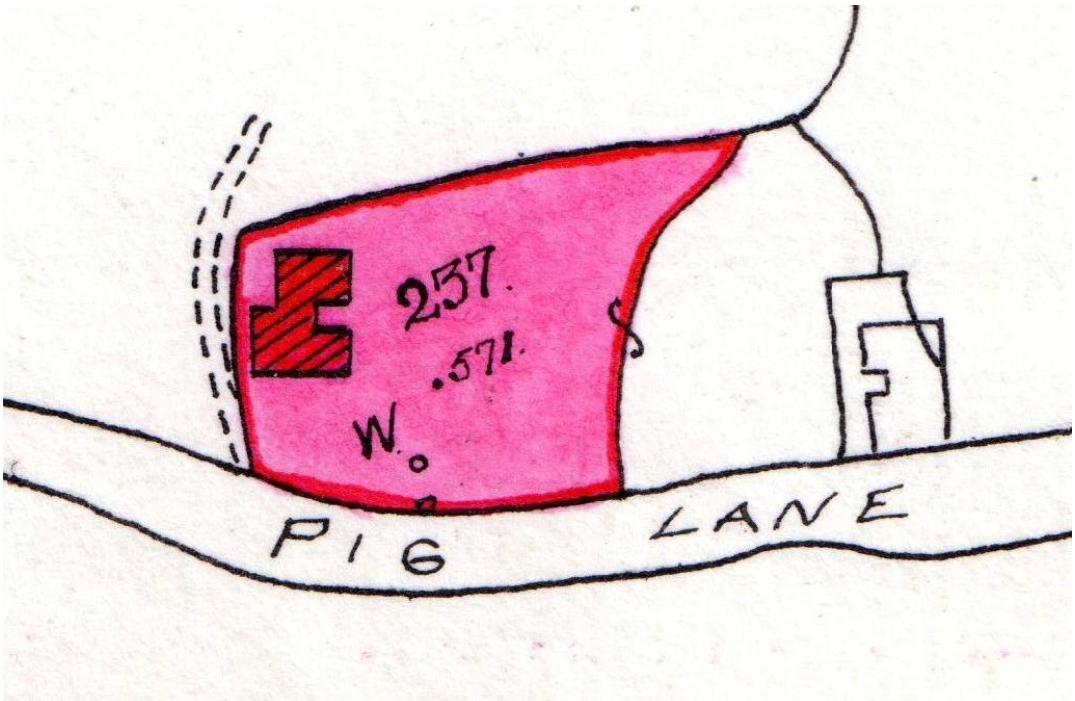


Figure 1. A plan of the site from a 19th century indenture showing the property when it was divided into five cottages before the Mock Tudor restoration of the 1930s (from a document in the possession of the owner). The outline remains the same today with the exception of the large projection at the north-east corner which was replaced in the 1930s by a bow window. East Lane was known as Pig Lane until the mid-20th century.

This restoration is confirmed by a series of deeds in the possession of the current owner, which record the purchase of the property for £250 in 1930 by Mrs Grace Roper, then of the Ancient House in Ardleigh. At that time it was sub-divided into no fewer than five labourers' cottages, as it had been since at least the mid-19th century, and was probably much dilapidated. When Mrs Roper sold it again for £2,100 just five years later it had become a highly desirable single dwelling in the then popular 'Jacobethan' style, and had been appropriately re-named 'Knights Manor'. Grace Faithfull Roper was an important figure in the local area, restoring a large number of houses in Dedham and neighbouring parishes to create, in the words of the Victoria County History of Essex 'an olde worlde atmosphere' (volume 10, 2001, pp. 161-165). She seems to have operated both as an architect and developer, moving from Ardleigh to Meadow Cottage in Dedham which she almost entirely rebuilt and extended using salvaged timber. She was responsible for the restoration of Le Tolbooth in 1937 (Pevsner), and advised Sir Ralph Harwood on his work at Southfields in 1935. Her attitude would be regarded as vandalism by modern conservationists, typically exposing or importing as many beams as possible with scant respect for history, but she reflected the fashion of her era and Knights Manor is now arguably of greater historic importance as an example of her work than as a genuine 17th century building.

The deeds confirm that the house derives its manorial status only from Mrs Roper, and was known simply as Knights in the earliest document of 1747, which describes it as a customary 'messuage or tenement' (i.e. a house) in Pig Lane with seven acres of land. Both the land and house were copyhold of the manor of Dedham Hall (i.e. held only by copy of the court roll, with fewer rights than freehold property, and the house on the site in the 13th century, when copyhold tenure developed, would have belonged to a bondsman at the bottom of the medieval social hierarchy). The 1747 deed refers to three tenants, and by 1815 the house was specifically described as a 'large cottage now divided into and used as three tenements'; a number which had increased to five by 1886. The well regarded local historian Canon G.H. Rendall in his 'Dedham in History' published in 1937 suggests the property can be equated with the 20 acre farm called 'Knyteslond' which was listed as one of the 44 bond holdings on the manor in a custumal (list of rents and dues) in 1383, and that its name derives from either 'Ralph le Knyt' (i.e. Ralph the man-at-arms) or John Knyt, both of whom appear in Dedham rent returns during the reign of Edward III (1327-77). The Victoria County History associates it with the home of the clothiers William Littlebury in 1570 and Bezaliel Angier in 1670, but no evidence is cited and the latter is at odds with a deed which records a Mr Durrant as owner in the same year (a document which is unfortunately missing from the owner's collection but is recorded in a handwritten list). The building seems too small to have been the principal residence of a wealthy clothier, many of whom owned numerous rented properties in addition to their actual place residence: the new owner in 1764, for example, as named in a surviving deed, was 'William Parker, clothier and baymaker', who certainly would not have lived in any of its three tenements. In his separate publication of 1937, 'Dedham Described and Deciphered', G.H. Rendall refers specifically to Knights as an 'interesting survival of a leading clothiers house'; 'in the days of its dishonour it was divided into five cottage tenements, but nonetheless it retains interesting features in the Tudor windows with side wings, the central chimney stack with a 'hard mortar' mantelpiece, powder cupboards and other details which have survived the hand of the restorer'. The final comment evidently reflects his opinion of Mrs Roper. Rendall offers no further information about the building's owners in the 17th century, but it may well be possible to trace their names in the records of Dedham Hall manor in the Essex Record Office.

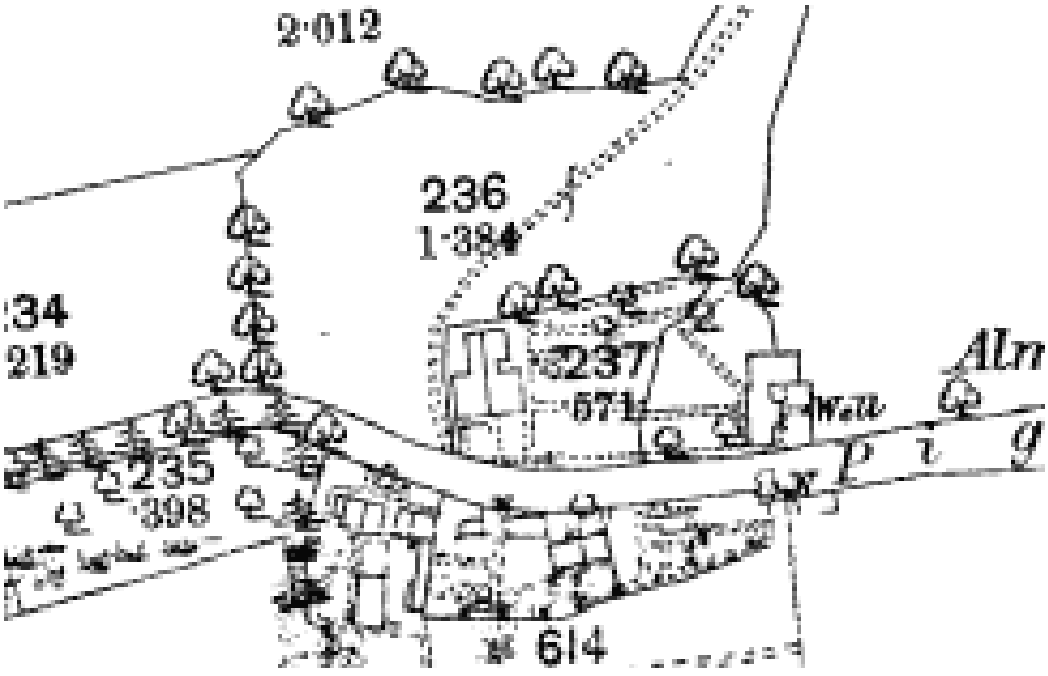


Figure 2. The First Edition Ordnance Survey of 1875 (Suffolk Record Office). The house is depicted with a central partition but the precise nature of its subdivision into five tenements is unclear.

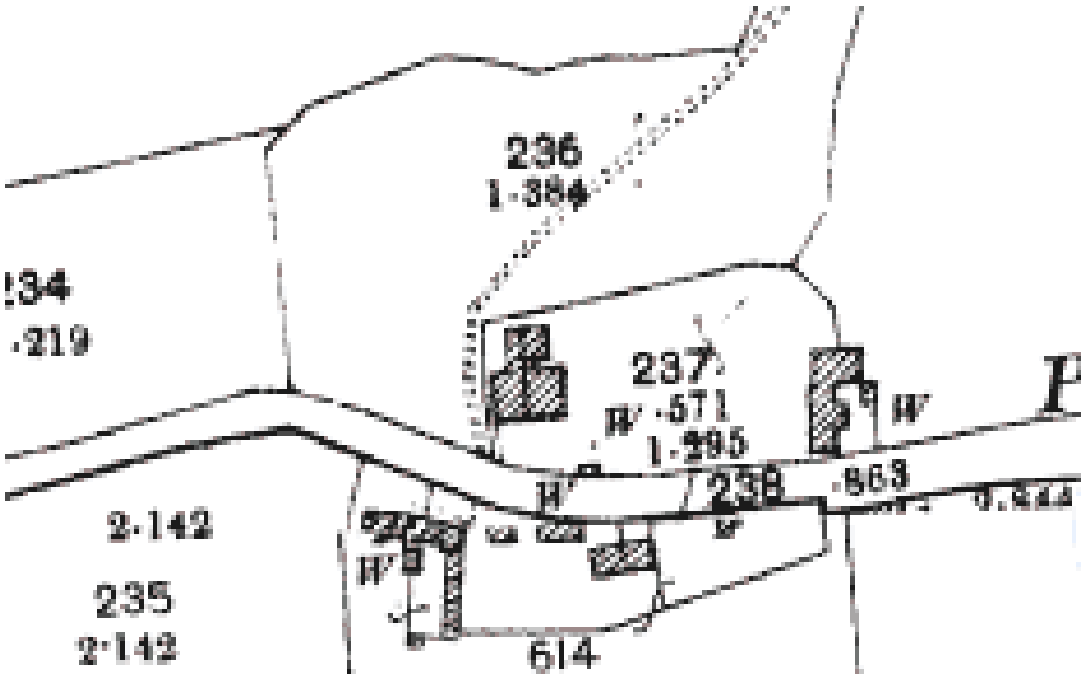


Figure 3. The Second Edition 25 inch Ordnance Survey of 1897, showing no change since 1875.

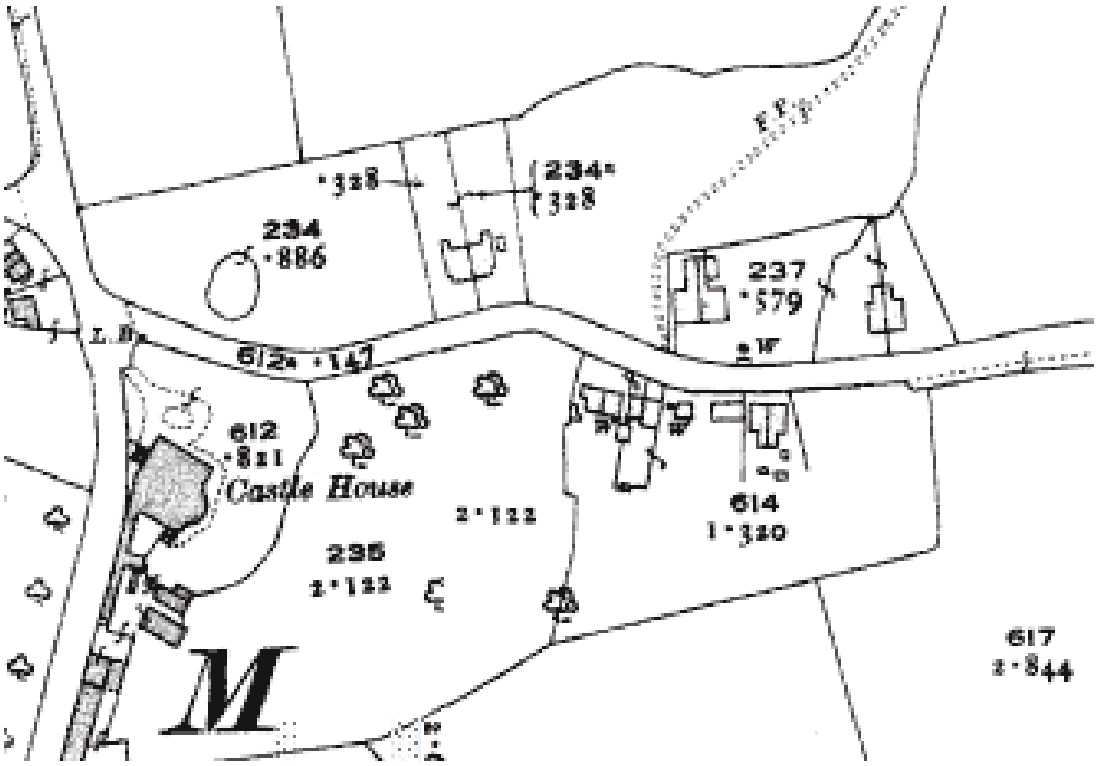


Figure 4. The 25 inch Ordnance Survey of 1923. The house to the east had been rebuilt since 1897.

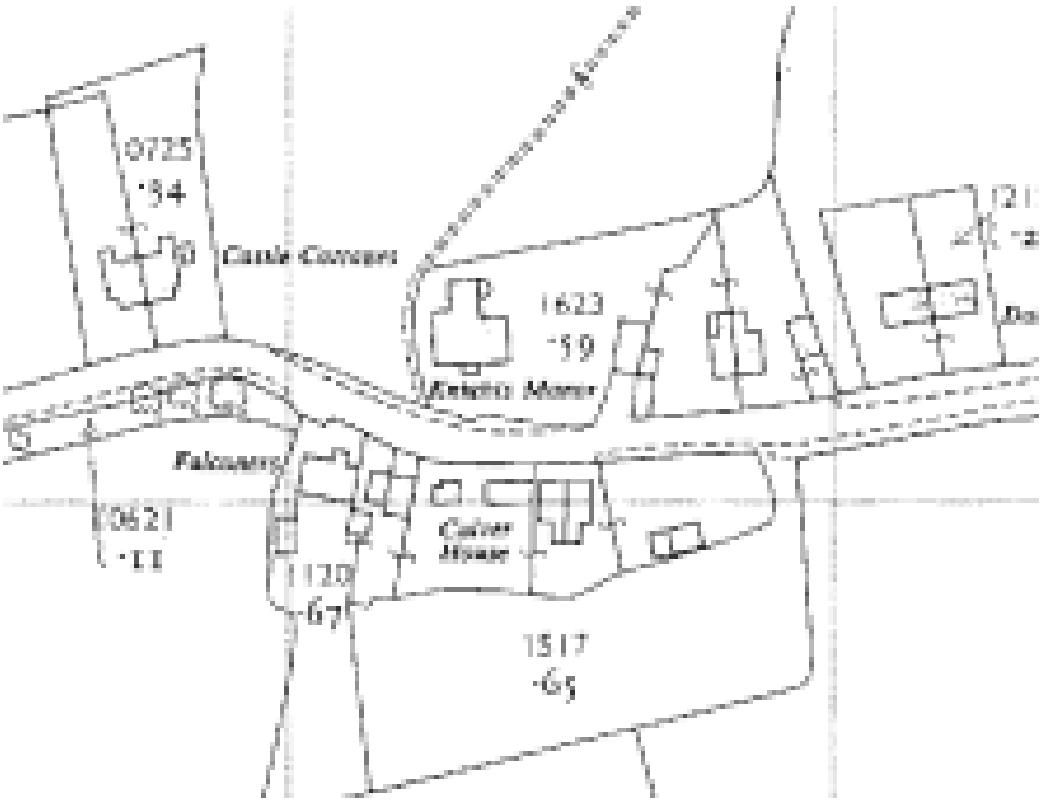


Figure 5. The 25 inch Ordnance Survey of 1962 showing the present name and outline of Knights Manor, with its new porch, curved bay window and outbuilding.

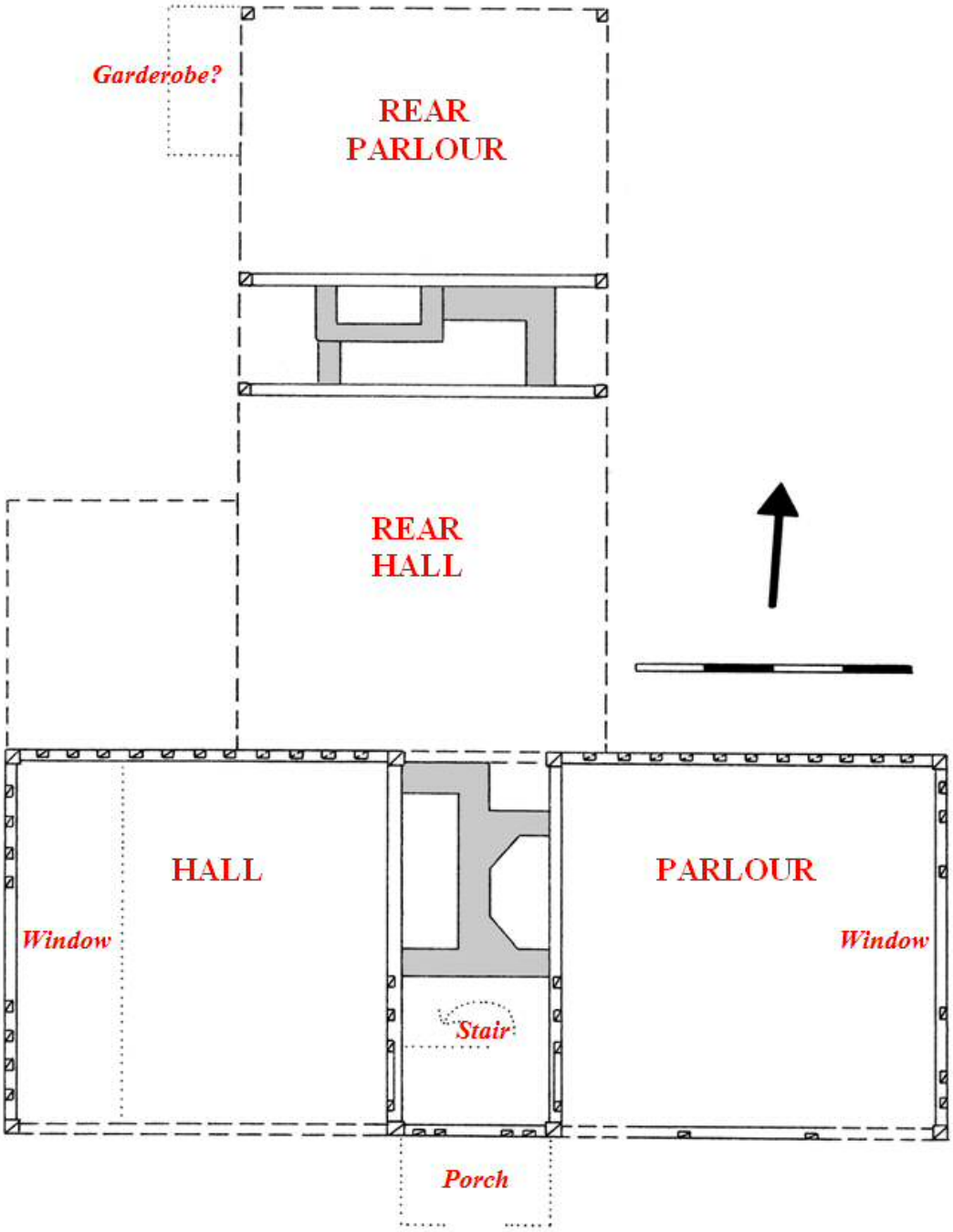


Figure 6
Original Ground Plan.
Broken lines indicate walls where no evidence of original framing is exposed.
Scale in metres.

## The Original 17th Century House

Knights Manor is an early-17th century house which owes both its manorial status and **picturesque external appearance to an extensive 'Jacobethan' restoration between 1930 and** 1935. The original building was of relatively modest scale but represented the height of domestic fashion in *circa* 1620, and would have been appropriate to a Yeoman farmer or possibly, as has been claimed, a clothier of the middle rank. The southern range of the T-

shaped structure contained a hall and parlour of equal size (both a little under 18 feet in length and width) divided by a large central chimney which appears to preserve all four of its original fireplaces. The hall on the left (west) contained a large cooking fireplace with an ovolo-moulded timber lintel, while the parlour, which operated as a combined bedroom and withdrawing room, was provided with a smaller arched fireplace. The latter's plaster surround is decorated with an unusual horizontal incised frieze and foliate spandrels that may have been enhanced in the 1930s but may well overlie original masonry as found in the chamber above. The house was entered by a central door to the left of the present door, as indicated by the irregular spacing of the mortise pegs in the mid-rail (the central peg is flanked by wider gaps reflecting the missing door lintel) and a stair would have risen against the front of the chimney which is off-set to the rear for this purpose. 'Lobby' entrances of this kind were the latest fashion at the beginning of the 17th century, replacing the draughty cross-passages of the 16th century as described in the Appendix. The door was protected by a two-storied porch that was probably open on its lower storey but contained a small chamber reached by an internal door from the present *en suite* WC on the first floor. Chambers of this type, which may have been jettied on three sides, often served as strong rooms where valuables were secured. The porch is not shown on 19th century plans of the property and was probably demolished as superfluous to requirements when the house was converted into tenements during the 18th century (or possibly the latter part of the 17th); the present porch was added in the 1930s, probably in conjunction with the remarkable Tudor gate piers on the street (to which unsympathetic re-pointing has given a more modern appearance), and the only evidence for its predecessor is the gap in the frame for the first-floor door and the mortises of its side rails in the remaining roof-plate.

Illus. 1. The southern facade, showing the 1930s porch in the centre. The roof-plate contains mortises for an original two-storied porch and there is evidence of a blocked first-floor door immediately above the present entrance. The side-lights of the main first-floor windows contain 17th century ovolo-moulded mullions, but the glazing and other mullions date only from the restoration. The original principal windows projected from the facade, and the timber frame was rendered and probably pargeted from the outset.

The height of the porch is by no means the only aspect in which the original facade differed from the present. Ironically the exposed timbers found in most medieval and Tudor buildings, and *de rigueur* for any 1930s restorer, were no longer in favour by the period of Knights Manor, and its framing was never meant to be visible externally. With the advent of window glass and multiple fireplaces during the final quarter of the 16th century it became possible to fully insulate domestic interiors by plastering over the inevitable gaps between the timbers and wattle-and-daub; exposed framing quickly went out of fashion, and the best new houses were lime rendered and decorated by often elaborate patterns of pargeting (resembling the designs which survive here on the fireplaces). There is no doubt that the external framing has been covered in the past, as all the timbers bear the distinctive nail holes and stripes of lath-and-plaster, but the lack of old weathering **(such that even the original carpenters' numerals** remain visible), coupled with the narrow proportions of the studs, prove that it was rendered from the beginning. It was exposed to the elements for the first time by Mrs Roper, and although it forms an important element of her Mock Tudor restoration there can be no doubt that the building is more likely to survive for another four centuries if its protective plasterwork is replaced.

Illus. 2. The building from the garden to the east, showing the distinctively 1930s Lutyens-inspired curved roofs of the bay window and lean-to extension. The octagonal shafts of the main chimney to the left have been reconstructed, but those on the right may be original.

The windows too owe as much to the 1930s as to the 17th century. Mortises in their jambs reveal that each principal window projected by several inches from the plane of the rendered walls, forming shallow oriels with moulded sills, with only the flanking side-lights flush with the frame. When these side-lights went out of fashion during the late-17th century they were blocked and rendered over, while the oriels were replaced with sashes or larger casements. In consequence the original ovolo-moulded mullions of the former survived for Mrs Roper to re-expose, along with the narrow saddle bars to which the glass was tied, but she was obliged to renew the mullions of the main windows without troubling to recreate the oriels (except – after a fashion – in the eastern gable). The ground-floor windows would have matched those of the first floor, as indicated by the pattern of stud mortises where the mid-rails are exposed,

although the western gable lacked the side-lights found elsewhere. The small first-floor windows set between the studs above the porch have no basis in history. The four octagonal shafts of the main chimney, however, are entirely appropriate for the 1620s, but have been rebuilt and in the absence of photographic evidence it is impossible to determine what survived prior to Mrs Roper's purchase. (Photographs pre-dating the 1930s may be held in the Swindon-based archive of the Royal Commission on Historic Monuments of England.)

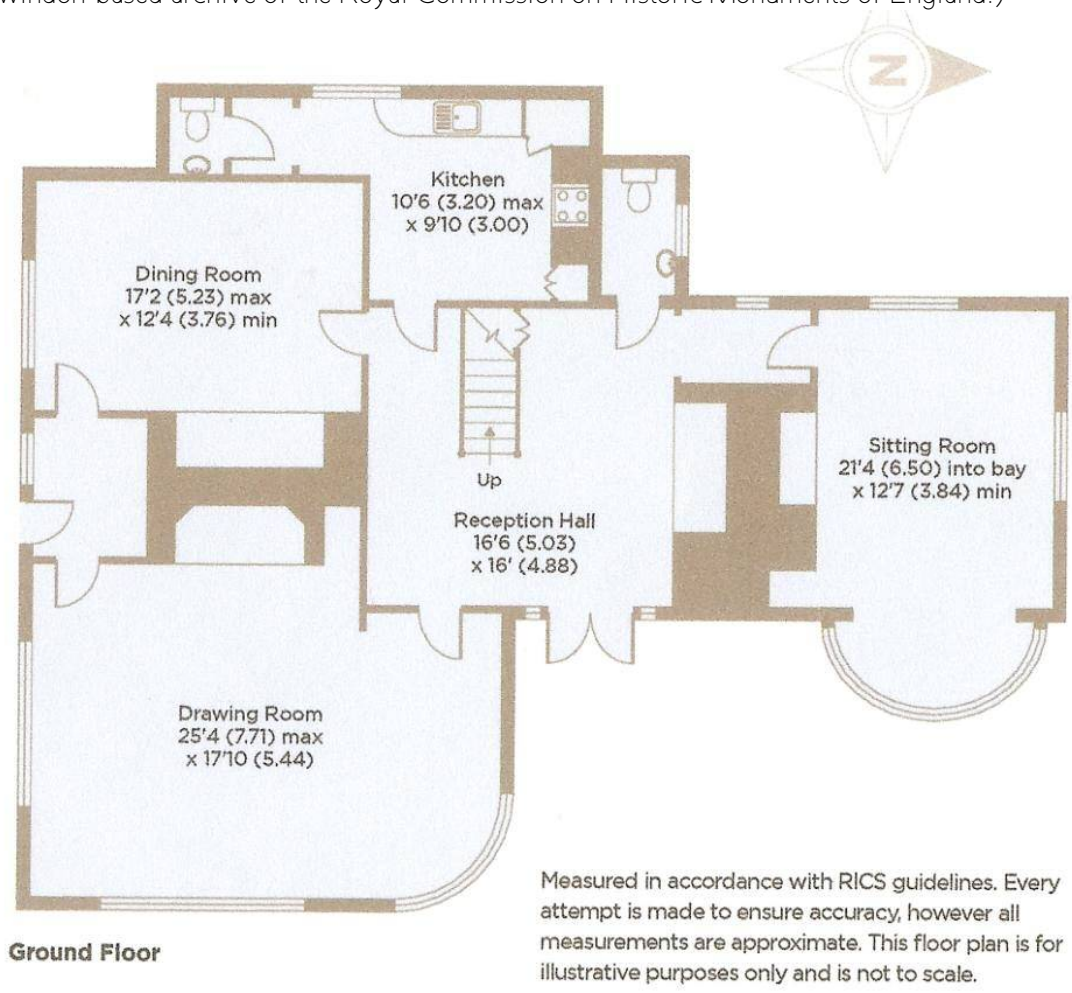


Figure 7
**Modern estate agent's** ground plan. Not fully surveyed and inaccurate in a number of respects, especially in the south-western corner, but serving to identify the existing layout.

The internal partition to the west of the hall consists of 19th or early-20th century brickwork laid in stretcher bond (as exposed in the narrow cupboard adjoining the gable) and its proposed removal would enhance rather than detract from the building's historic integrity. There is nothing to suggest it occupies the position of an original cross-passage screen, as the evidence for a lobby entrance is fully persuasive. The hall would have extended from the fireplace shown in illus. 6 to the window in its western gable, and there is no evidence of a service room in the medieval manner discussed in the Appendix. The builder of Knights anticipated the fashion of the 18th century by creating a perfectly symmetrical facade around his central porch and chimney. The two first-floor bed chambers and attics reflected the layout of the ground floor, and the former preserve a pair of fine original fireplaces with another ovolo-moulded lintel in the hall chamber (illus. 12) and a particularly impressive carved stone example in the parlour chamber (illus. 10). The latter emphasises the importance of the room as the 'second-best' bedroom after the parlour below; many contemporary houses

were content to leave their hall chambers unheated. This fireplace alone would justify Knights Manor's 'star' listing, although not mentioned in the English Heritage Schedule.

Illus. 3. The rear parlour from the west (marked as the sitting room in figure 7) with the blocked first-floor door on the left. The horizontal lintel is original but the stud beneath is a later insertion. Corresponding mortises in the mid-rail above the ground-floor window suggest the door opened into a demolished garderobe (i.e. a projecting cupboard-like privy). This part of the building appears to pre-date the southern wing but has been much rebuilt.

Given the lack of a service bay on the west one might have expected a small service wing to the rear, but the scale and layout of the existing northern wing is surprising. It extends to 17 feet in overall width by 35 feet in length, and contains a rear hall of 16.5 feet heated by a wide cooking fireplace (much altered but of 17th century origin) with what appears to be a parlour behind. The parlour is served by an 18th century fireplace intruded into the 17th century 'inglenook', and was initially unheated, although the chimney contains a second fireplace in the chamber above (now with a somewhat unsightly brick arch probably of the 1960s). This wing resembles a dwelling in its own right, and may have served a semi-independent family member such as a widowed mother-in-law, but it may also be interpreted as a rear kitchen and store room. A narrow additional wing with little exposed framing but ostensibly of the 17th century lies in the north-western angle of the front and rear halls, with a later lean-to against its northern gable (i.e. the modern kitchen). Its ceiling of tall-sectioned joists is an insertion of the 18th century and the space of 12 feet in length by 11.5 feet in width was presumably a storage room or bake-house open to its concealed roof. Any detailed analysis of these rear ranges is hampered by the fact that they consist largely of re-used timbers from at least one older builder of the 15th or 16th centuries that may – or may not – represent the remains of the previous house on the site. The two roof-plates do not match each other (with mortises for principal posts and tie-beams in different positions) and the tie-beams and studs flanking the chimney are heavily sooted but their authentically nailed and trenched braces are not. The roof-plates contain mortises for plain 'diamond' window mullions, contrasting with the moulded examples to the south, and there is evidence of a first-floor door and apparent garderobe in the western wall of the rear 'parlour' (illus. 3). Some of these timbers may be *in*

*situ*, particularly to the north, and it is possible that the southern wing represents the rebuilding of the parlour or service bay of a medieval hall that was open to its roof and heated by an hearth open; the southern wing was certainly built against something, as it lacks any evidence of windows in its back wall, but the locations of any connecting doors are uncertain and if an open hall did exist to the rear it was dismantled and rebuilt either in conjunction with or shortly after the southern wing. In short, the origins of the rear wing are uncertain as most of the evidence of its unusual and complex development was disturbed or lost during the 1930s.

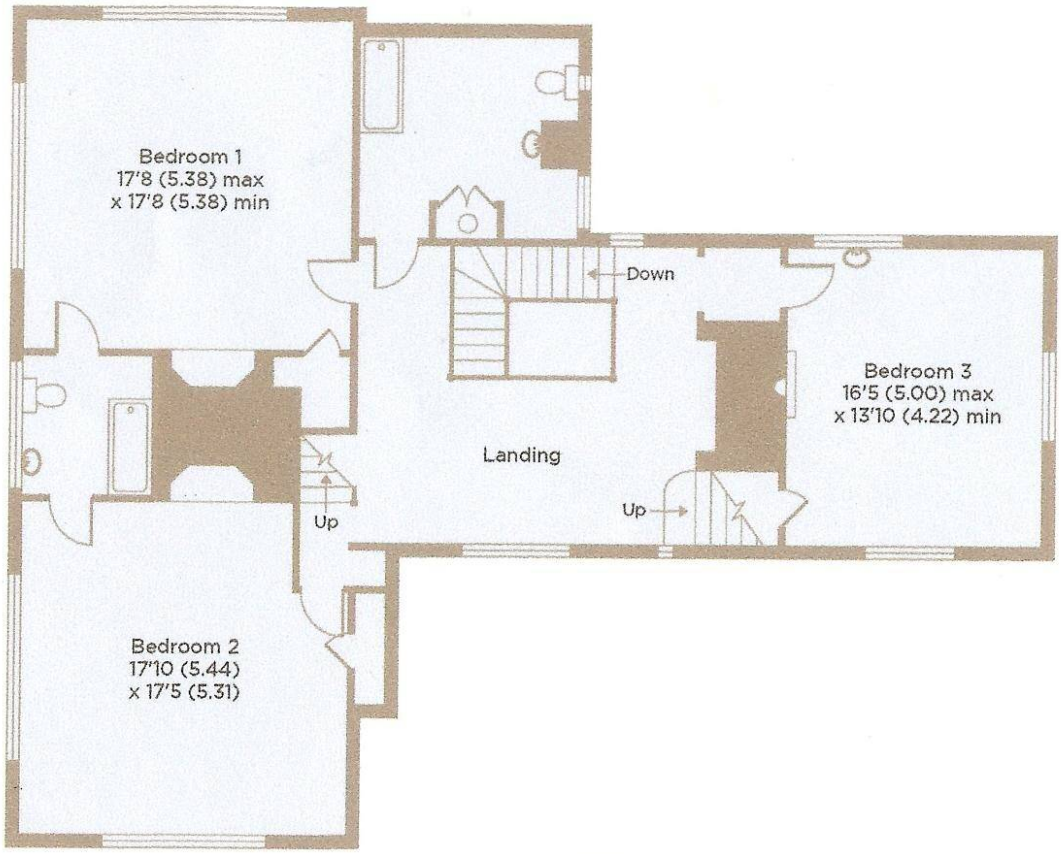


Figure 8
**Modern estate agent's** ground plan (showing north to right).

## The Mock Tudor Restoration of 1930-35

Having been divided into three cottages before the mid-18th century, and five by the 1880s, the house known as Knights was probably in poor condition when purchased for just £250 in 1930. By the time it was sold again for £2,100 five years later it had been transformed into a highly desirable detached residence in the Mock Tudor style with a suitably aggrandized new name. This transformation involved the stripping of the external plaster to expose the frame for the first time in its history, the replacement of the windows with new leaded lights, and the addition of two lean-to extensions with curved roofs in the style favoured by Edwin Lutyens (a major exponent of the Arts and Crafts movement, inspired by the oast houses of his native south-eastern counties). Many beams were also stripped internally, the original fireplaces of the southern range were re-opened, and a heavy oak staircase was inserted into the rear wing. A large number of architectural antiques were purchased and installed in the house at a time when such objects were more easily obtained than today; these included a variety of 16th and 17th century panelling and carvings, some of which was incorporated into new doors and used to make the attractive bench built into the rear fireplace (illus. 7). The latter incorporates a

fine 15th century pew end from an East Anglian church, and the Victorian gothic tracery in the porch and stair landing is also likely to have had an ecclesiastical origin. Apart from the ovolo-moulded mullions in the side windows the only historic fitting which appears to have survived from the original house is the 17th century panelled and carved cupboard door with cock's head hinges in the northernmost bedroom. The rear parlour (the sitting room in figure 7) was converted into a panelled library with a curved bay window seat that represents the epitome of 1930s 'Jacobethan' and remains highly evocative of this period.

## Future Development

*The above analysis raises a number of points that may be relevant to any future development:*

*Knights Manor is of equal historic importance as an early-17th century house and an example of 1930s Mock Tudor restoration. This restoration took place under the ownership and direction of Mrs Grace Faithfull Roper, a significant figure in the architecture of Dedham who was also involved in the creation of Le Tolbooth. It illustrates a major but often overlooked fashion in British interior design before WWII, contradicting the current view that modernism and Art Deco were the dominant styles. The building's external appearance including its brick gate piers and internal features such as the Arts and Crafts staircase, chimney bench and the panelled rear library with curved window seat are all highly evocative of this trend, and in this context their historic value is comparable to that of the original Jacobean fireplaces.*

*Despite the importance of the exposed framing to the character of the Mock Tudor restoration it may be sensible to compromise in the interests of conservation, and re-render the external timbers to protect the building as a whole from weather damage. The timbers were originally concealed by lime render which was probably pargeted with strapwork designs resembling those of the internal fireplaces, and there is now evidence of water penetration and decay. Part of this problem may be solved by replacing the adjoining cement render with lime, but the building is more likely to survive the next four centuries if it is fully plastered once again.*

*The partition at the western end of the central hall in the southern wing consists of late-19th or 20th century brickwork and its removal would restore the hall to its original proportions. The loss of this partition would in my view enhance rather than detract from the building's historic integrity.*

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*Leigh Alston is a building archaeologist and architectural historian who lectures in the Department of Archaeology at Cambridge University but also undertakes commissions on a freelance basis for the National Trust and various county archaeological units. Publications* ***include 'Late Medieval Workshops in East Anglia' in 'The Vernacular Workshop' edited by Paul*** *Barnwell & Malcolm Airs (Council for British Archaeology and English Heritage, 2004) and the National Trust guidebook to Lavenham Guildhall (National Trust 2004).*

*Additional photographic evidence follows on pp. 14-19*

## Additional Photographic Evidence (pp. 14-19)

Illus. 4. The ground-floor parlour from the east (the drawing room in figure 7), with the original doorway to the entrance lobby on the left and 1930s lean-to rear extension on the right. The mid-rail of the original rear wall contains an uninterrupted series of mortises for studs that were presumably removed by Mrs Roper.

Illus. 5. A detail of the decorative plasterwork to the parlour fireplace, as shown in illus. 4 above. The plaster is covered by layers of whitewash which appears to conceal areas of stone or 20th century repair, but this fireplace may be original to the building.

Illus. 6. The main hall (dining room) from the south. The studs of the rear wall have been altered, and the position of any original door is unclear, but the large fireplace to the right is largely intact beneath its original ovolo-moulded (quarter-round) timber lintel. The internal brick partition on the left is a relatively modern insertion of the late-19th century or possibly the 1930s (indicated by a dotted line in figure 6).

Illus. 7. The large 17th century fireplace in the rear hall (reception hall) from the south, with the intruded 18th century fireplace serving the rear parlour (sitting room) on the left and the rare 15th century bench end and linenfold panelling inserted in the 1930s to **create a fashionable 'snug' on the right.**

Illus. 8. The rear hall (reception hall) from the east, showing the solid Arts and Crafts style 1930s staircase from which the right-hand hand rail has been removed.

Illus. 9. The 17th century panelling in the rear parlour (sitting room) seen from the south, with the curved bay window on the right. The panelling was imported during Mrs **Roper's restoration, and this space is now highly evocative of the 1930s. The door to the** room (behind the camera) contains 16th **century 'Romayne' portrait heads and linenfold** panels set into a 1930s frame.

Illus. 10. The fine original stone fireplace in the parlour chamber (i.e. the bedroom above the drawing room as labelled in figure 7). Many early-17th century fireplaces used plaster to imitate stone, but this is entirely genuine and represents a rare survival. The brickwork retains original red-ochre pigment, and the whitewash above may conceal a contemporary overmantel painting.

Illus. 11. A detail of the strapwork carving to the stone fireplace in the parlour chamber.

Illus. 12. The hall chamber (the bedroom over the modern dining room) from the west. The fireplace is original, with an ovolo-moulded lintel and red-ochre to the brick piers, but the upper brickwork would have been rendered. The door on the right would have given access to the original stair landing, and to the small chamber above the two-storied porch.

Illus. 13. The chamber over the rear hall (reception hall) from the south. Many timbers in this section of the house are soot encrusted but contain mortises that bear no relationship to their present positions and were re-used in the 17th century from a medieval open hall that may have occupied the same site.

Illus. 14. The clasped-purlin roof of the southern range, showing its eastern gable to the right. The principal rafters contain pegs for curved wind-braces that are either hidden by plaster or lacking, and with the face-halved and bladed scarf joints in its roof-plates this structure is typical of the early-17th century.

Illus. 15. The outbuilding adjoining the eastern boundary of the garden, viewed from the north-west. The taller section to the right, with a brick-infilled frame of re-used timbers, dates from the 1930s restoration, but the section in the foreground is a later extension. Both have been re-roofed in recent years and are leaning perilously.

# Appendix

## The Standard Room Plan of Medieval and Tudor Houses

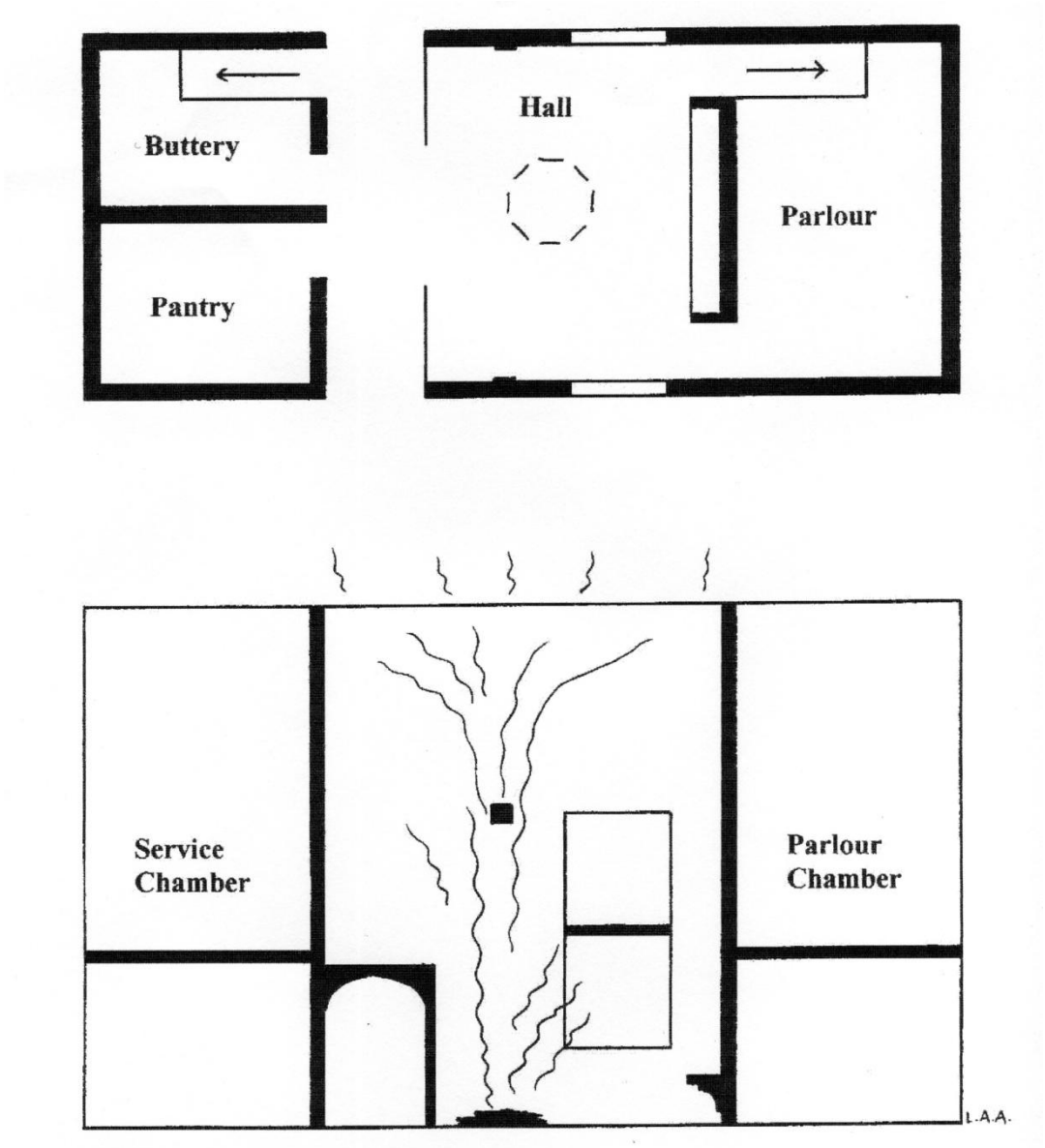
Although identical houses are rare, almost all domestic buildings constructed between the mid-13th and the early-17th centuries reflect the same room layout (see accompanying diagram). Until the opening decades of the 16th century the only heated space in a typical house comprised an open hall with an open hearth akin to a bonfire burning on its floor. In the absence of a chimney the hall, as its name suggests, was open to its roof in the manner of a barn to allow smoke to escape through the roof covering and through tall, unglazed windows which rose from normal sill height to eaves level. The hall was a communal space with little or no fixed furniture, and was used as a dining room, a dormitory for household servants and apprentices, and as a kitchen and general purpose working area at varying times of the day. The hall was also designed to display the wealth and status of its owner, and at meal times was arranged like a modern college dining hall, with the head of the household sitting with his immediate family behind the 'high table' at one end, while his servants and employees were arranged in order of precedence at secondary tables along the side walls. The lower an individual's status in the household, the further he sat from the 'high' end of the hall. The high table was often raised on a platform or dais, but contemporary references to the high and low ends of houses relate rather to social than physical hierarchy. Halls were usually divided into two structural bays, separated by a pair of principal posts carrying a tie-beam that spanned the walls at eaves level, with the great windows in the high-end bay towards the dais. Fixing pegs for the high-end bench, which was often attached to the wall, can sometimes be seen in surviving examples. The front and back doors of the house (which often stood open for ventilation purposes) lay opposite each other at the low end of the hall, forming a cross-passage that was partly screened by boarded partitions to exclude the weather.

The open hall in the middle of the typical medieval house was flanked by additional rooms that were usually floored over. Beyond the high end of the hall lay a single room known as a parlour, that served as the main bedroom for family members and guests and contained at least one bed (perhaps consisting of nothing more than a straw mattress) and perhaps a few pieces of furniture that normally included a storage chest. The parlour was entered by a door to one side of the high-end bench, and sometimes a second door on the opposite side of the bench opened onto a stair to the solar (upper room) above. Medieval living took place primarily on the relatively warm ground-floor, and the two solars of the house were used chiefly for storage purposes. An increasing demand for domestic privacy during the later 16th century saw the provision of additional bedrooms on the first floor, and the 'parlour chamber', as the room over the parlour came to be known, was often provided with its own fireplace. Principal bedrooms, used more and more for sitting and entertaining as well as sleeping, remained downstairs until well into the 17th century.

Beyond the low end of the hall lay two service or storage rooms termed butteries and pantries **(or collectively as 'spences', i.e. dispensing rooms)**. As their names suggest, these were used for storing wet and dry goods respectively, and represent the household larder. The front service rooms of town houses often contained shops, and the buttery sometimes served as a dairy in rural contexts. Two doorways lying side by side in the middle of the low-end wall gave access to these rooms, usually in conjunction with a third door against the back wall that opened onto a stair to the service chamber above. Although the original arches of these doorways have frequently been removed, their position may be revealed by the distribution of peg holes used to secure the mortise and tenon joints of the wall timbers.

The tripartite plan described here is found in both large manor houses and small peasant cottages in the countryside, but is sometimes condensed in towns where houses consisting of only a hall and subdivided parlour (or occasionally a hall with service rooms) may be found. Houses of high status might also possess rear courtyards, containing additional

accommodation or perhaps bake-houses and workshops, but rarely add to the tripartite arrangement in their main ranges. Rectangular houses under a single roof are common, but more ostentatious town houses frequently contain their parlour and service rooms in relatively expensive cross-wings with jettied gables built at right-angles to their halls. From the beginning of the 16th century chimney stacks were inserted into open halls, and new houses built with ceilings throughout, but the standard layout endured. By the end of the same century fireplaces were typically provided in parlours as well as halls, and often the parlour chamber was also heated (but rarely the hall chamber). Not until the second quarter of the 17th century did the cross-passage plan begin to disappear from new houses, to be gradually replaced by a number of different layouts of which the 'lobby-entrance', where the main door opens into a narrow 'lobby' in front of a chimney stack between the hall and parlour, was the most common.




The Standard Medieval House Plan