

Red Lion Inn, Great Bricett, Suffolk

Heritage Asset Assessment



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Red Lion Inn, Greenstreet Green, Great Bricett, Suffolk

(TM 04086 49990)

Heritage Asset Assessment

This report provides an historic analysis at Historic England (2016) Level 2 of a grade II-listed building and is intended to inform and accompany an application for Listed Building Consent. The site was inspected on 29th October 2020.

Summary

The Red Lion is a timber-framed and rendered structure first built in the early or mid-16th century as a single house but heavily altered in the 17th century when it was converted into a pair of labourer's cottages. Its present layout and Victorian Mock Gothic facade date from *circa* 1880 when it became a public house, although a series of single-storied extensions was added in the late-20th century. As a result of this unusually complicated process of remodelling the building is of special historic interest. The tithe map of 1838 shows the property as a pair of cottages in the same ownership as a nearby barn and just over six acres of adjoining land, suggesting it originated as a small farm, and the landlord in 1901 was recorded by the census as both a 'beer house keeper' and farmer. Curiously the building was omitted from Hodskinson's map of 1783 which shows both its site and much of its land as part of a medieval linear green, but there is nothing to indicate the frame was imported from elsewhere. The 16th century structure contained a central hall of two bays heated by a chimney against its back wall and flanked by parlour and service bays in the standard 'three-cell' arrangement of the period. Much of the original framing is either concealed or missing on the ground floor but is largely intact on the first with evidence of several diamond mullion windows. A large new chimney with back-to-back fireplaces was inserted into the hall's high-end bay during the latter part of the 17th century and the ceilings on each side were rebuilt. At the same time or possibly shortly afterwards the Tudor service bay was removed to create a pair of identical one-up/one-down tenements, each of 4 m or 13 ft in length.

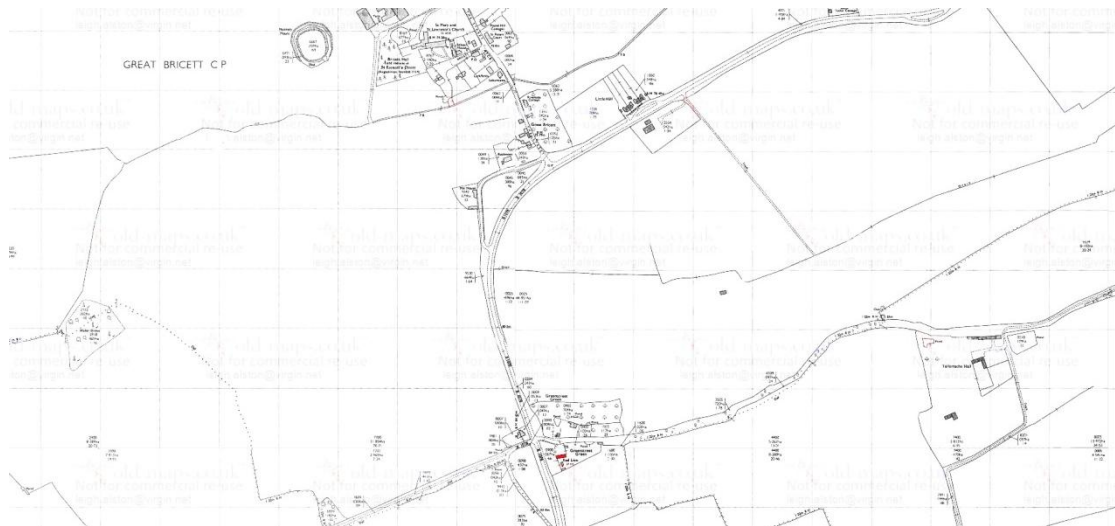


Figure 1. The 1975 Ordnance Survey highlighting the Red Lion on the former Greenstreet Green beside the B1078 some 750 m south of the village of Great Bricett.

Documentary History and Map Regression



Figure 2. Hodskinson's map of Suffolk published in 1783 showing the linear 'Green Street Green' extending from the site of the Red Lion on the east to Waller Farm on the west. The Lion appears to lie within the boundary of the green and is not shown.

The Red Lion lies to the east of the B1078 in the small hamlet of Greenstreet Green approximately 750 m south of the parish church of Great Bricett. Hodskinson's map of 1783 depicts the medieval green as a linear feature extending from the site of the Lion on the east to Waller Farm on the west, and shows Red Lion Cottage at its north-eastern corner (which cottage is listed as 16th century in similar terms to the Red Lion). The Red Lion itself is not shown and its site appears to lie on the green. Many such greens were enclosed to form farm land as part of the agricultural improvements of the late-18th and early-19th centuries, and this was no exception: by the time of the tithe survey in 1838 the green had disappeared and its eastern end formed arable land that belonged to a six-acre smallholding based at the Red Lion. Taken together these two maps strongly suggest the Lion was built in *circa* 1800 on the former green to serve this new farm, but they are contradicted by the physical evidence of a 16th century house that was converted into a pair of cottages as early as the mid-17th century. Unless it was moved from elsewhere, which does not appear to be the case, the house must have been omitted in error from the 1783 map. This question may be addressed by a collection 18th century local maps in the collection of Kings College Cambridge (e.g. GBR 326 & 560 of 1721). In 1838 the building belonged to David Fayers who lived in nearby Offton and was rented to 'Faiers and Thorpe'. The entire property extended to 6.25 acres including a barn to the east of the house as shown in figure 3, but all except a yard of just under half an acre adjoining the house on the east was leased to John Scopes whom White's Suffolk Directory for 1844 describes as a shopkeeper in Great Bricett. The 1841 census return confirms that the house was shared between John Thorpe and Edward Fairs, both of whom were agricultural labourers and lived with families of three and five respectively. By 1885 it had been converted into a beer house operated in 1901 by John Proctor who was described as a 61-year old 'beer house keeper and farmer' at 'The Lion' in the census of that year, indicating that he farmed the adjoining six acres from the barn which still survived to the east.

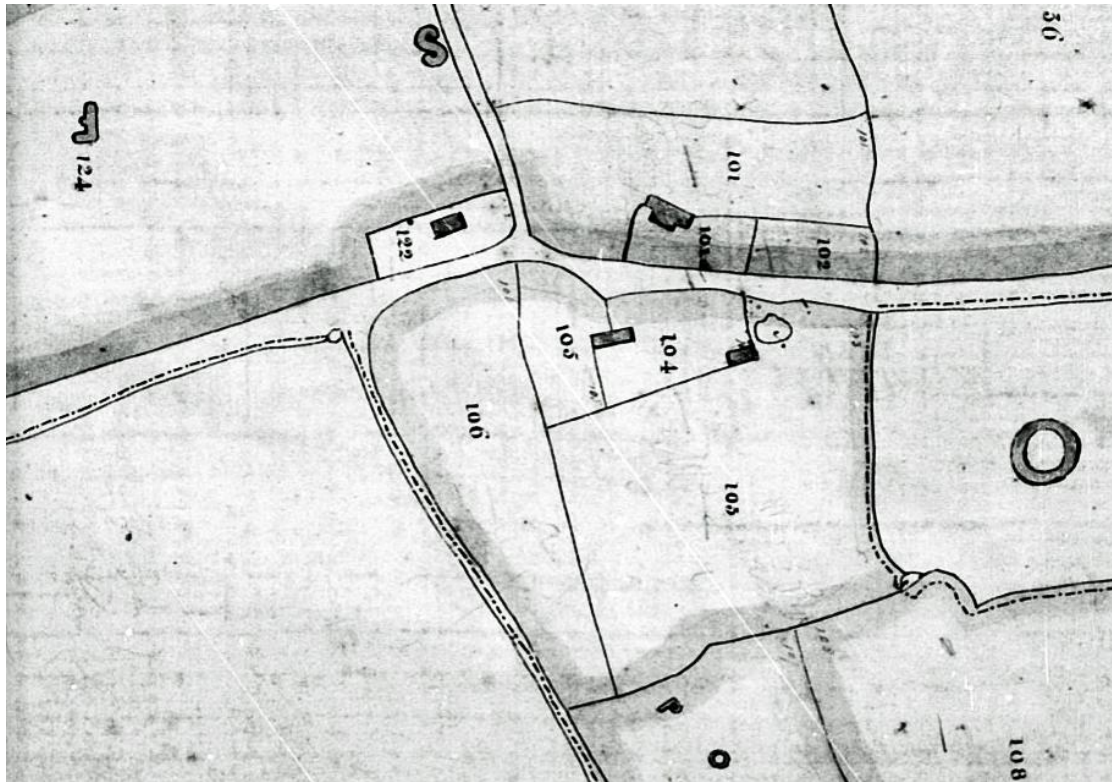


Figure 3. The Great Bricett tithe map of 1838 (Public Record Office). The building is depicted with a simple rectangular outline and was divided into a pair of rented cottages occupied by agricultural labourers (plot 105 ‘Cottage and Yard’). It evidently formed a small farm at some point as it was owned in conjunction with 6 acres of arable land including a barn: plot 104 to the east (‘Barn Yard’), plot 103 to the south (‘Barn Field’) and plot 106 to the west (‘Corner Field’). The green shown by Hodskinson had been enclosed but its outline appears to coincide with the southern boundary of plots 104-5. The dotted lines mark the boundary with Offton and Little Bricett.

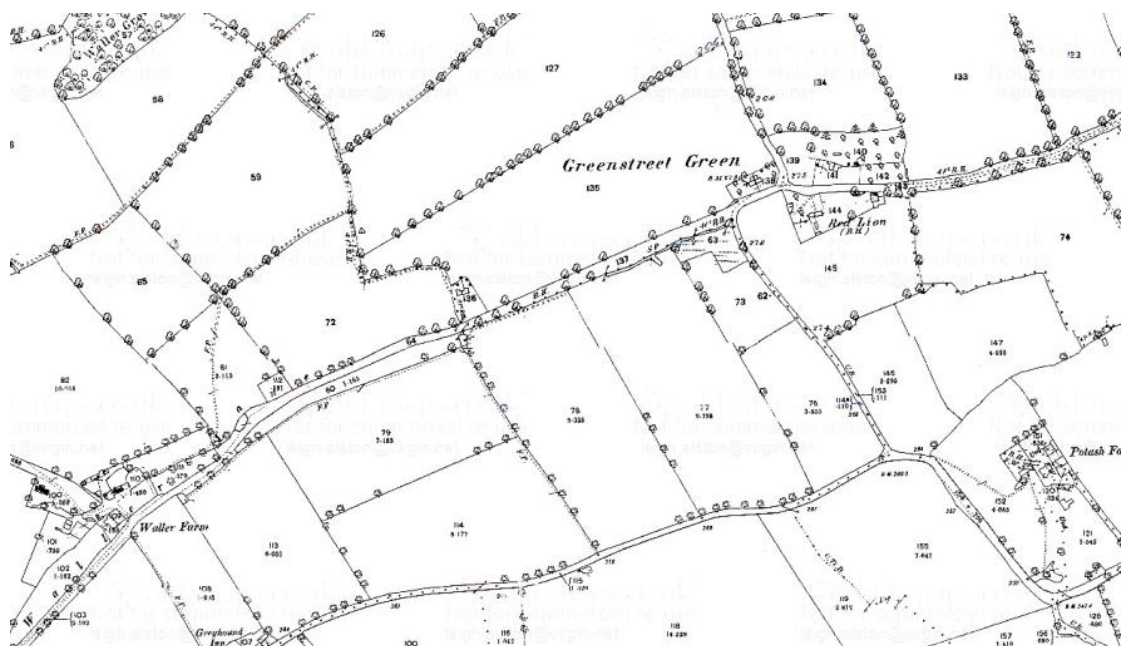


Figure 4a. The First Edition 25 inch Ordnance Survey of 1855. The southern boundary of the Red Lion is aligned with that of an L-shaped area of pasture on the western side of the road that must represent a remaining fragment of the green. (See detail below.)

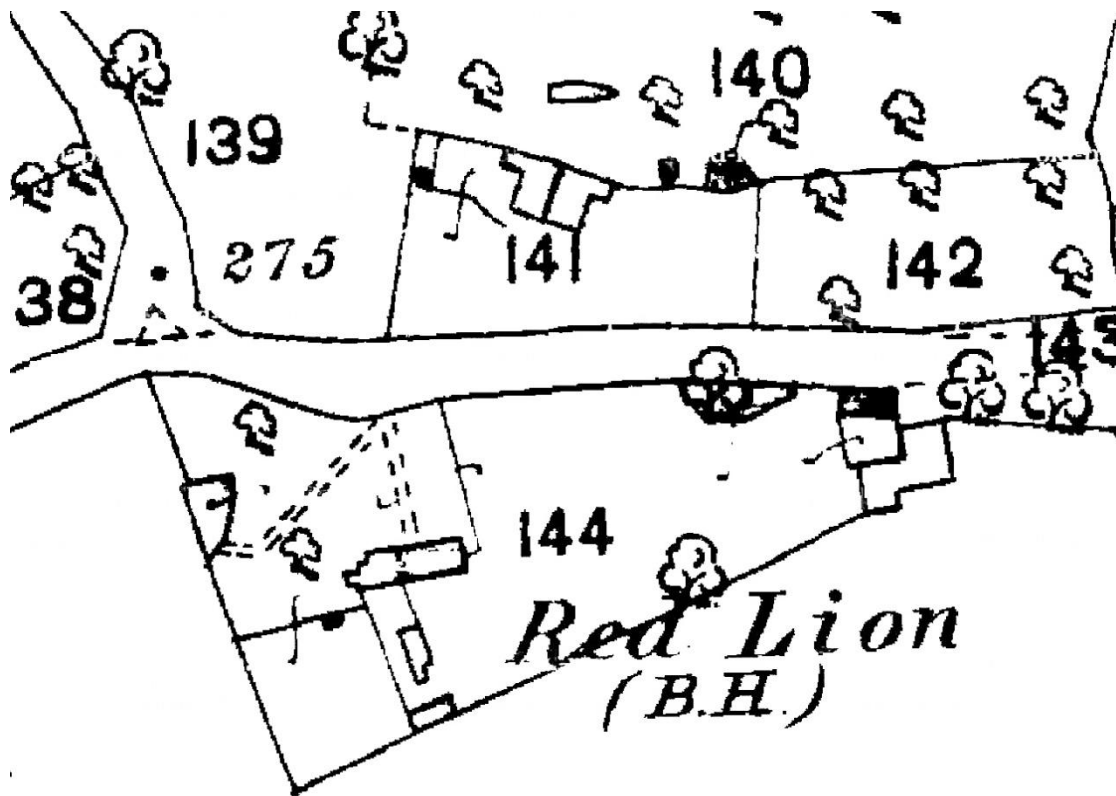


Figure 4b. A detail of the 1885 Ordnance Survey. The building had become the Red Lion Beer House since 1838 with two small sheds to the rear. The stepped eastern gable indicates a series of smaller additions on the site of the single-storied shed depicted in figure 7. The census return for 1881 is the first to record an unnamed beer house in the immediate vicinity kept by one Frederick Minns so the conversion was probably recent.

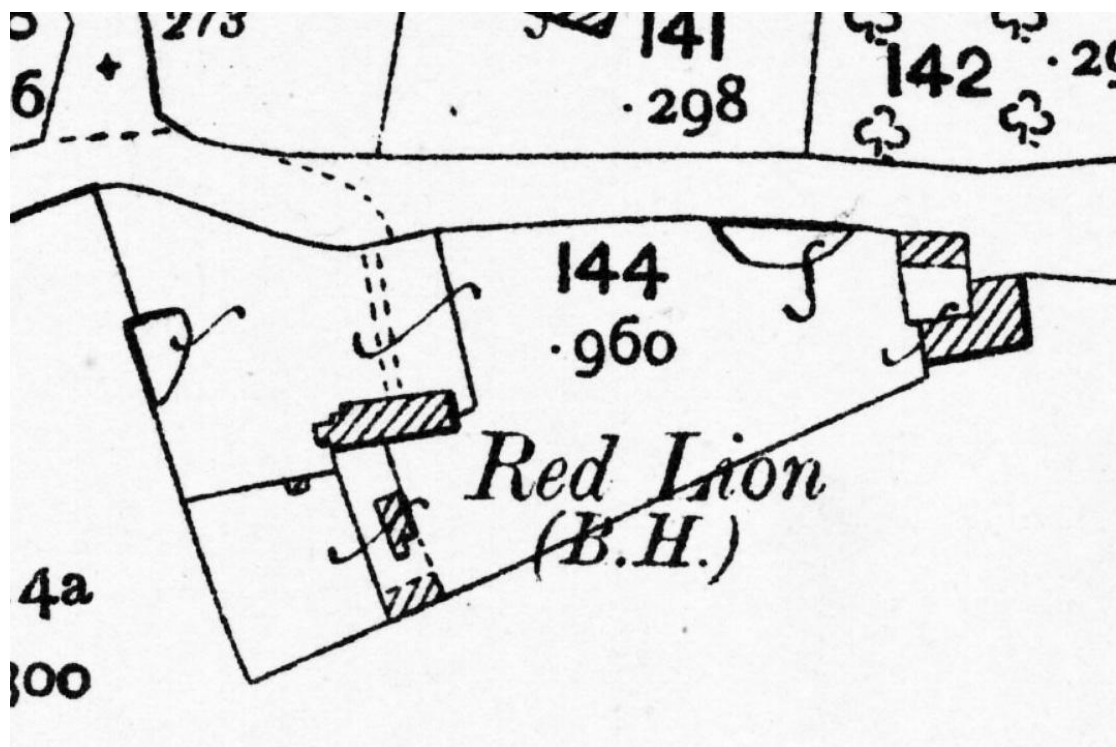


Figure 5. The Second Edition 25 inch Ordnance Survey of 1902, showing no significant change since 1885.

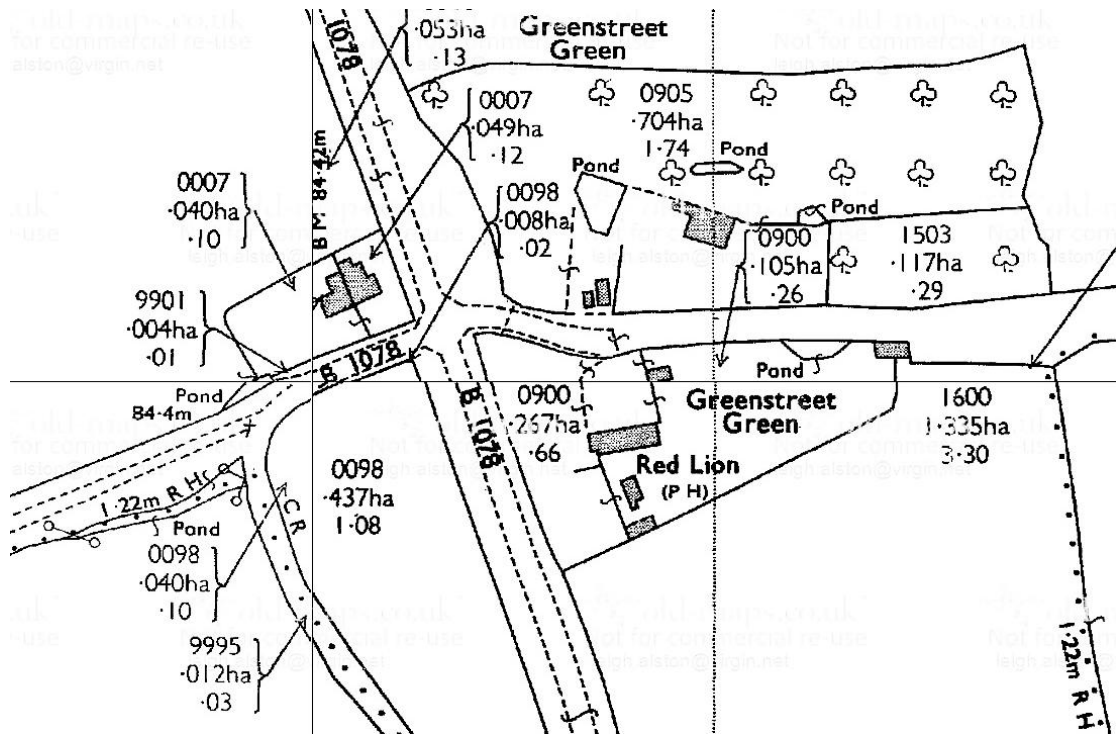


Figure 6. The Second Edition 25 inch Ordnance Survey of 1975. The two rear outbuildings were still present but the eastern gable of the house was no longer stepped. The position of the road had been altered in the 1960s to remove the bend and now lay much closer to the Red Lion (with its original course followed by the dotted boundary between Great and Little Bricett to the west). The road on the east is a now a green lane leading to the site of the medieval manor of Little Bricett at Tollemache Hall.



Figure 7. A photograph of 1964 (Royal Commission Archive). The single-storied shed probably dated only from the early-20th century as its facade was not indented as in figures 4-5. It has since been extended significantly and possibly rebuilt.

Building Analysis



Figure 8

A modern site plan showing a number of recent extensions to the rear of the building replacing the two detached structures on earlier maps.

Listing Entry

The Red Lion is listed at grade II and described as follows in Historic England's Schedule which was last updated in 1988 (entry no. 1352158):

GREAT BRICETT GREEN STREET GREEN

The Red Lion Inn. Grade II.

Public house, early or mid-17th century. 2 storeys and attics. 2-cell lobby-entrance plan. Timber-framed and plastered. Slated roof, once thatched; axial chimney of red brick, probably 19th century. Late-19th century carved bargeboards with spike finials. Late-19th century or early-20th century small-pane casements of 3 lights. 6-panelled entrance door (the upper panels glazed) at lobby-entrance. Plain 17th century framing exposed in the bar. A 20th century pantiled extension, to right and rear, is not of special interest.

The inspector evidently did not gain access to the upper storey where most of the early framing is exposed, which explains his failure to recognise the building's 16th century origins. His reference to 20th century pantiled extensions to the rear as well the right suggests that the replacement of the earlier detached outbuildings shown in figure 6 had already occurred by 1988. Given its similarity to the Red Lion the entry for Red Lion Cottage immediately to the north is also reproduced (labelled only 'Cottage' in figure 8, no. 1032973):

Red Lion Cottage. Grade II.

House, circa 1570. 2 storeys. 2-cell lobby-entrance plan. Timber-framed and plastered. Thatched roof with 16th/17th century axial chimney of red brick, the shaft largely rebuilt in the 19th/20th century. 20th century casements. 20th century boarded entrance door; a 20th century pantiled veranda on posts. Typical and quite complete late 16th century framing fully

exposed. Evidence for diamond-mullioned shuttered windows: one has a blocked ovolo-mullioned window inserted into it. Wind-braced clasped purlin roof. A lintelled 17th century open fireplace in the hall.

Red Lion Cottage is strikingly similar to the Red Lion, i.e. a two-cell house of *circa* 1570 with evidence of diamond-mullion windows and an apparently later axial chimney. It too is likely to have been built with three cells and a cross-passage instead of the ‘lobby entrance’ in front of the chimney that became fashionable during the 17th century. The two properties may have belonged to the same owner initially, although by 1838 Red Lion Cottage and the surrounding land formed part of Bricett Hall Farm adjoining the church which had been owned by King’s College Cambridge since the 15th century (plot 101a in figure 3). It may not be coincidental that nearby Tollemache Hall on the east, formerly the manor house of the lost parish of Little Bricett, was also rebuilt in the mid-16th century - albeit to a higher standard with ogee-moulded ceiling joists and a jettied facade.

The following text is intended to be read in conjunction with the captions to illustrations 1-22 which form a major part of the description and the account of Tudor houses in the Appendix on page 23.

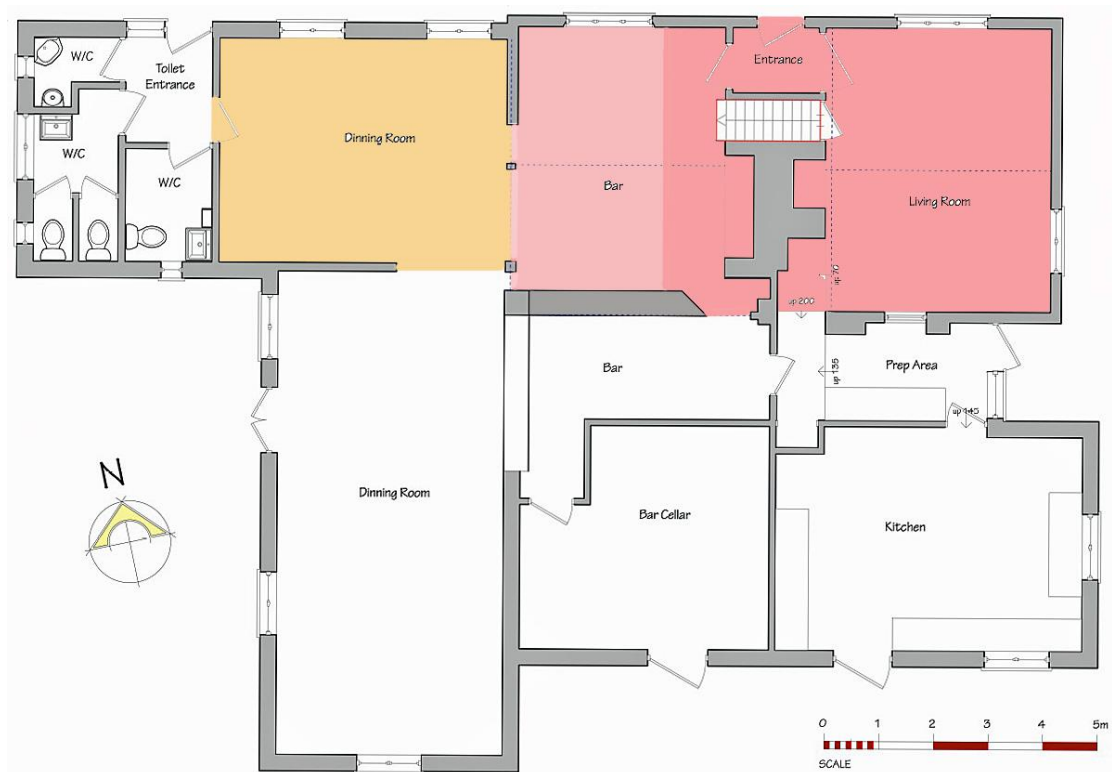


Figure 9
Current ground plan by Hollins of Framlingham adapted to highlight the principal building phases in colour.

Key

Red

A mid-16th century timber-framed house consisting of a two-bay hall ostensibly entered by a cross-passage on the east (dark red) with a small parlour on the west (light red). A

service bay which probably contained a buttery and pantry adjoined the eastern gable but has been demolished. The existing chimney was inserted into the hall's high-end bay in the 17th century, replacing the original chimney against the back wall of the same bay. The present fireplaces are modern.

Yellow

The site of a single-storied pantiled addition with an external chimney adjoining its western gable, as shown in a photograph of 1964 (figure 7). This was probably designed as a bake-house and may have retained part of a 19th century structure with an indented north-western corner as shown on the Ordnance Survey of 1885 (figure 4). It was extended and remodelled in the late-20th century (probably in the 1980s) by inserting new windows and numerous false timbers in the Mock Tudor style. It is unclear whether any earlier fabric survived this process.

Uncoloured

Single storied pantiled additions of the late-20th century forming a kitchen, dining room, WCs and storage area. These structures are of no historic significance and are not discussed further.

The 16th Century House

Date

The Red Lion is listed as a 17th century building on the basis of the ground-floor ceiling joists visible to Historic England's inspector. These were largely renewed as part of the major 17th century refurbishment described in the following section, but the original house dates from the mid-16th century. Its framing is relatively well preserved and almost fully exposed on the upper storey and in the present living room to the left (east) of the central entrance but either concealed or absent from the bar area to the right as mentioned by the inspector (beyond which he presumably failed to penetrate). The edge-halved and bridled scarf joints in both roof-plates are not found after the turn of the 17th century (illus. 18), and although difficult to date closely in the absence of fashionable decoration the building's layout and the heavy nature of its timbers point towards the middle decades of the 16th – although if the roof structure is a later replacement it may be as early as its first quarter.

Proportions and status

Almost all Tudor domestic buildings closely reflected the standard room layout illustrated in the Appendix, especially in rural locations such as this where there was less pressure on space than in local towns. Any detailed analysis of the Red Lion's frame is hampered by the thick layers of filler and black paint which coat its ground-floor timbers, concealing the pegged joints that would reveal gaps for doors and windows. This is a particular problem in the living room, while the rear (southern) wall timbers of the bar have been removed and its mid-rail hidden by modern boarding (illus. 5-6). However the general layout can still be identified and shown to have respected the standard plan with a large hall of two bays on the east and a small single-bay parlour to the west. The hall was 7 m in length and the parlour 2.4 m, with both rooms 4.9 m wide internally (23 ft, 8ft and 16 ft respectively). These proportions are highly respectable and indicate a house of some status, well framed with substantial timber and possibly with carved capitals and attached shafts beneath the principal truss of the hall ceiling (illus. 11). The parlour was modest relative to the hall but this is typical of late-medieval buildings in which the hall remained the principal room and parlours were largely unfurnished sleeping apartments. Only with the growing demand for privacy and the advent of 'posted' beds and other large pieces of furniture during the mid and late-16th century did parlours increase in size. The structure has clearly lost the expected buttery and pantry on the eastern side of its hall as a central doorway is identifiable in the first-floor gable, later converted into a window (illus. 15). Any corresponding evidence of twin service doors on the

ground floor is hidden by filler. A house of this considerable scale would normally be found on a medium-sized farm of perhaps 40 or 50 acres, and its location here on what appears to have been a medieval common is surprising. Such commons often formed the focal points of small marginal settlements but houses were rarely built within their boundaries until the 17th century saw the first increase in rural populations since the Black Death. It is possible that the entire frame was moved here in the 17th century to form the basis of two semi-detached cottages of much lower status, but there is no firm evidence of this and the presence of the original tie-beam brace in illustration 13 suggests otherwise: braces of this kind were old-fashioned by the 17th century and would not normally be reinstated in re-used frames.

Layout

The hall was divided into two bays by the heavy, deeply chamfered binding joist that now adjoins the later chimney (illus. 9-11). At 4 m the low-end bay to the east was unusually longer than the high-end bay of 2.75 m (13 ft and 9 ft), but a wide gap in the framing of the latter's back wall indicates the position of an original chimney in the standard position (illus. 17). There is corresponding evidence of a cross-passage against the eastern gable, with a blocked former entrance on the north (illus. 8). The front and rear mid-rails of this low-end bay are hidden by the pegged clamps of the 17th century ceiling and that of the gable by painted filler, but the diamond mullions of a hall window are visible in the front high-end mid-rail as predicted by the standard plan (above the present entrance door in illustration 6). The eastern gable is likely to have contained twin central doors, probably with a third opening onto a stair against the back wall, and appropriate gaps in the frame are likely to be revealed if the mid-rail is stripped of its filler. Certainly a first-floor door can be seen on the upper storey as noted above. There is no evidence of the internal wall dividing the hall and parlour on the ground floor but it would have reflected its counterpart on the upper storey which was open to its rafters initially. The jowled storey posts of this first-floor partition remain visible and its tie-beam appears to have been moved eastwards to adjoin the later chimney. Hall and parlour chambers were often not directly connected in the 16th century, with the former reached via the service stair and the latter by a more private stair from the parlour, but in this instance a door may have existed against the back wall where the partition lacked the wall brace visible in the front post. The hall chamber was a storage space spanned by an arch-braced open truss in the manner of a barn, of which the rear brace survives *in situ* (illus. 12-13)

The 17th century conversion

The original single dwelling was dramatically altered in the 17th century when the present brick chimney was inserted into the high-end bay of the hall. It adjoined the hall's open truss and created two new rooms of roughly equal length (i.e. 4 m or 13 ft). The original partitions dividing the hall and parlour bays were inevitably removed and, with equal inevitability given that the ground-floor partition had supported its joists, the ceiling to the west was replaced with the present structure. The flat-sectioned common joists were probably re-used from the Tudor ceiling but the new axial joist bears curled 'lamb's tongue' chamfer stops in the style of the 17th century. The ceiling to the east has also been rebuilt but this may have occurred at a later period as its joists are tall-sectioned in a style that became the norm during the late-17th and 18th centuries. The original joists here were tenoned to the remaining binding joist against the new chimney and would have been lodged on the low-end mid-rail, so they should have been unaffected by the new chimney and the reason for their removal is unclear; 4 metres is an unusually long span and the original timbers may well have bowed. The first-floor ceilings are likely to have been inserted at the same time, and while this considerable change may have coincided with the property's conversion into cottages (as in 1838) it may also have represented a domestic upgrade of a kind frequently seen elsewhere. Unheated Tudor parlours had become outmoded by the mid-17th century and high-end chimneys with back-to-back fireplaces heating both halls and parlours were the norm. The new stack at the Red Lion may have been inserted to modernise a single dwelling, but the loss of space here seems somewhat

drastic when the same improvement could have been achieved by building another against the parlour gable, and in my view it is more likely that the alteration coincided with the cottage conversion. The two present fireplaces are 20th century reconstructions of no historic merit and may conceal evidence of the original fireplaces, in which case this question could be settled: a pair of cottages would have required identical large cooking ‘inglenooks’ while a single house needed only a smaller arched fireplace in its parlour. The exact date of the service bay’s demolition is similarly unclear, although the substantial nature of the inserted sill in the eastern gable and the shape of the resulting window are more consistent with the 17th and early-18th centuries than any later (illus. 15). The clasped-purlin roof structure shown in illustrations 20 and 21 could have survived from a mid-16th century building but lacks the tenoned wind-braces that would have been expected at this date. There is no obvious evidence of an earlier crown or queen-post structure in the remaining tie-beams but simple collared roofs are not uncommon locally. The two pairs of braces to the west of the chimney are crudely nailed to the principal rafters, although properly lapped to the purlins, and oddly there is no corresponding evidence of any to the east. While such a structure might date from the mid-16th century (but not before) it is far more likely to have been rebuilt when the chimney was inserted.

The Victorian and 20th Century Alterations

The existing northern facade remains almost unchanged since a late-19th century refurbishment in the Victorian Mock Gothic style that probably occurred when the building was converted from two cottages into a public house in *circa* 1880. The casement windows, shaped barge-boards and finials are typical of this period, and the former thatch indicated by the relatively steep roof pitch was probably replaced with slate at the same time. The central entrance may have served the right-hand cottage hitherto but the door to the left of the facade in illustration 8 would have been blocked. The Ordnance Surveys suggest that some form of extension existed to the west but its stepped outline is not fully consistent with the present pantiled structure shown in figure 7. Another major phase of alteration occurred in the 1980s when the small extension was lengthened and several matching structures were added to the rear. An array of false timbers was inserted in the Mock Tudor taste of the time, and the original ground-floor studs of the genuinely Tudor western gable were removed to create an open-plan layout. New windows were cut into the earlier addition and it is not clear whether its walls were entirely rebuilt or whether some 19th century fabric may remain. Other changes of this phase probably include the fireplaces, the removal of the back wall to accommodate the bar and the insertion of the main staircase along with the plasterboard divisions of the upper storey. These late-20th century alterations are not of historic interest.

Historic Significance

The Red Lion is listed as a 17th century timber frame but was in fact built as a substantial house of some quality in the mid-16th century. It reflected the standard three-cell layout of that period but was dramatically modified when the present chimney was inserted approximately a century later and the Tudor ceilings were rebuilt – apparently as part of a conversion into a pair of modest cottages. Both the original structure and these alterations are of considerable historic interest, particularly as the building lies on the site of a medieval green that was not enclosed until the late-18th or early-19th century. The building’s characterful Victorian Mock Gothic facade dates from another major refurbishment of *circa* 1880 when it became a public house, but the interior was heavily altered again in or about the 1980s when the present fireplaces and first-floor partitions were added. Two external walls of the Tudor house were removed on the lower storey at the same time and a series of single-storied extensions was added – complete with Mock Tudor internal decor. These extensions are of no historic significance, as noted in the listing description. The remaining 16th century

wall fabric retains evidence of its original layout behind layers of modern filler and paint, and 17th century fireplaces may survive behind their 20th century replacements.

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Leigh Alston is a building archaeologist and architectural historian who for 20 years lectured on the understanding and recording of timber-framed structures in the Departments of Archaeology and Continuing Education at Cambridge University. He worked as the in-house building archaeologist for Suffolk County Council's Archaeological Service for 10 years and still fulfils this role for its successor, Suffolk Archaeology CIC. He also undertakes commissions on a freelance basis for the National Trust, private clients and various county archaeological units. Leigh co-founded the Suffolk Historic Buildings Group in 1993, serving as Chairman for 13 years, and has been involved in several television programmes including 'Grand Designs' and David Dimbleby's 'How We Built Britain'. Publications include 'Late Medieval Workshops in East Anglia' in 'The Vernacular Workshop' edited by Paul Barnwell & Malcolm Airs (CBA and English Heritage, 2004) and the National Trust guidebook to Lavenham Guildhall.

Illustrations follow on pp. 12-22.

Illustrations (pp. 12-22)



Illus. 1. The northern facade which in its present form is likely to date from the building's conversion into a public house in *circa* 1880. The decorative Mock Gothic barge boards, the brickwork of the chimney and the casement windows are typical of that period. In 1964 the single-storied range on the right terminated at a chimney in the position of its hooded entrance and has since been either extended or rebuilt (figure 7).



Illus. 2. The building from the west showing the modern single-storied additions in the foreground. These were not present in the 1970s and probably date from the 1980s as they appear to be mentioned in the 1988 listing description.



Illus. 3. The eastern gable with its traditional drip board and decorative Victorian barge-board. The steep pitch of the roof indicates it was designed for thatch and its present slate probably dates from the building's remodelling in *circa* 1880. The parallel outbuilding on the left is a recent addition that was not present in the 1970s.



Illus. 4. The bar area seen from the north, with the rebuilt 20th century fireplace in the 17th century central stack on the left. The ceiling is a 17th century replacement supported by the chimney and there is no trace at this level of the original partition that divided the 16th century hall from its small parlour. The mid-rail to the right contains empty mortices for the western gable studs which have also been removed and the timbers in the single-storied extensions beyond are late-20th century Mock Tudor insertions.



Illus. 6. The bar area from the west showing the present lobby entrance in front of the chimney to the left of the rebuilt fireplace. The structure of the front wall is hidden by plaster and the mid-rail of the back wall above the bar to the right is enclosed by modern boarding that conceals the mortices of the 16th century studs and windows.



Illus. 6. The mid-rail of the 16th century structure over the present northern entrance door showing the distinctive diamond-shaped mortices of the original window mullions in its underside with a rebate for a sliding shutter above. Only the triangular inner halves of these mortices are exposed, and a fillet of timber would have been nailed over the rebate to form a groove.



Illus. 7. The front wall of the living room (as labelled in figure 9) with the entrance on the left. As in the bar area the ceiling was rebuilt after the chimney's insertion and the 16th century binding joist above the doorway to the left contains mortices for the original longitudinal joists. The position of the 16th century entrance is indicated by the nailed lintel to the right (illus. 8). The mortice pegs in the exposed mid-rail of the eastern gable on the extreme right are hidden by thick paint and filler, but this timber is likely to contain evidence of central doors that opened into the missing service bay.



Illus. 8. A detail of the blocked door that almost certainly opened onto the original cross-passage. The lintel is a nailed insertion and the mid-rail is largely hidden by a pegged and chamfered clamp (rail) that supports the 17th century ceiling joists. This door is likely to have served one of the two cottages until *circa* 1880.



Illus. 9. The 20th century fireplace in the living room with the massive binding joist of the 16th century ceiling above. This joist spanned the approximate centre of the Tudor hall and is chamfered on both sides. Mortices are visible for large, flat-sectioned common joists at right-angles to the present joists. The storey post to the left preserves the outline of what may be a carved capital and attached shaft (illus. 11)



Illus. 10. A detail of the typically 17th century curled 'lamb's tongue' chamfer stop to the living room's axial joist. The square or slightly tall-sectioned common joists indicate a date in the second half of the century. The axial joist overlaps the deep chamfer on the earlier binding joist to the right which contains mortices for original flat-sectioned common joists (one of which is visible at top right).



Illus. 11. A detail of the rear storey post to the left in illus. 9 showing what may be the outline of a carved capital with an attached shaft beneath. The carving has been cut away and the surface is now concealed by thick filler of some kind but it may repay careful investigation.



Illus. 12. The original tie-beam and heavy, jowled storey post of the hall chamber's open truss seen from the 20th century stair landing in front of the rendered chimney to the right. Both the post and tie contain pegged mortices for a missing arch-brace matching the surviving brace to the rear (illus. 13).



Illus. 13. The intact 16th century arch-brace to the rear of the original hall chamber's open truss, seen from the east. The narrow studs are likely to have been inserted along with the chimney in the 17th century. Mortices for diamond mullions are visible in the roof-plate above the present window to the left (illus. 13).



Illus. 14. A detail of the rear roof-plate to the left in illustration 13 showing three distinctive diamond-shaped mortices for 16th century window mullions.



Illus. 15. The eastern gable of the hall chamber (i.e. the bedroom above the present living room). The wall studs are fully tenoned and pegged but the sill of the blocked central window is a nailed insertion and there are no mullion mortices in the fully exposed tie-beam above – because it occupies the position of an original door that opened into the missing service chamber.



Illus. 16. The front wall of the bedroom over the living room showing a typical late-19th century casement window with mortices for the diamond mullions of a 16th century predecessor in the roof-plate above.



Illus. 17. The rear wall of the bedroom above the bar with the western gable on the right. The jowled storey post to the left of the present window adjoined a missing partition that divided the two-bay hall chamber on the left from the small parlour chamber on the right. The tie-beam of this partition now adjoins the chimney to the left. An identical partition would have existed on the ground floor. Note the 16th century-type edge-halved and bridled scarf joint in the roof-plate above the exposed stud. A large gap in the frame extends from this stud into the cupboard behind the chimney and indicates the position of the 16th century chimney (i.e. against the back wall of the high-end bay).



Illus. 18. A detail of the 16th century edge-halved and bridled scarf joint in the rear roof-plate (as shown in illustration 16). Joints of this kind were superseded by face-halvings around the turn of the 17th century.



Illus. 19. The front wall showing the first-floor window above the present central entrance door with the jowled storey post of the missing partition on the left. The jowl contains a mortice for a wall brace which is lacking from its rear counterpart (illus. 16) suggesting an internal door lay against the back wall. The tie-beam in the centre contains empty stud mortices and formerly connected these storey posts.



Illus. 20. The western end of the roof structure, with the gable to the right. This clasped-purlin structure could survive from the original 16th century house but its nailed wind-braces suggest it was rebuilt as part of the 17th century remodelling. Identical nailed braces survive in the front wall immediately opposite.



Illus. 21. The front of the roof structure with the chimney on the right. Unusually there is no evidence of any other wind bracing, whether nailed or pegged. Note the three pine rafters adjoining the stack in the centre which are late-19th or 20th century replacements.



Illus. 22. The brickwork of the chimney exposed in the roof space showing its thick mortar and irregular bricks in the typical manner of the 17th century. The upper courses and external stack were rebuilt in uniform soft reds with fine mortar joints in the 19th century.

Appendix

The Standard Room Plan of Medieval and Tudor Houses

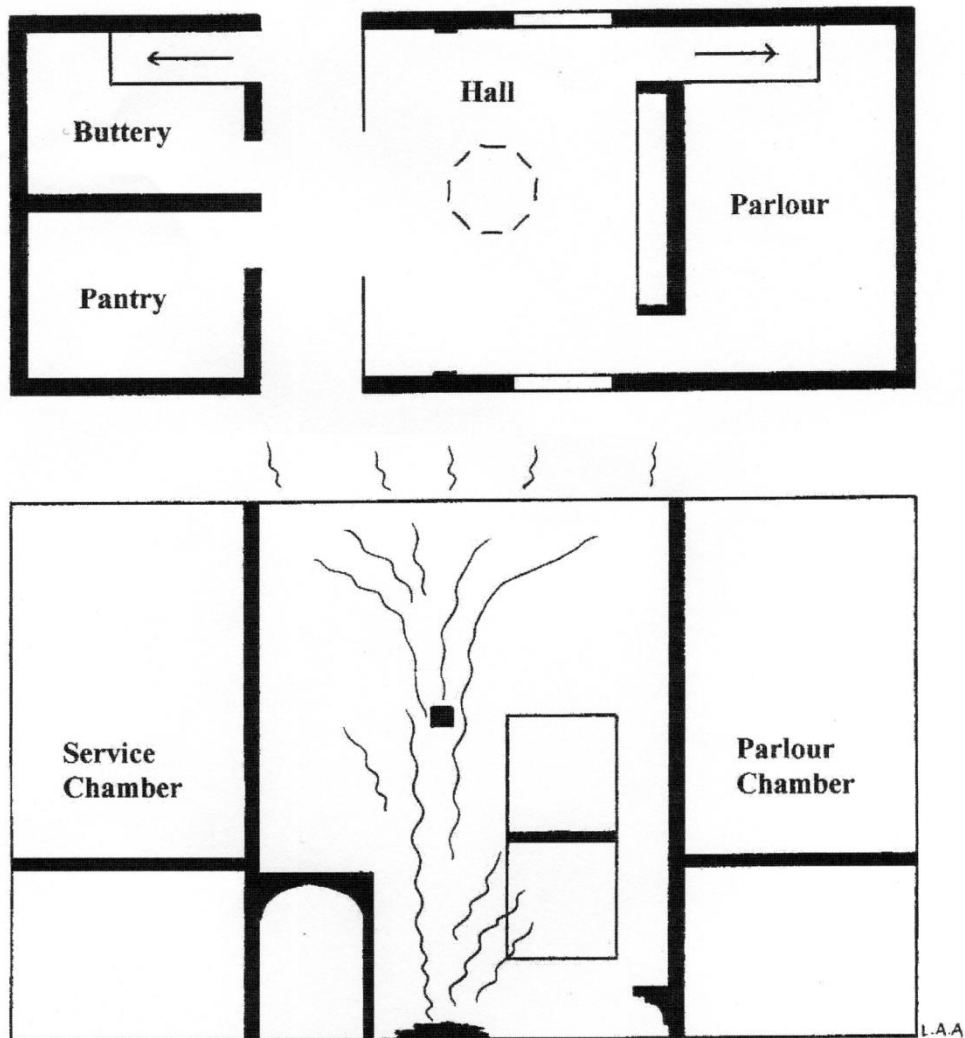
Although identical houses are rare, almost all domestic buildings constructed between the mid-13th and the early-17th centuries reflect the same room layout (see accompanying diagram). Until the opening decades of the 16th century the only heated space in a typical house comprised an open hall with an 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

The Red Lion would have reflected this layout when first built in the mid-16th century, albeit with a ceiling throughout and a chimney against the back wall of its central hall. The service bay on the left was probably demolished in the 17th century when a chimney was inserted into the hall's high-end bay and the building was converted from a single dwelling into a pair of roughly symmetrical cottages.