



KESWICK OLD HALL, LOW ROAD, KESWICK, NORWICH

ARCHAEOLOGICAL PHOTOGRAPHIC SURVEY REPORT



Report Number: 1086

March 2016



**KESWICK OLD HALL, LOW ROAD, KESWICK,
NORWICH**

ARCHAEOLOGICAL PHOTOGRAPHIC SURVEY


Prepared on behalf of:
Mr & Mrs J Humphrey
C/O Mr David Aldridge
David Aldridge Architecture Limited
9 Princes Street
Norwich
NR3 1AZ

By:
Matthew Adams BA (Hons) ACIfA

Britannia Archaeology Ltd
Unit 2 The Old Wool Warehouse
St Andrews Street South
Bury St Edmunds
Suffolk
IP33 3PH
T: 01449 763034

www.britannia-archaeology.com

Registered in England and Wales: 7874460

Site Code	ENF135188	NGR	TG 2083 0466
Planning Ref.	2014/1020/H	OASIS	britanni1-190013
Approved By:		Date	March 2016



Abstract

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Abstract

On the 6th October 2014 Britannia Archaeology Ltd (BA) undertook a photographic survey of WWII graffiti in the attic of Keswick Old Hall, Low Road, Keswick, Norfolk (NGR TG 2083 0466) in advance of works associated with the renovation of the property and grounds.

Keswick Old Hall is known to have billeted military personnel during World War II and the graffiti in the attic was thought to date from this period.

The survey identified inscriptions from at least nine individuals who occupied the attic rooms during World War II and originated from all over the UK and as far away as the Canadian coast of Lake Superior.

Military ranks and regiments were sometimes recorded, with the names Royal East Regiment of Kent (The Buffs) and the Royal Army Service Corps (RASC) identified in the graffiti.

Four of the panels contained numerous drawings rather than inscriptions and these varied from profiles of faces, a cartoon dog, two phalli and a large drawing of a lady with a small dog. At least two artists were responsible for the drawings, which were of limited artistic quality, but rather of historical value to the Hall itself.

A later phase of graffiti dating to 1969 was also identified and comprised mainly relief etchings into the plaster. These often added to the original pencil drawings, indicating that they were still visible by this date.

The plaster walls were generally in a poor state of repair, however the graffiti was usually legible, if unintelligible in some cases. The survey was therefore successful in identifying and preserving by photographic record all surviving graffiti in the three attic rooms.



1.0 INTRODUCTION

On the 6th October 2014 Britannia Archaeology Ltd (BA) undertook a photographic survey of WWII graffiti in the attic of Keswick Old Hall, Low Road, Keswick, Norfolk (NGR TG 2083 0466) in advance of works associated with the renovation of the property and grounds (Figs. 1 & 5).

The work was conducted in accordance with guidance letters sent to planning relating to the recording of the WWII graffiti and a design Brief issued by Norfolk County Council Historic Environment Service (NCC HES) (Powell, K; dated 13th October 2014) and a Written Scheme of Investigation by BA (dated September 2014) and approved by NCC HES.

2.0 SITE DESCRIPTION (Fig. 1)

Keswick is located approximately 4.5km south west of the centre of Norwich and falls within the district of South Norfolk. The site is located in the centre of the village to the north of Low Road and just south of the River Yare with residential properties and land bounding it to the east and west. It lies at between 5m and 15m aOD with a rise across the site to the south east (Fig. 1).

Keswick Old Hall is recorded as a Grade II listed building. The earliest part of the house dates to the early 17th century and comprises a porch tower and some adjoining walls. This original house was extended around 1800 by Soane and there is a later 18th century block to the north with some outbuildings. A formerly separate 18th century house was joined to the main block in 1800 but was totally demolished in the 1960s. There are extensive 18th century cellars, including a venison larder and a possible icehouse (NHER ref. 9761).

Listed building consent has been granted for the work (ref. 2014/1021/LB).



3.0 PLANNING POLICIES

The archaeological investigation was carried out on the recommendation of the local planning authority, following guidance laid down by the *National Planning and Policy Framework* (NPPF, DCLD 2012). The relevant local planning policy is contained in the *Joint Core Strategy for Broadland, Norwich and South Norfolk: Adopted March 2011, amendments adopted January 2014* and is found in Policy 1s Policy CS4: *Protecting our Assets*.

4.0 ARCHAEOLOGICAL BACKGROUND (Figs. 2-4)

4.1 Archaeological/Historical Sources

A full archaeological and historical background for the site is available in the archaeological monitoring report for this project (Britannia Archaeology; Report R1113), however a summary of the relevant Norfolk Historic Environment Record (NHER) records dating to World War II is presented below.

There are seven relevant records (Figs. 2 - 4) related to World War II defences, primarily road and rail blocks (53252, 53251, 52497, 52498, 53253 and 32530) designed to slow any German advance in the area. Keswick Hall is thought to have been requisitioned as a military camp and the remains are visible on the NMP data (52020). Keswick Old Hall was also probably used to billet soldiers.

5.0 PROJECT AIMS

The NCC HES guidance letters and Brief required that all WWII graffiti located in the attic should be photographically recorded before renovation work commenced.



6.0 PROJECT OBJECTIVES

The research objectives for the project are in line with those laid out in *Research and Archaeology Revisited: a revised framework for the East of England*, East Anglian Archaeology Occasional Paper 24 (Medlycott, 2011).

Specific objectives have not been set out, however a minimum of the following will be considered:

To recover as much information as possible on the extent, date, phasing, character, function, status and significance of the graffiti.

7.0 FIELDWORK METHODOLOGY

A photographic survey was undertaken on the wall drawings located in the second floor attic. The survey was conducted to the standards advised for a Level 2 survey based on the English Heritage guidelines (2006).

7.1 *Photographic Record*

A 35mm Nikon D3 digital SLR camera mounted on a tripod was used to carry the full survey.

Off camera lighting comprising a stand fitted with 105w 'daylight' bulb and diffused light box attachment was used to illuminate the panels and the inscribed graffiti was side lit to maximise visibility.

All graffiti pictures were photographed to show an appropriate level of detail for proper identification and archiving.

The photographic record comprises digital high resolution photographs (jpg+RAW) and all photographs are listed, indexed and will be archived.

8.2 *Drawn Record*



The graffiti was transcribed where it was difficult to read or where transcription will aid in overall understanding and context.

The location of each picture in relation to the layout of the rooms was recorded using scale plans.

8.3 *Written Record*

Details of the precise location, status, context, history, author (where possible) and inter-relationship were noted.

8.0 DESCRIPTION OF RESULTS (Figs. 5 - 11)

The graffiti was located in the northern part of the attic in an area that had been subdivided into three small rooms or perhaps two small rooms linked by an 'L' shaped corridor. They contained six panels with 71 distinct drawings or inscriptions in pencil or etching. Three of the panels were located in recessed window light wells; two were on walls and one on a chimney breast (Fig. 5).

The nature of the graffiti alternated between the recording of names, locations, army regiments, numerals and various drawings comprising several sketches of people, maps, Roman numerals, body appendages, animals, spoked wheels and abstract or indistinct doodles.

The northern room tended to contain written graffiti, the eastern room or corridor contained mainly drawings and the southern room contained one large drawing and several smaller drawings.

8.1 Panel 1 (Fig. 6)

Panel 1 was located in the northern room and in light well of the northern window bay, facing east. It comprised 18 separate inscriptions/drawings with the majority giving details of names, locations and occasionally the regiments of the authors. The graffiti was faded and damaged in places, but was generally intelligible.



Several inscriptions appear to be from the same individual and may be varying attempts at a signature (Jos H Tomling), while several seem to represent more hastily written names. The following table details the individuals identified from the panel:

NAME	RANK	LOCATION	REGIMENT
Stephen Hoskins	-	Norwich (UK)	-
P C Write	-	Denver, Norfolk (UK)	-
Thomas Shipley	Driver	West Bromwich, Staffs (UK)	Probably Royal Army Service Corps (rank of Driver)
J Hamond	-	London, Marylebone Paddington	The Buffs (Royal East Regiment Kent)
Jos H Tomling	-	-	-
S J Walker	-	-	-
Tom	-	-	-

Table 1: Names from Panel 1

Two unidentifiable drawings were also noted on the panel.

8.2 Panel 2 (Fig. 7)

Panel 2 was located in the northern room on the chimney breast facing east. It comprised 21 separate inscriptions/drawings in both pencil and relief etching. The graffiti was faded and damaged in places, but was generally intelligible.

The most notable drawing relates to an inverted map of the Canadian side of Lake Superior, with town or locations names including Sudbury, Blind River, Audbrey Falls, Sault Ste. Marie, Wawa, Fort Willam Port Arthur (now Thunder Bay as of 1971) and Duluth. This drawing suggests a North American contingent to the billeted troops at Keswick Old Hall.

This panel also contained three distinct names and as with Panel 1 there were several attempts by the same author to practice signatures. No details of location, rank or regiment accompanied these inscription, however Jos H Tomling appears on both panels.



NAME	RANK	LOCATION	REGIMENT
Jos H Tomling	-	-	-
K J Barker			
John McVey Connochie			

Table 2: Names from Panel 2

A single etching may point to a Welsh connection, 'TAFFY NEW', however this appears to have been an earlier piece of graffiti as a later pencil inscription clearly goes over the incised lines of the etching.

Several alpha numeric inscriptions were scattered around the panel and may represent mathematical working or note taking.

8.3 Panel 3 (Fig. 8)

Panel 3 was located in the eastern corridor room in the light well of the eastern window bay, facing south (Fig.5 & 8). It comprised 8 separate inscriptions/drawings in both pencil and relief etching. The graffiti was faded and proved difficult to read or understand.

One inscription appears to be of Roman numerals. The initial characters were unintelligible, but finished with *// C // // //* which translates as 2, 100, 2, 2, 2 rather than a larger number.

A drawing in the centre of the panel might be of a table with a square object on it, but the form is not possible to identify and the quality of the drawing is poor.

No names are listed on this panel.

8.4 Panel 4 (Fig. 9)

Panel 4 was located in the eastern corridor room in the light well of the eastern window bay, facing north (Fig.5 & 9). It comprised 16 distinct inscriptions in both pencil and relief etching. Almost all the inscriptions were drawings, with only two pieces of text, and most of the panel was filled.

As is traditional with young men and graffiti, two of the most prominent drawings are of *phalli*. The *phallus* in the top left of the panel (1) is a profile pencil drawing and is similar



to that which you would expect in a technical document. The bottom left *phallus* (10) is a more artistic attempt at an oblique view, with multiple additional lines, presumably intended to represent public hair. The different styles would suggest different artists, although both drawings are amateurish in quality. Some later attempt has been made to erase the hairy *phallus* (10).

Other drawings of note include a profile of a bearded man (14) comprising a torso and head. This is similar in artistic character to the top left *phallus* and may be by the same artist. The artistic quality of the drawing is also amateurish at best.

A pencil drawing of a face (6) is located on the right side of the panel and is an attempt at an oblique view, showing more artistic competence than the bearded man drawing, although still of limited ability. Given the similar style to that of the hairy *Phallus* it is possible that this is also the work of the same artist.

The head of a cartoon dog (3) is located at the top of the panel and a large drawing of a right eye (9) is located in the centre. What appears to be a drawing of two spoked wheels is on the left hand side, although some of this has clearly been added to later with etching.

More abstract drawings such as 3 parallel lines (7) and two intelligible drawings (2 & 8) are likely the result of doodling rather than a deliberate attempt to create a recognisable picture.

Of note is an etching that reads 'S.L 1969' which seems to postdate the pencil drawings. It is probable that the other etchings are associated with this phase of graffiti as they add to the earlier pencil drawings.

8.5 Panel 5 (Fig. 10)

Panel 4 was also located in the eastern corridor room and on an internal wall facing east (Fig. 5 & 10). Four separate inscriptions including three unidentifiable drawings and one piece of text.



The text appears to be 'lovers', written in pencil, but the script is hard to conclusively decipher. Drawing 1 may be another map; however there is no text to identify the location.

The remaining two drawing have no discernible form.

8.6 Panel 6 (Fig. 11)

Panel 6 was located in the southern room on the south wall, facing north (Fig. 5 & 11). It contained 4 inscriptions and covered a larger area than the other panels.

Of particular note was a large profile pencil drawing of a lady walking a small dog (1) on a lead. The drawing shows limited artistic skill with unusual proportions for the arms and legs in relation to the rest of the body and head which results in a noticeable incongruity. The profile style is comparable to some of the drawings on Panel 4 and is likely executed by the same artist.

Drawing 4 is fragmentary, but appears to be artistic script, possibly reading 'AM'. Drawing 2 might be of a sign post and could be associated with drawing 1.

9.0 DISCUSSION

The graffiti offers an insight into the occupation of Keswick Old Hall as a billet for servicemen during World War II. The presence of names, locations and military regiments and ranks on Panel 1 and the map on Panel 2 are of particular interest and help with dating. The military references are a good indication for confirming the date of the graffiti. The pencil drawings and inscriptions largely date to this period although no date is recorded anywhere on the panels other than a later relief etching suggesting additions to the graffiti in 1969. The use of pre-1970's place names on the map adds a *terminus anti quem* of January 1970 to the map drawing, when Fort William and Port Arthur were combined to form the city of Thunder Bay, Canada. However, it is likely that the drawing is contemporary with the World War II military graffiti rather than being a later addition. The map on Panel 2 therefore suggests that some North American personnel were billeted here as well as British soldiers.



It is possible that the earliest occupants were local, with Stephen Hoskins being from Norwich and P C Write being from Denver in western Norfolk. It is unlikely that entire regiments were billeted here or nearby in the early phase of the war. The Norfolk Historic Environment Record office holds a single entry relating to World War II activity on or near the site (NHER: 52020) which suggests the 'camp' may have been an HQ. In such circumstances, HQ staff can be drawn from many different regiments depending on their skills and are attached to the HQ staff for a limited period.

As the war progressed, personnel from further way (West Bromwich and London) were billeted, perhaps as the army became larger and more mobile. Finally, it is possible that troops from as far as Canada were billeted in the Hall as the Allied Armies began preparations for D-Day and warfare in the European theatre.

A residence like Keswick Old Hall is likely to have billeted officers, however their batmen and support staff would also have been assigned quarters here and these small attic rooms may have been more appropriate for housing low ranking troops. Thomas Shipley seems to have had the rank of 'driver' which was a private soldier rank in the Royal Army Service Corps (RASC). This kind of detail is consistent with support staff for the HQ and senior officers. It may also explain the more bawdy drawings on Panel 4 which are unlikely (but not impossible) to be as a result of senior officers.

The drawing of the lady on Panel 6 might be as a result of local observations or could be from memory elsewhere. The drawing suggests that the lady is a wealthy person (wristwatch, dog) and may be a likeness of a member of the family often seen in the property. There is some ambiguity in NHER record which confuses Keswick Old Hall and Keswick Hall in the first paragraph; however it is possible the owners remained in residence while the Old Hall was used to billet military personnel.

The standard of artistry, particular for the drawings on Panels 3, 4, 5 and 6 is generally poor and is the result of enthusiastic amateurs rather than proficient individuals. Their value is of historic context to the building rather than of any broader artistic appreciation.

The drawings do suggest at least two individuals produced the work. The first seems to have preferred to draw profiles (Panel 4; drawings 1 and 14, and Panel 6; drawing 1) that are more akin to technical drawing than art. The second was more proficient with



perspective and tended to draw at an oblique angle, rendering some depth and illusion of dimension (Panel 4, drawings 3, 6 & 10).

A total of nine individuals have been identified from the writing and two from relief etching. The wide geographical origins of these individuals adds to the historical interest of the graffiti and gives a more detailed view of the wartime occupation of the Hall.

The etchings generally appear to be from a later phase of Graffiti than the pencil drawings and tended to add to what was already present. The 1969 date further supports this and suggests the graffiti was still visible until at least this date. Remnants of wall paper were present during the survey indicating that the walls were covered after 1969 and this also goes some way to explaining the fading and damage to some of the panels.

The plaster walls were generally in a poor state of repair, however the graffiti was usually legible, if unintelligible in some cases. The survey was therefore successful in identifying and preserving by photographic record all surviving graffiti in the three attic rooms.

10.0 ACKNOWLEDGEMENTS

Britannia Archaeology Ltd would like to thank Mr & Mrs J Humphrey, for commissioning and funding the project and to Mr David Aldridge of David Aldridge Architecture Ltd for his instructions and help throughout.

We are also grateful to Kelly Powell of Norfolk County Council Historic Environment Service for her time, help and advice.

The survey was undertaken by Matt Adams of Britannia Archaeology.



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English Heritage PastScape www.pastscape.org.uk

Archaeological Data Service (ADS) www.ads.ahds.ac.uk

Historic England National List for England
www.historicengland.org.uk/listing/the-list

HER Data

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APPENDIX 1 OASIS SHEET

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OASIS ID: britanni1-190013

Project details

Project name	KESWICK OLD HALL, LOW ROAD, KESWICK, NORWICH - PHOTGRAPHIC SURVEY
Short description of the project	On the 6th October 2014 Britannia Archaeology Ltd (BA) undertook a photographic survey of WWII graffiti in the attic of Keswick Old Hall, Low Road, Keswick, Norfolk in advance of renovation works. Keswick Old Hall is known to have billeted military personnel during World War II and the graffiti in the attic was thought to date from this period. The survey identified inscriptions from at least nine individuals who occupied the attic rooms during World War II and originated from all over the UK and as far away as the Canadian coast of Lake Superior. Military ranks and regiments were sometimes recorded, with the names Royal East Regiment of Kent (The Buffs) and the Royal Army Service Corps (RASC) identified in the graffiti. Four of the panels contained numerous drawings rather than inscriptions and these varied from profiles of faces, a cartoon dog, two phalli and a large drawing of a lady with a small dog. At least two artists were responsible for the drawings, which were of limited artistic quality, but rather of historical value to the Hall itself. A later phase of graffiti dating to 1969 was also identified and comprised mainly relief etchings into the plaster. These often added to the original pencil drawings, indicating that they were still visible by this date. The plaster walls were generally in a poor state of repair, however the graffiti was usually legible, if unintelligible in some cases. The survey was therefore successful in identifying and preserving by photographic record all surviving graffiti in the three attic rooms.
Project dates	Start: 06-10-2014 End: 06-10-2014
Previous/future work	No / Not known
Any associated project reference codes	ENF135188 - HER event no.
Any associated project reference codes	P1074 - Contracting Unit No.
Type of project	Field evaluation
Site status	Listed Building
Current Land use	Residential 1 - General Residential
Monument type	GARDEN Post Medieval
Monument type	LIST BUILDING Post Medieval
Significant Finds	GRAFFITI Modern



Methods & techniques "Photographic Survey"
Development type Rural residential
Prompt National Planning Policy Framework - NPPF
Position in the planning process After full determination (eg. As a condition)

Project location

Country England
Site location NORFOLK SOUTH NORFOLK KESWICK KESWICK OLD HALL, LOW ROAD
Postcode NR4 6TP
Study area 4.02 Hectares
Site coordinates TG 2083 0466 52.594295567491 1.260860357815 52 35 39 N 001 15 39 E Point
Lat/Long Datum WGS 84 Datum
Height OD / Depth Min: 13m Max: 13.5m

Project creators

Name of Organisation Britannia Archaeology Ltd
Project brief originator Local Authority Archaeologist and/or Planning Authority/advisory body
Project design originator Matthew Adams
Project director/manager Matthew Adams
Project supervisor Matthew Adams
Type of sponsor/funding body Landowner
Name of sponsor/funding body Mr & Mrs J Humphrey

Project archives

Physical Archive Exists? No
Digital Archive recipient Norfolk Museums and Archaeology Service
Digital Archive ID ENF135188
Digital Contents "none"
Digital Media available "Images raster / digital photography"
Paper Archive recipient Norfolk Museums and Archaeology Service
Paper Archive ID ENF135188



Paper Contents "none"
Paper Media available "Drawing", "Plan", "Report"

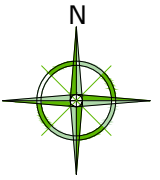
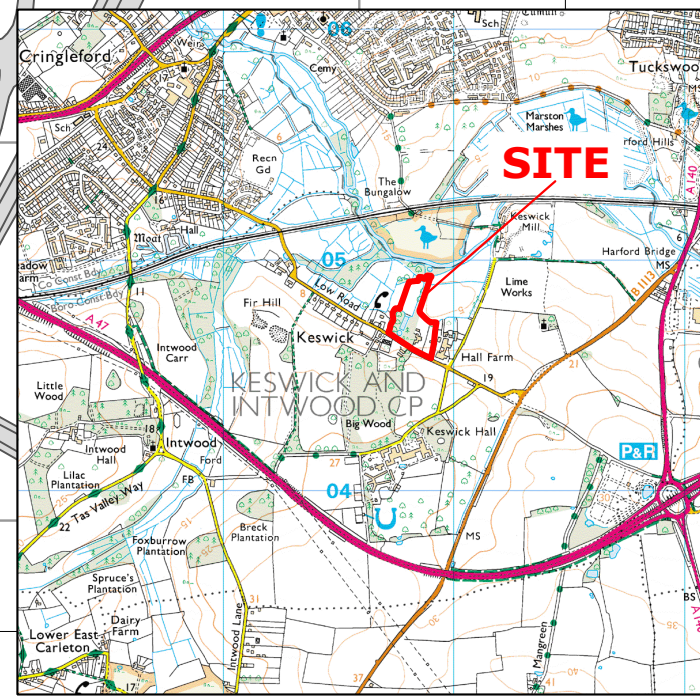
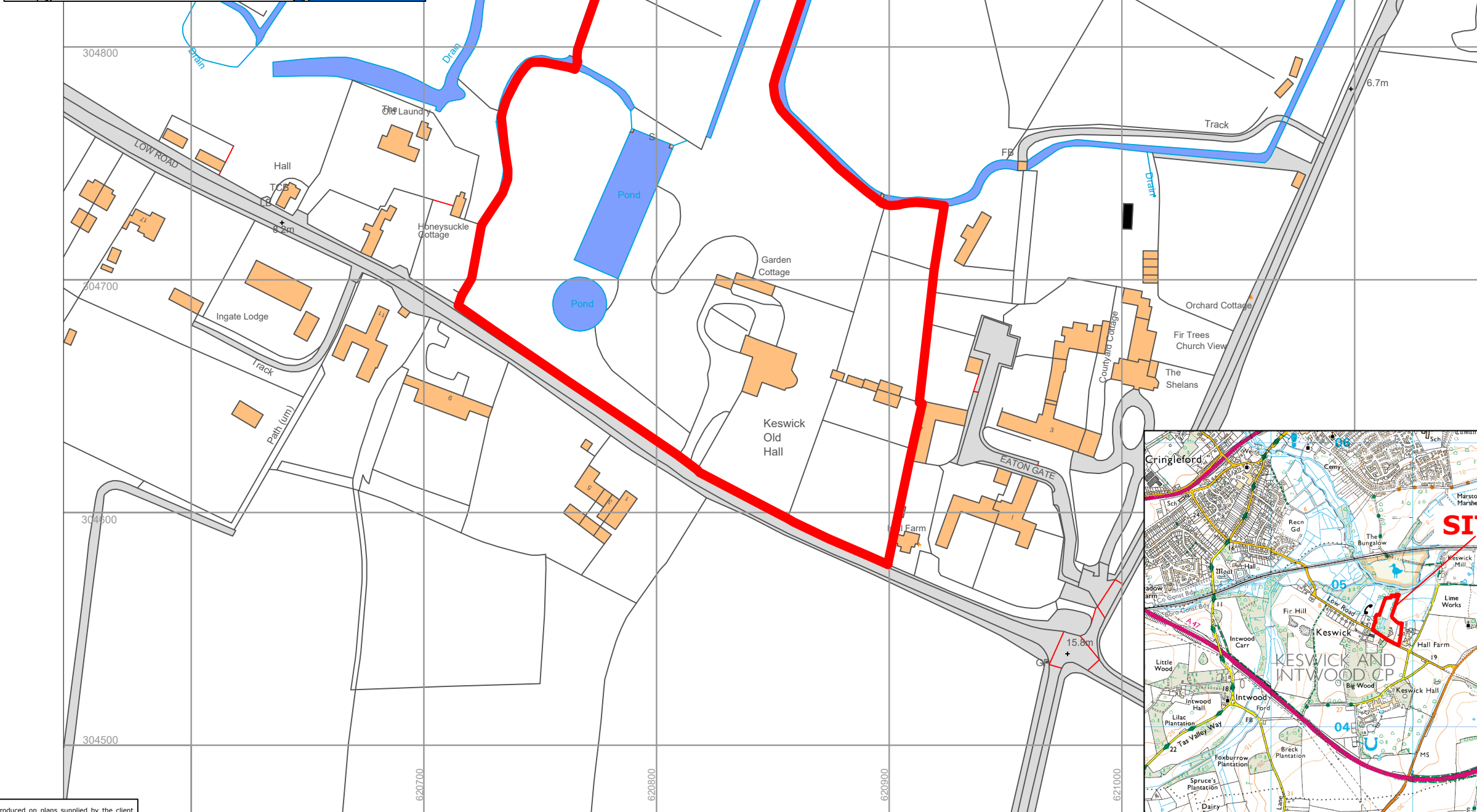
Project bibliography 1

Publication type Grey literature (unpublished document/manuscript)
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Site Boundary

NGR: 620833 304663 REF: P1074

PROJECT: KESWICK OLD HALL, KESWICK, NORFOLK PHOTOGRAPHIC SURVEY

DESCRIPTION: GENERAL LOCATION PLAN

CLIENT: DAVID ALDRIDGE ARCHITECTURE LTD

BRITANNIA ARCHAEOLOGY LTD



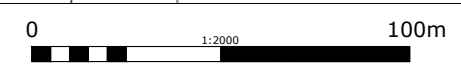
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THE OLD WOOL WAREHOUSE
ST ANDREWS STREET SOUTH
BURY ST EDMUNDS
SUFFOLK
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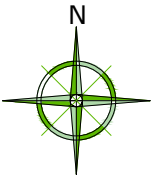
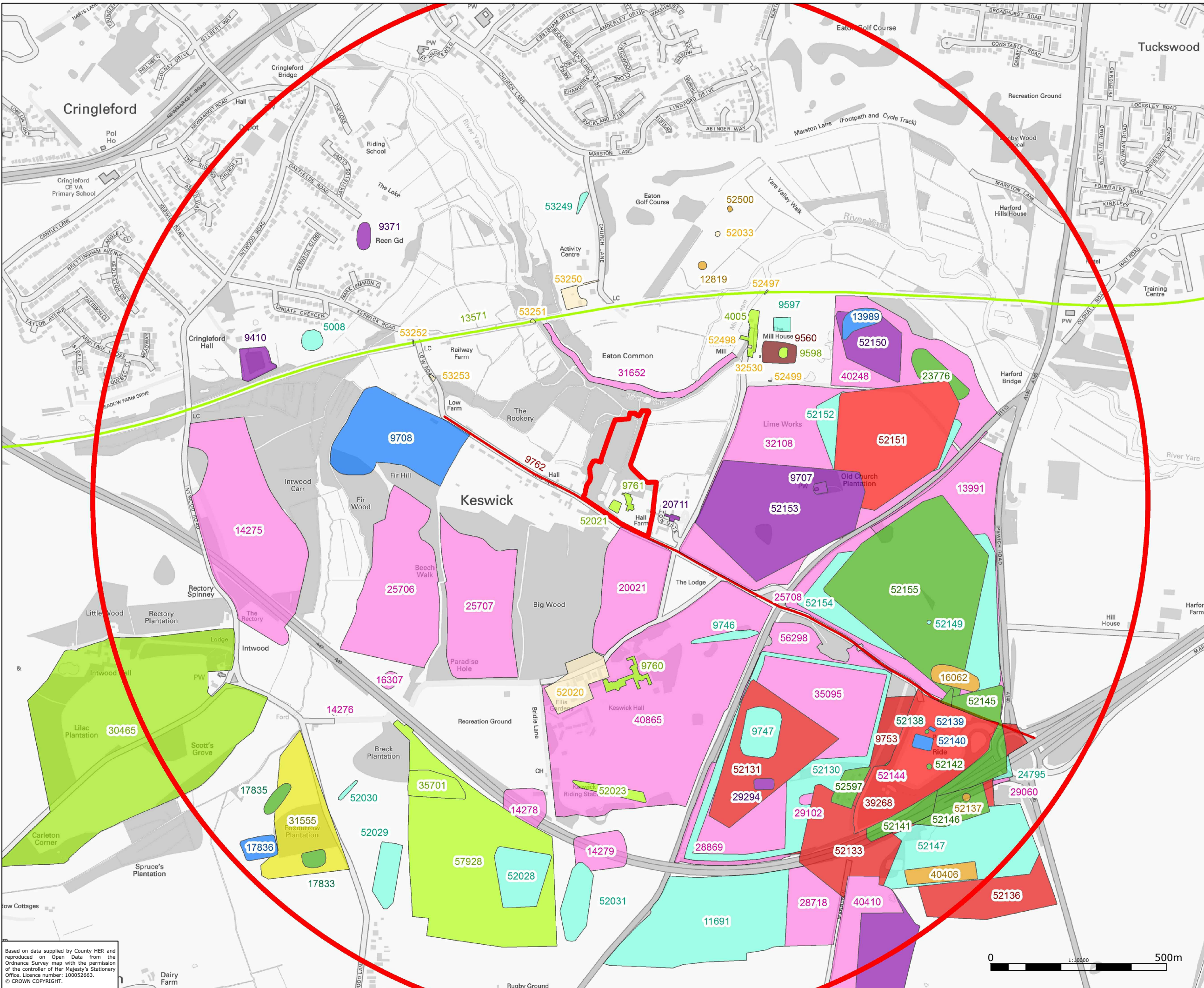
T: 01449 763034
E: info@britannia-archaeology.com
W: www.britannia-archaeology.com
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DATE: MAR 2016 PLOT: A3 VERSION: 1

AUTHOR: MCA APPROVED: DPM FIGURE: 1

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- HER Search Area
- Undated Record
- Multiperiod Record
- Modern Record
- Post-medieval Record
- Medieval Record
- Anglo Saxon Record
- Roman Record
- Iron Age Record
- Bronze Age Record
- Neolithic Record
- Mesolithic Record
- Palaeolithic Record
- Site Boundary

NGR: 620833 304663 REF: P1074

PROJECT: KESWICK OLD HALL, KESWICK, NORFOLK PHOTOGRAPHIC SURVEY

DESCRIPTION: NHER DATA - MONUMENT REGIONS

CLIENT: DAVID ALDRIDGE ARCHITECTURE LTD

BRITANNIA ARCHAEOLOGY LTD



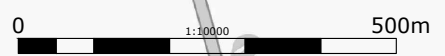
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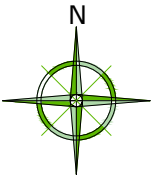
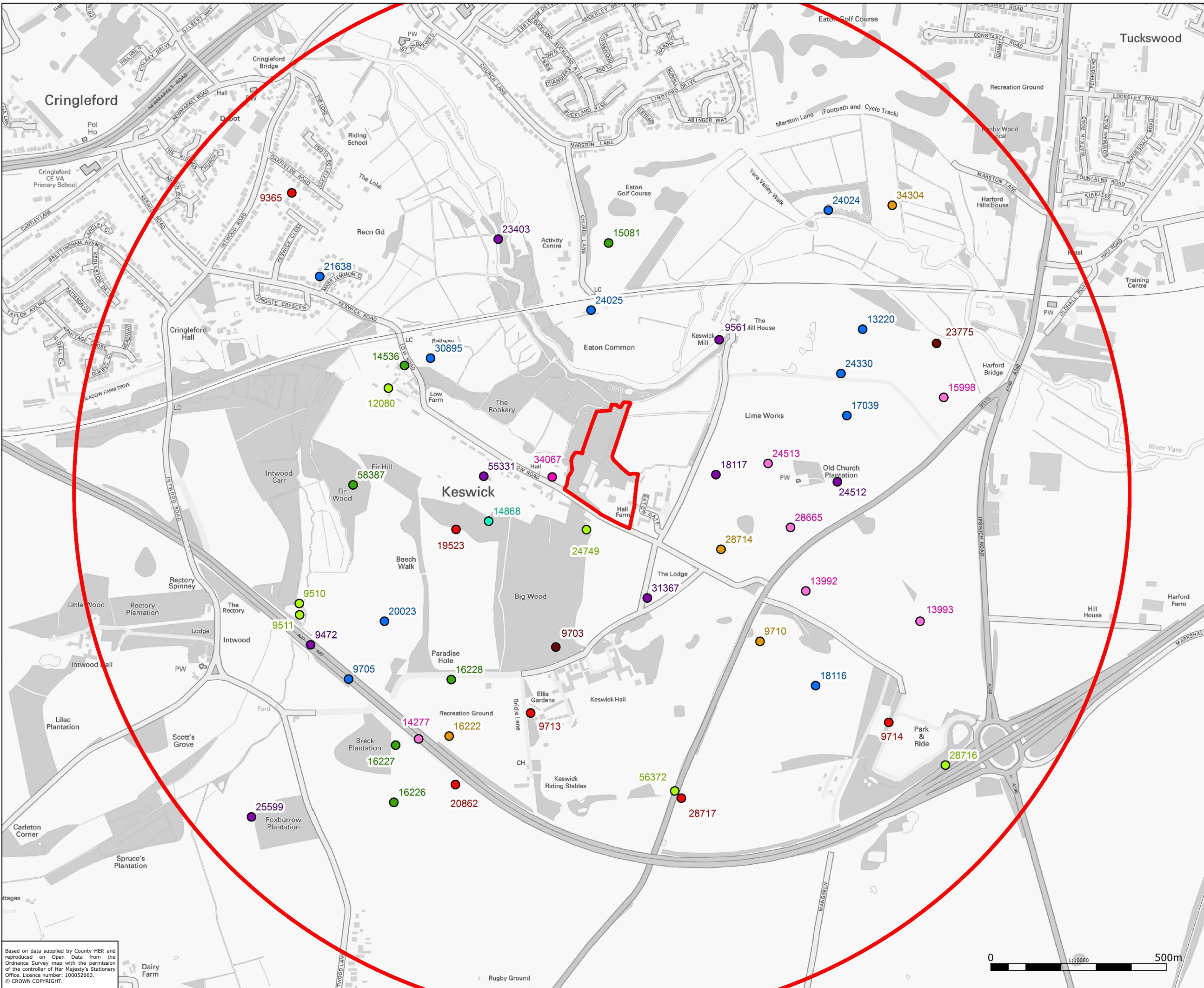
DATE: MAR 2016 PLOT: A3 VERSION: 1

AUTHOR: MCA APPROVED: DPM

FIGURE: 2



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- HER Search Area
- Undated Record
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- Neolithic Record
- Mesolithic Record
- Palaeolithic Record
- Site Boundary

NGR: 620833 304663 REF: P1074

PROJECT: KESWICK OLD HALL, KESWICK, NORFOLK PHOTOGRAPHIC SURVEY

DESCRIPTION: NHER DATA - MONUMENT POINTS

CLIENT: DAVID ALDRIDGE ARCHITECTURE LTD

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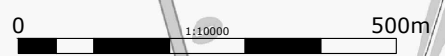


UNIT 2
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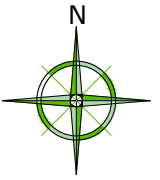
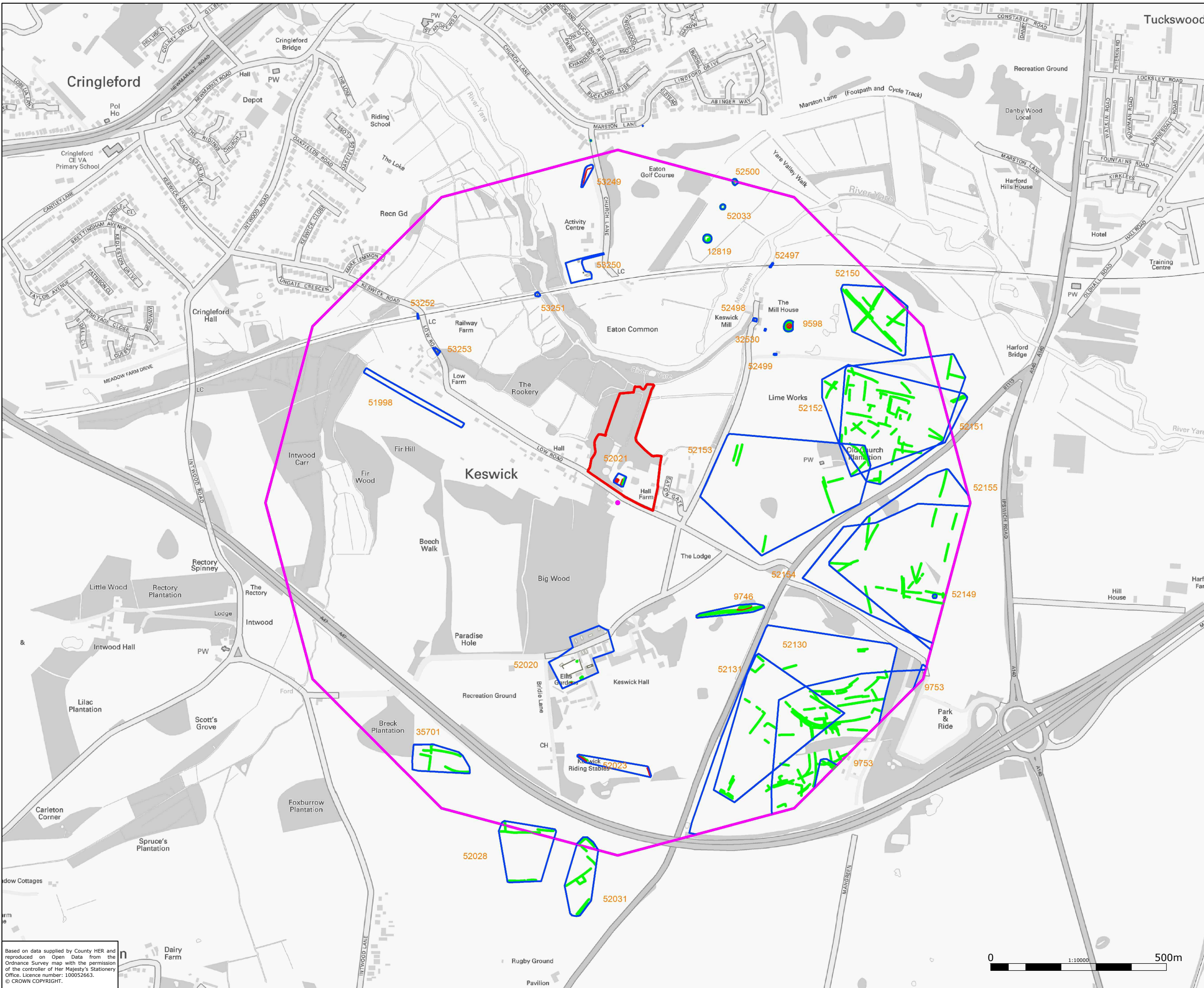
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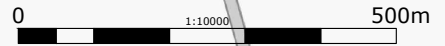
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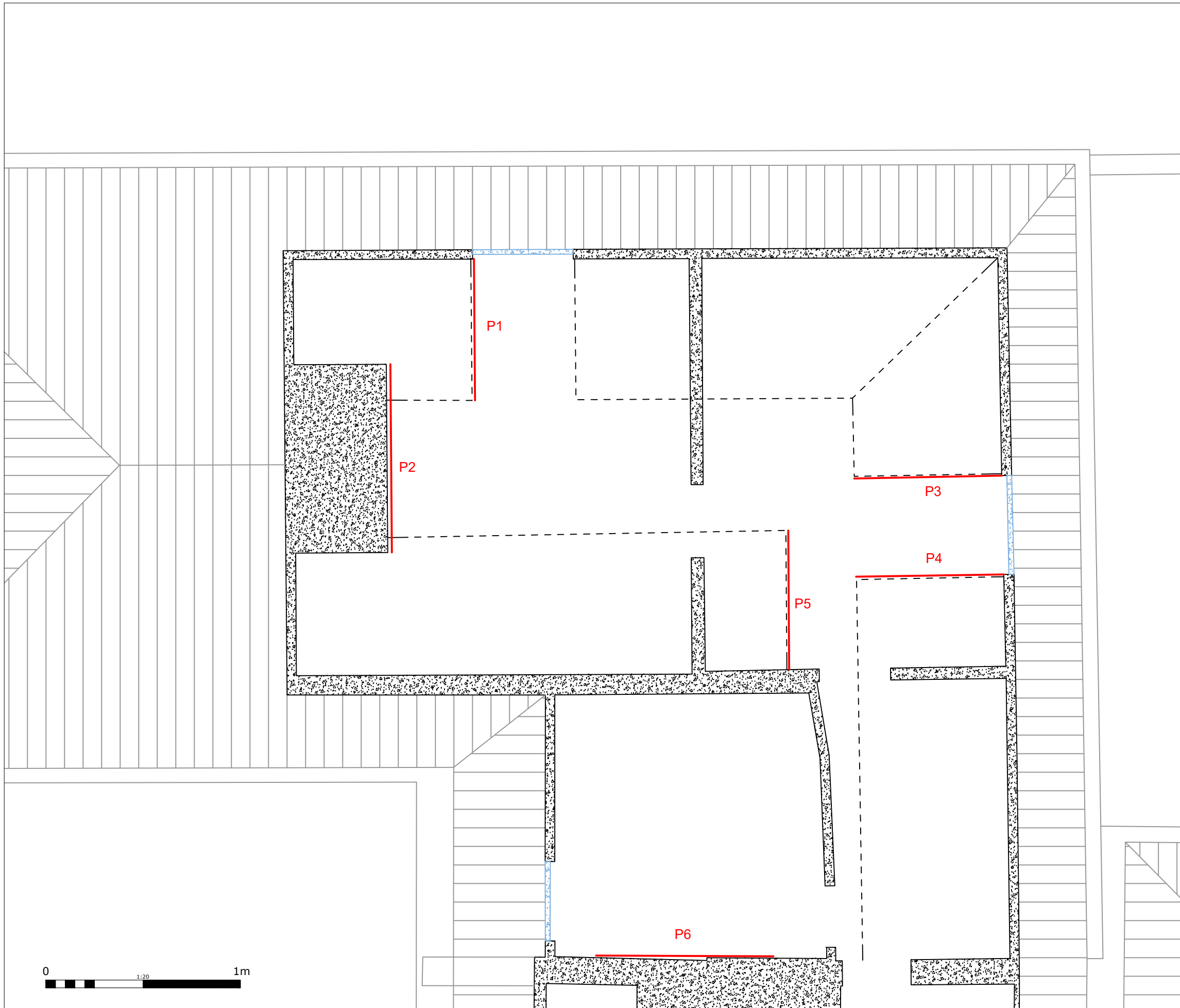
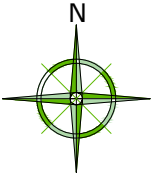




- HER Search Area
- Region
- Bank/Earthwork
- Ditch
- Site Boundary

(NGR):	620833 304663	(REF):	P1074
PROJECT:	KESWICK OLD HALL, KESWICK, NORFOLK PHOTOGRAPHIC SURVEY		
DESCRIPTION:	NMP CROPMARK DATA		
CLIENT:	DAVID ALDRIDGE ARCHITECTURE LTD		
BRITANNIA ARCHAEOLOGY LTD			
			
UNIT 2 THE OLD WOOL WAREHOUSE ST ANDREWS STREET SOUTH BURY ST EDMUNDS SUFFOLK IP33 3PH			
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DATE:	MAR 2016	PLOT:	A3
		VERSION:	1
AUTHOR:	MCA	FIGURE:	4
APPROVED:	DPM		

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-  Internal Walls
-  P2 Panel & Number

NGR: 620833 304663 REF: P1074

PROJECT: KESWICK OLD HALL, KESWICK, NORFOLK
PHOTOGRAPHIC SURVEY

DESCRIPTION: PANEL LOCATION PLAN

CLIENT: DAVID ALDRIDGE ARCHITECTURE LTD

BRITANNIA ARCHAEOLOGY LTD



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ST ANDREWS STREET SOUTH
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SUFFOLK
IP33 3PH

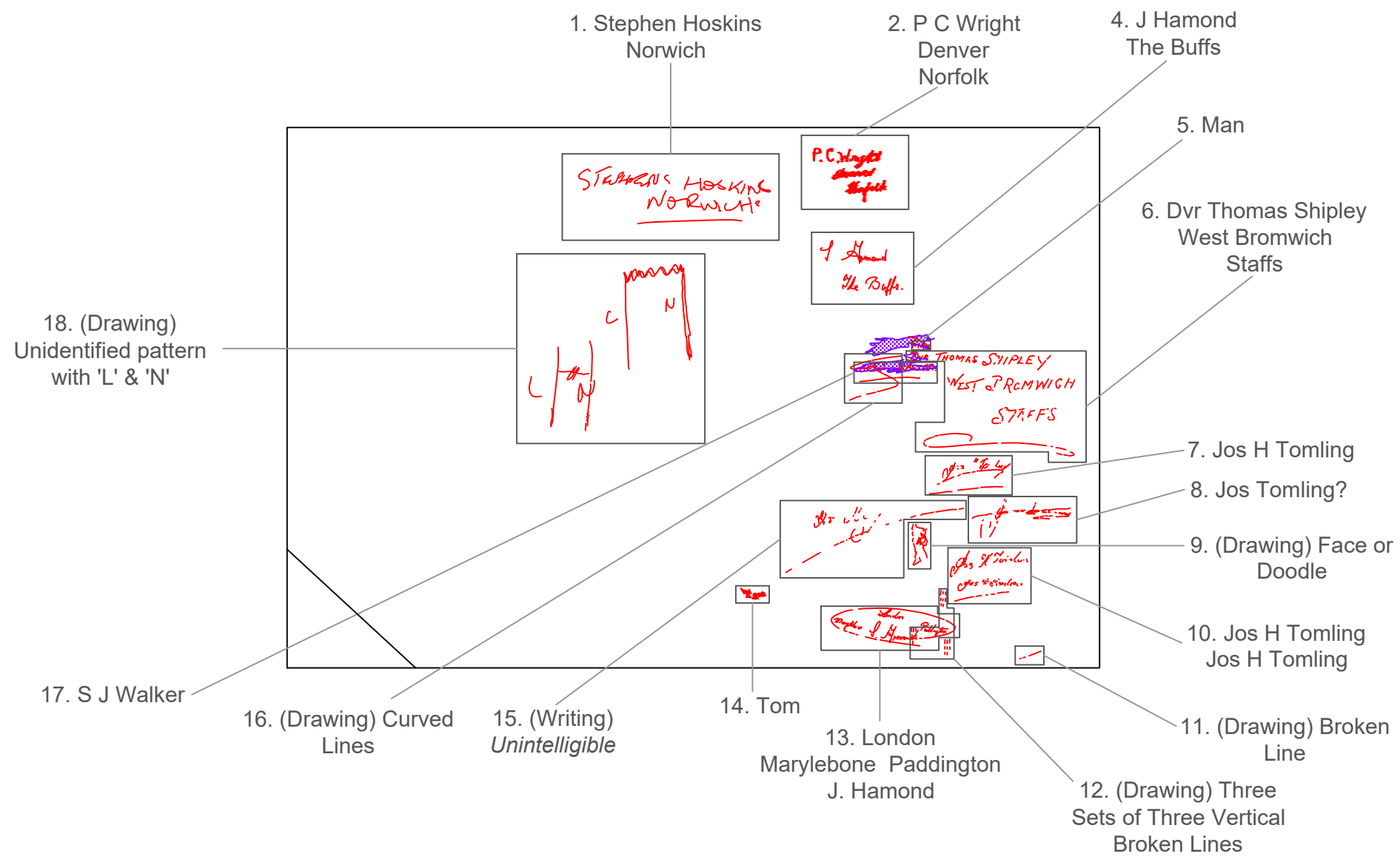
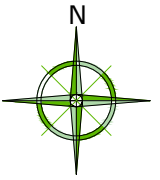
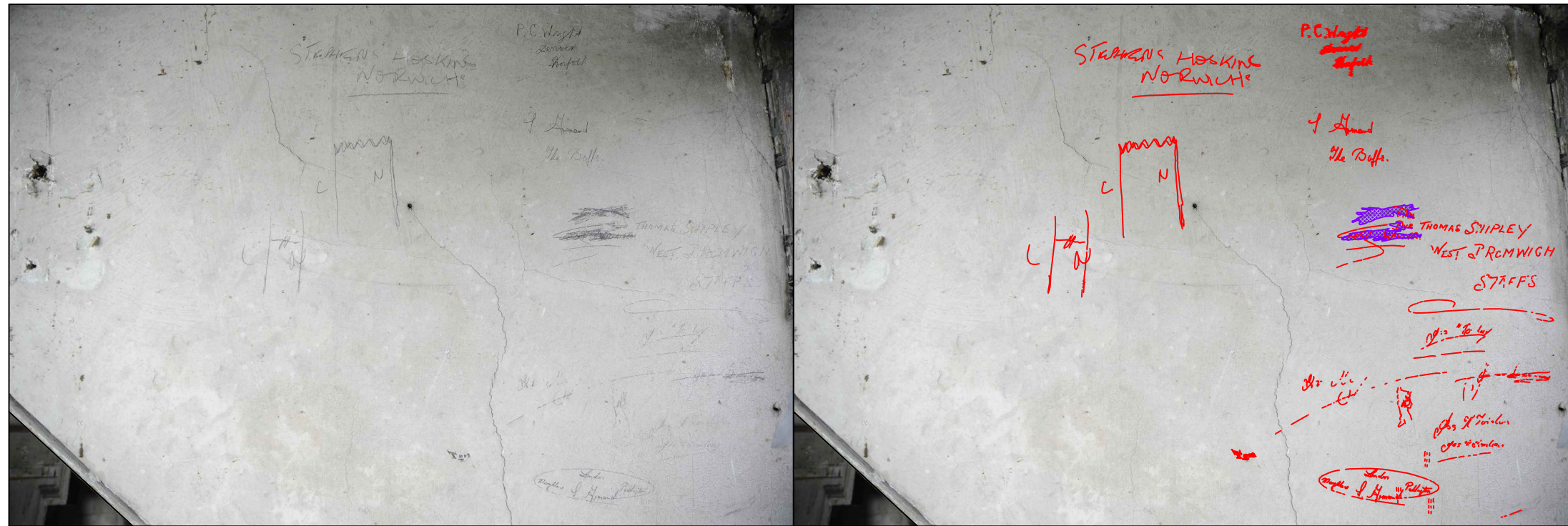
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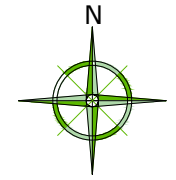
FIGURE: 5




Panel 1

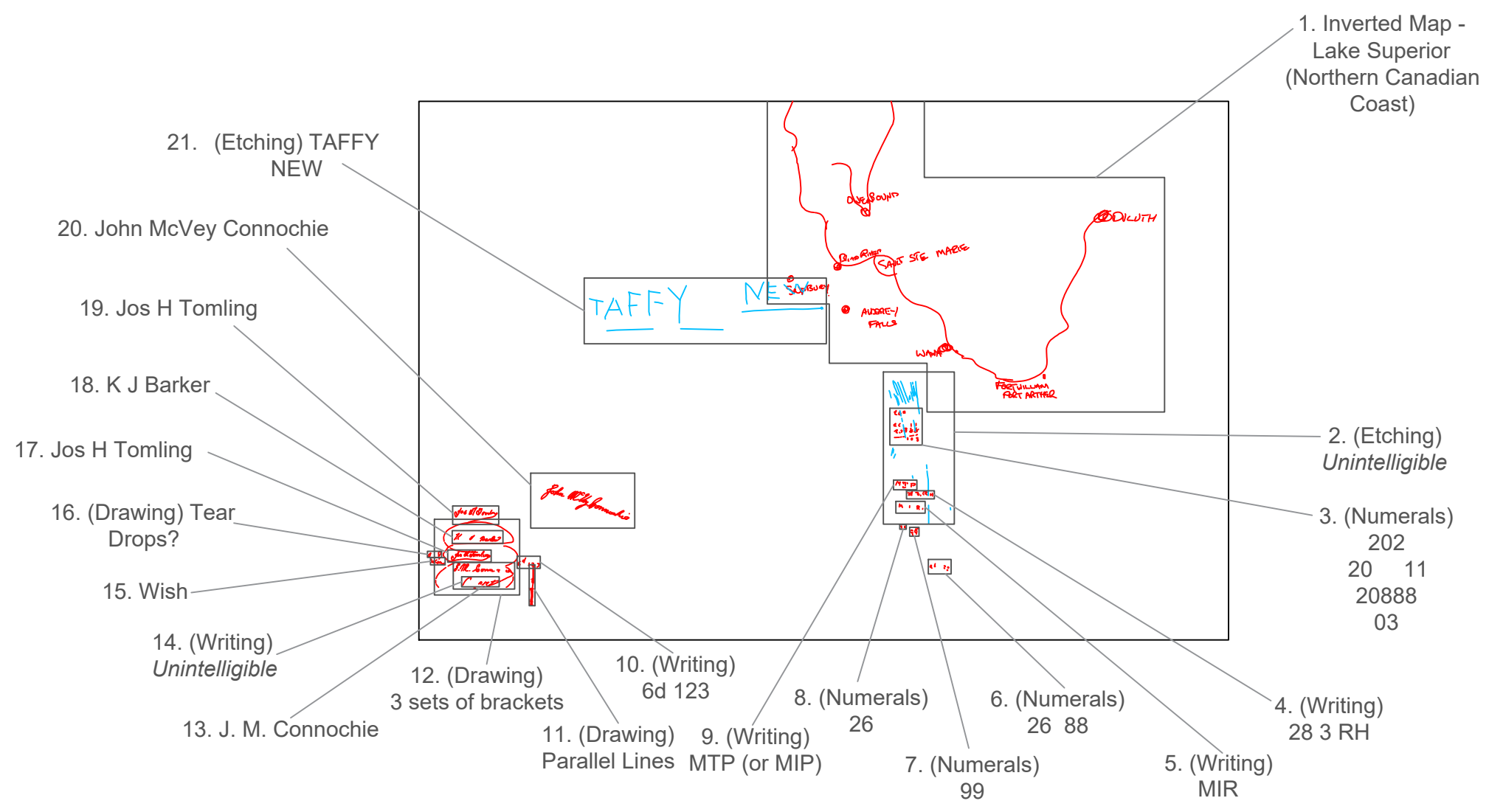


NGR:	620833 304663	REF:	P1074
PROJECT:	KESWICK OLD HALL, KESWICK, NORFOLK PHOTOGRAPHIC SURVEY		
DESCRIPTION:	PANEL 1		
CLIENT:	DAVID ALDRIDGE ARCHITECTURE LTD		
BRITANNIA ARCHAEOLOGY LTD			
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		VERSION:	1
AUTHOR:	MCA	FIGURE:	6
APPROVED:	DPM		

Panel 2

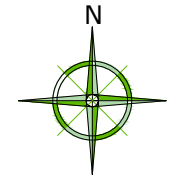





-  Damage/Crossing Out
-  Etching Drawing/Writing
-  Pencil Drawing/Writing

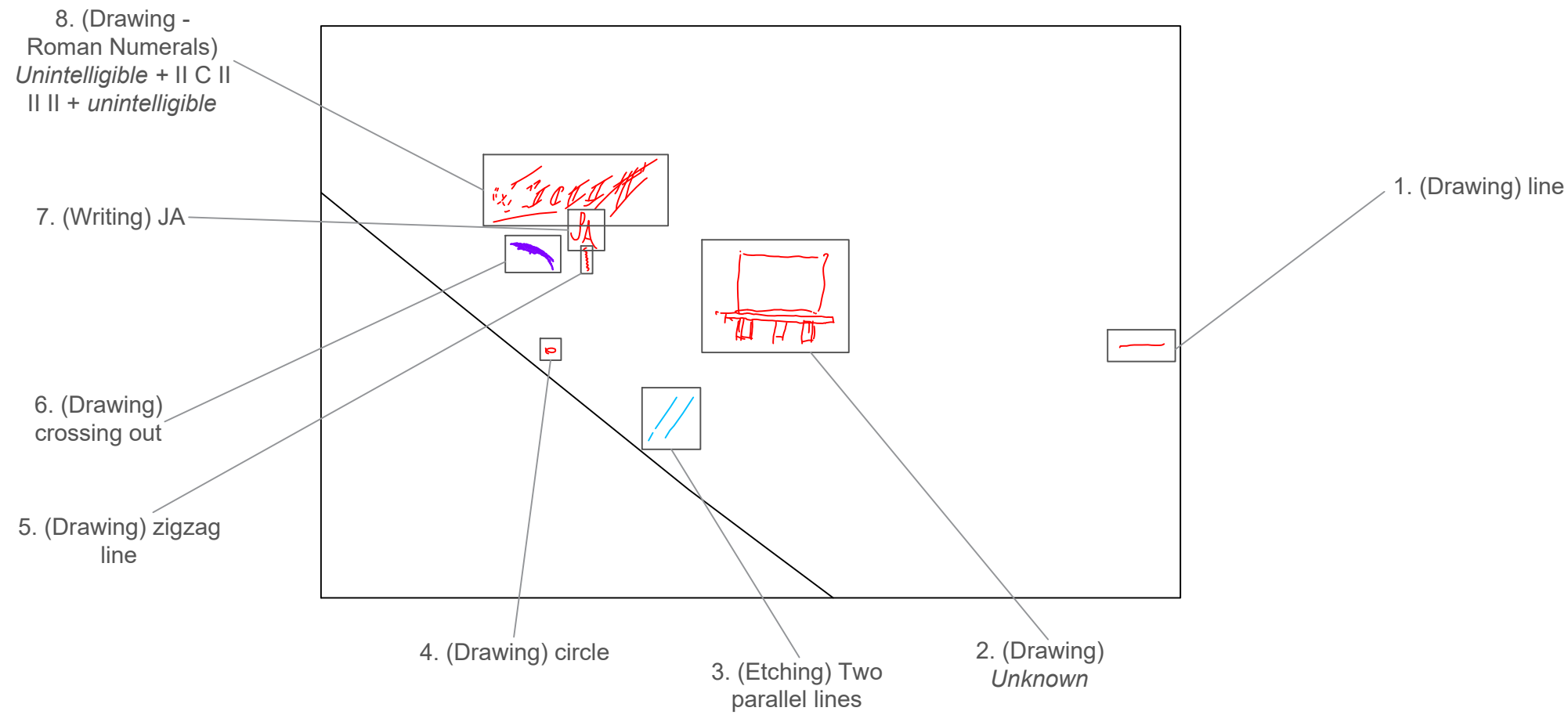



NGR:	620833 304663	REF:	P1074
PROJECT:	KESWICK OLD HALL, KESWICK, NORFOLK PHOTOGRAPHIC SURVEY		
DESCRIPTION:	PANEL 2		
CLIENT:	DAVID ALDRIDGE ARCHITECTURE LTD		
BRITANNIA ARCHAEOLOGY LTD			
		UNIT 2 THE OLD WOOL WAREHOUSE ST ANDREWS STREET SOUTH BURY ST EDMUNDS SUFFOLK IP33 3PH	
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VERSION:	1		
AUTHOR:	MCA	FIGURE:	7
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Panel 3

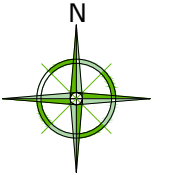





-  Damage/Crossing Out
-  Etching Drawing/Writing
-  Pencil Drawing/Writing

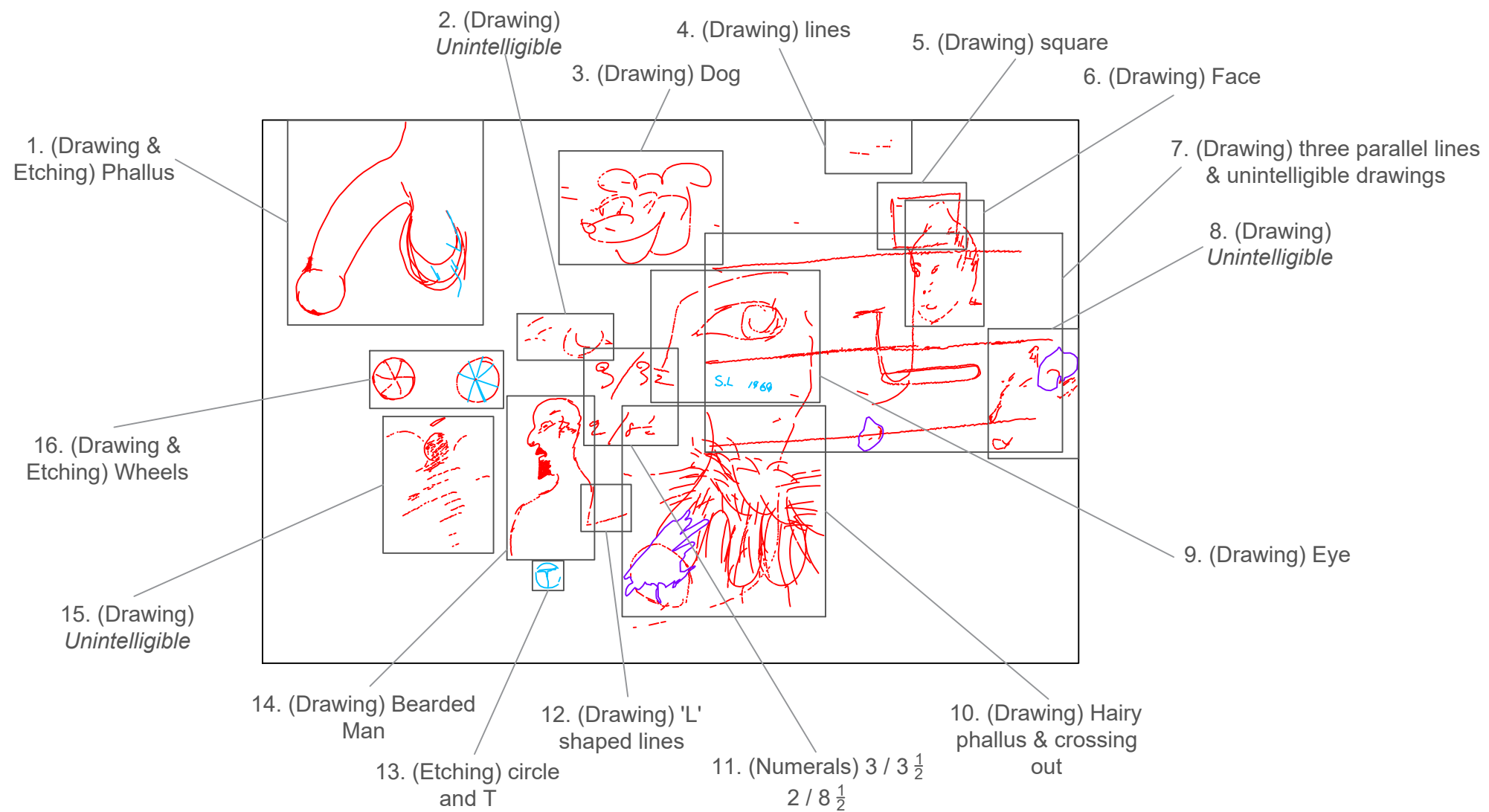


NGR:	620833 304663	REF:	P1074
PROJECT:	KESWICK OLD HALL, KESWICK, NORFOLK PHOTOGRAPHIC SURVEY		
DESCRIPTION:	PANEL 3		
CLIENT:	DAVID ALDRIDGE ARCHITECTURE LTD		
BRITANNIA ARCHAEOLOGY LTD			
		UNIT 2 THE OLD WOOL WAREHOUSE ST ANDREWS STREET SOUTH BURY ST EDMUNDS SUFFOLK IP33 3PH	
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		VERSION:	1
AUTHOR:	MCA	FIGURE:	8
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Panel 4



-  Damage/Crossing Out
-  Etching Drawing/Writing
-  Pencil Drawing/Writing



NGR: 620833 304663 REF: P1074

PROJECT: KESWICK OLD HALL, KESWICK, NORFOLK PHOTOGRAPHIC SURVEY

DESCRIPTION: PANEL 4

CLIENT: DAVID ALDRIDGE ARCHITECTURE LTD

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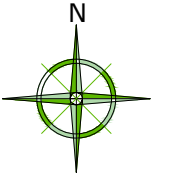
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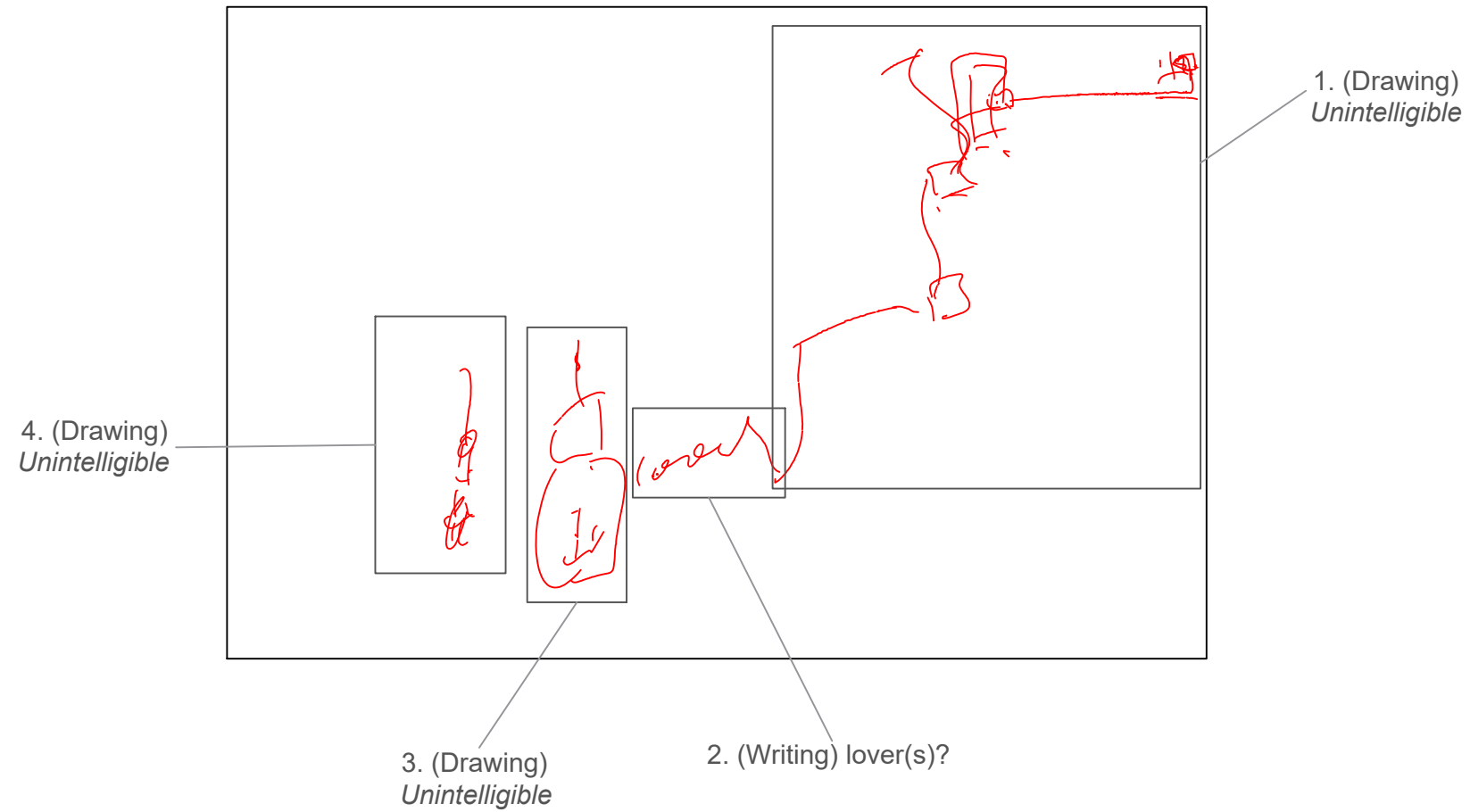
DATE: MAR 2016 PLOT: A3 VERSION: 1

AUTHOR: MCA APPROVED: DPM FIGURE: 9

Panel 5



-  Damage/Crossing Out
-  Etching Drawing/Writing
-  Pencil Drawing/Writing



NGR: 620833 304663 REF: P1074

PROJECT: KESWICK OLD HALL, KESWICK, NORFOLK PHOTOGRAPHIC SURVEY

DESCRIPTION: PANEL 5

CLIENT: DAVID ALDRIDGE ARCHITECTURE LTD

BRITANNIA ARCHAEOLOGY LTD



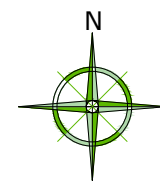
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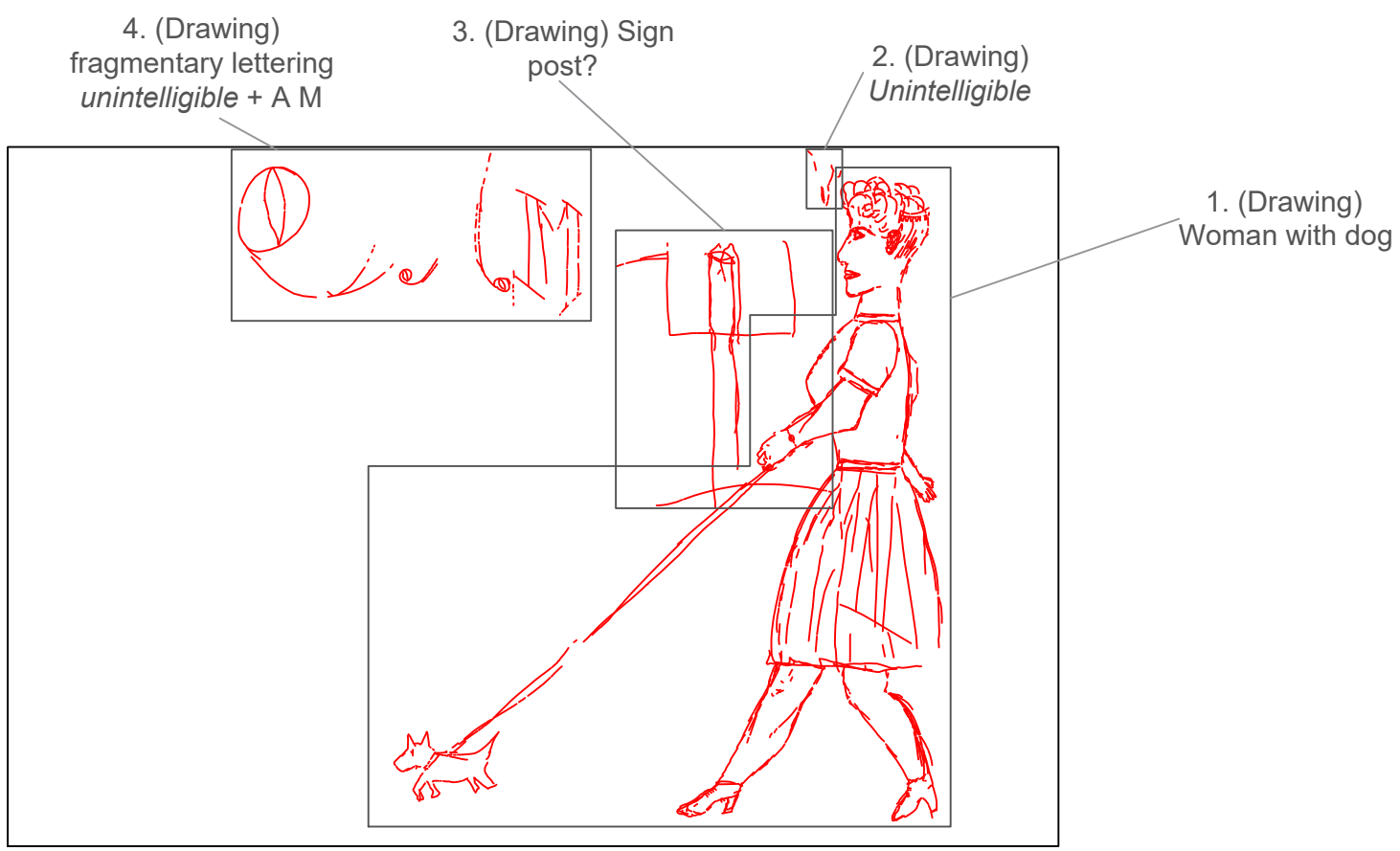
DATE: MAR 2016 PLOT: A3 VERSION: 1

AUTHOR: MCA APPROVED: DPM **FIGURE: 10**

Panel 6



-  Damage/Crossing Out
-  Etching Drawing/Writing
-  Pencil Drawing/Writing



NGR: 620833 304663 REF: P1074

PROJECT: KESWICK OLD HALL, KESWICK, NORFOLK PHOTOGRAPHIC SURVEY

DESCRIPTION: PANEL 6

CLIENT: DAVID ALDRIDGE ARCHITECTURE LTD

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