

NORBURY OLD MANOR

Norbury Hollow, Norbury, Derbyshire



Historic Building Survey on behalf of the National Trust

Volume I: Description of Fabric and Analysis

MAY 2018
FINAL

Document No: TJC2018.21
Planning Application No: N/A
OASIS No: thejessop-317405



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SUMMARY OF PROJECT DETAILS

OASIS Number:	thejesso1-317405
Planning Reference:	n/a
TJC Project Code:	B5
Project Type(s):	Historic Building Survey
National Grid Reference:	SK 12524 42359
County:	Derbyshire
District/Unitary Authority:	Derbyshire Dales District Council
Parish:	Norbury and Roston
Elevation (above sea level):	c.115m OD
Designation Status(s):	Grade I Listed Building: The Old Manor House and Attached Garden Wall (NHLE: 1281200) Norbury Conservation Area
HER Record No(s):	Derbyshire HER 23704
NT HBSMR No(s):	60745/MNA112365 (Norbury Old Manor) 69511/MNA186998 (site of medieval barns)
Prepared by:	James Thomson MCIfA, Marcus Abbot MCIfA, and Oliver Jessop MCIfA
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Reviewed by	Oliver Jessop MCIfA, and Rosalind Buck (NT)
Date:	May 2018
Version:	FINAL (10/05/2018)

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NON-TECHNICAL SUMMARY

This report presents the results of a Historic Building Survey, produced on behalf of the National Trust, of Norbury Old Manor, Norbury Hollow, Norbury, Ashbourne, Derbyshire. The site is centred on National Grid Reference SK 12524 42359.

The site of Norbury Old Manor was the principal seat of the Fitzherbert family from 1125 until 1649, and thereafter remained in family ownership until 1872 when it was purchased by Samuel Clowes. The estate had fallen into disuse by the 20th century and was subsequently bought and renovated by Marcus Stapleton Martin in the 1960s-70, who bequeathed it to the National Trust in 1987.

The property, as it remains today, includes a stone wing of the medieval manor and a brick-built house of the 17th century structured around a central courtyard. Overlying this core fabric is evidence of the numerous alterations and additions of its previous owners which preserves the story of how the manor developed and make an important contribution to the special character of the place.

Through a detailed assessment of the standing fabric of Norbury Old Hall, in combination with an expansive reassessment of the history of the property and previous accounts produced of its development, it has been possible to put forward a new account of its phased development.

I INTRODUCTION

BACKGROUND

This report presents the results of a Historic Building Survey, produced on behalf of the National Trust, of Norbury Old Manor, Norbury Hollow, Norbury, Ashbourne, Derbyshire. The site is centred on National Grid Reference SK 12524 42359 (**Figure 1**).

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AIMS

The aim of the Historic Building Survey was to provide a comprehensive study of the buildings, an assessment of their significance, and their relationship with the setting of the Norbury estate. This is to help inform and guide future conservation management at the property.

The survey comprises an enhanced Analytical Record, compliant with an Historic England Level 3 / 4 historic building record (Historic England 2016). The project brief was set out by the National Trust (National Trust 2017).

CONSULTATION

The scope of this heritage assessment was formulated in consultation with Rosalind Buck, Assistant Archaeologist for the National Trust and Giles Warhurst, Building Surveyor for the National Trust.



Figure 1: Site Location and Designated Heritage Assets

2 SITE LOCATION AND BASELINE CONDITION

LOCATION OF SITE

Norbury Old Manor is located towards the centre of the dispersed village of Norbury, approximately 7km to the southwest of Ashbourne. The manor is accessed along a short private drive from Norbury Hollow (B25033) with the surrounding grounds occupying a triangular plot of land of approximately 3.2 ha, bounded to the north by the River Dove. Immediately northeast of the manor is the Church of St Mary and St Barlock and surrounding graveyard, and to its south is a detached stone-built dwelling known as Stone Cottage.

The manor comprises a small group of buildings (**Figure 2**) including a two-storey brick-built house (**Building 1**) and a two-storey stone-built wing (**Building 2**), arranged at right angles around a central garden with stone-built walls to the north and west. A detached pavilion is situated to the south of the group (**Building 3**), and Stone Cottage forms a lodge building adjacent to Norbury Hollow (**Building 4**). In addition to these extant buildings, there is believed to have been a north wing (**Building 5**) adjoining the northern range of Building 2, and there is evidence for a farm yard to the southeast of the hall incorporating a timber frame building (**Building 6**).

Stone Cottage, also owned by the National Trust, and the Church of St Mary and St Barlok were not included in the survey.

DESIGNATION(S)

Norbury Old Manor and the attached garden walls are Grade I Listed (NHLE: 1281200). The full listing description for this asset is included in Appendix 3.

Within the immediate proximity of the manor are the Grade I Listed Church of St Mary and St Barlok to the northeast (NHLE: 1109764), and the Grade II Listed Stone Cottage to the south (NHLE: 1109765). Furthermore, there are four listed early 18th century gravestones within the graveyard south of the church, including a single gravestone (NHLE: 1204421), and a separate group of three (NHLE: 1335050).

The whole manor and its surrounding estate comprise the Norbury Conservation Area. A brief description of this asset is published by Derbyshire Dales District Council online (Derbyshire Dales, 2018: <http://www.derbyshiredales.gov.uk/planning-a-building-control/conservation/conservation-areas/119-norbury-conservation-area>).



Figure 2: Arrangement of buildings referenced in this report

3 METHODOLOGY

INTRODUCTION

This historic building survey has been prepared in accordance with guidance prepared the Chartered Institute for Archaeologists (CIfA 2014) and a level 3 / 4 survey as set out by Historic England (HE 2016). The project methodology has comprised of a series of stages, including a review of previous work, laser survey, photography and historic building record. The survey has been undertaken with reference to a Project Design (The JESSOP Consultancy 2018) that was approved by the National Trust.

LIMITATIONS

The scope of this report has focused upon the extant standing fabric. All areas of the building have been comprehensively examined where safe access has been permissible.

The scope of the report is limited to:

- Metric survey of Buildings 1 and 2
- Review of relevant archive and documentary material;
- Detailed site survey comprising of measured drawing and photography;
- The preparation of this report.

SITE SURVEY

The building record was made by Oliver Jessop MCIfA and James Thomson MCIfA during February and March 2018. The laser scan survey was undertaken by Marcus Abbot MCIfA and James Thomson MCIfA. The record photography was undertaken by Simon Jessop.

DOCUMENTARY AND ARCHIVE RESEARCH

A program of documentary and archive research was undertaken by Victoria Beauchamp PhD to identify the history of the site and the buildings, including recorded historical associations, uses and alterations.

The following archaeological databases and archive repositories were consulted:

- Derbyshire Record Office; and
- Existing data held by the National Trust

SITE RECORDING

A series of floor plans, elevations and sections have been prepared in accordance with the Project Design (The JESSOP Consultancy 2018) and forms part of the fieldwork archive.

To accompany the drawn record a photographic survey has been undertaken with a high resolution digital camera to record the building and its wider historic setting. All accessible elevations (interior and exterior) and architectural details have been photographed. The locations of the photographs have been recorded on a site plan and documented on pro-forma registers which form part of the fieldwork archive – a selection of photographs to illustrate key points in the text are included with this report as **Appendix 5 (Volume 2)**.

4 UNDERSTANDING THE SITE – HISTORICAL BACKGROUND

INTRODUCTION

This section of the report presents a summary history of the development of Norbury Old Manor. Extracts from relevant historical visual sources including illustrations and maps are included as **Appendix 1**, with historic photographs **Appendix 2** and those from the site survey as **Appendix 5 (Volume 2)**. Survey drawings are included in **Appendix 6 (Volume 3)**.

The Old Manor of Norbury has been the subject of a number of histories. Most concentrate on the ownership of the Fitzherbert family who owned the house and manor from 1125 until the 1870s, although ceased to live there on a regular basis from the end of the 17th century.

- Rev. Charles Cox produced the first comprehensive attempt of a history in the Journal of the Derbyshire Archaeological and Natural History Society (1885) which described the Fitzherbert family's ownership of the hall and the developments each generation made.
- The Society for the Protection of Ancient Monuments produced a description of the house with notes on ownership in 1967 after the restoration of the house.
- The hall featured in Country Life in the edition of 3rd May 1990.
- Maxwell Craven, Norbury Manor House wrote about the history of the site most recently in Transactions of the Ancient Monuments Society (2016)

Over the past 30 years there have also been numerous archaeological investigations within the house and gardens. George Bailey perhaps first raised academic interest in the building as early 1882-3 when he wrote two papers in the Journal of the Derbyshire Archaeological and Natural History Society describing the stained glass (1882 and 1883) remaining in the 17th century south block (**Building 1**). More recently reports, many commissioned by the National Trust, have included:

- Beamish, H. (National Trust). 1987. *Norbury Old Manor Survey Report* updated notes on the list entries.
- Franklin, J. C. (MA University of York). 2001. *Norbury Old Manor, Derbyshire*. This thesis contains useful notes on private Fitzherbert archives and an attempt to phase the building and compare the old hall to other similar sites.
- Crowe and Porter (AAA Archaeological Advisors). 2003. *Norbury Manor, nr Ashbourne, Archaeological Excavation Report* contains a summary history and excavation notes of investigation of the ground floor of the old manor. Pottery recovered during the works suggested considerable redevelopment around 1820 to create a scullery and pantry on the site of an earlier lean-to structure between the wings of the Building 1.
- Thornton, A. (Archaeological Research Services Ltd). 2007. *Old Manor, Norbury, Ashbourne, Watching Brief Report* provides brief notes on a watching brief on lifting of stone steps in Knot Garden reporting some but no significant finds (red brick, lime mortar,

modern glass and tiles, Victorian Chinese and blue colour design printed transfer wares, garden ceramics and modern iron spike and fragment of animal bone).

- Marshall, B. (Archaeological Research Services Ltd). 2009. *Norbury Manor, Derbyshire: Results of an Archaeological Watching Brief* has brief notes on a watching brief reporting no finds.
- Hibbit, D. C. (Allen Archaeology). 2009. *Earth Resistance Geophysical Survey at the Old Manor, Norbury, Ashbourne, Derbyshire*. The survey north of the Manor house and west of the church identified possible rubble spreads from earlier structures, a possible buried path/track and the former subterranean boiler house for the church.
- Craven, M. 2010. *Norbury Manor House, Derbyshire: a re-assessment for the National Trust* has provided a detailed assessment of the history of the site, and an assessment of the buildings (both extant and lost) including a reassessment of previous investigations.
- May, R. (ArchHeritage) in 2017 in her report *Norbury Old Manor, Derbyshire: Archaeological Survey and Assessment* included a gazetteer of archaeological features produced following a walkover survey of the estate, a detailed archaeological report and history of the house combining evidence from previous assessments and documents from both the Staffordshire and Derbyshire Archives.

EARLY HISTORY: 1000 TO 1125 AD

Norbury is first documented in the Domesday Book of 1086, where it appears in two entries that provide details of the division and ownership of the manor at the time of the Norman Conquest in 1066.

The first entry is *Nordbeyre*, mentioned under the entry of *Snellestone* [Snelston], which identified that part of the Saxon manor of Norbury belonged in 1066 to Aelfric (of Bradbourne), Leonoth (Steere) and Saewuld (of Snelston) and most likely refers to land east of the site between Norbury and Snelston. This land was worth £8 in 1066.

The second entry, specifically for *Nortberie*, which appears on the same page, records the part of the manor where the site falls and identifies the Saxon lord as Siward. This is most probably Siward Barn who joined forces with Hereward the Wake against William the Conqueror and whose lands in Warwickshire and Derbyshire were subsequently confiscated (May 2017; 8). This land was worth £5 in 1066.

The etymology of the place-name *Nortberie* suggests it derives from the Old English words *north* and *burh* that were in use from the 5th to 12th century, thus potentially pointing towards an early-medieval origin to settlement in the area. This place-name is frequently translated to mean 'northern stronghold', suggesting that it may identify the site of a medieval fortification which could have been associated with Sudbury and thereby related to the defence of either Rocester or Uttoxeter (Bowyer, 1953; Cameron 1959; and May 2017). Another possible translation is 'northern manor'

deriving from the later use of the word *burh* in referring to a manor or manor-house (Mills, 2010). Such a use here is possibly corroborated by the absence of any known evidence for a fortification in the area.

An early-medieval origin to Norbury is further supported by the presence of two fragments of 9th-10th century stone cross shafts, now within the nave of the Church of St Mary and St Bartok which lies adjacent to the manor house (May, 2017: 5).

The Domesday Book identified that the manor of Norbury remained in two following the Conquest, the survey recording the following under each part:

Nordbeyre (listed under Snelston)	Nortberie
9 villagers, 9 smallholders, 1 slave	19 villagers, 7 smallholders, 1 priest
4 plough lands for 6 men's teams	3 ploughlands for 2 lords plough teams and 4 men's plough teams
50 acres of meadow, ½ league of woodland	24 acres of meadow, 1 league of woodland, 1 mill, 1 church
Taxable units: 4 gelds	Taxable units: 3 gelds
Value to the lord in 1086: £2	Value to the lord in 1086: £3

Source: Open Domesday.org: Norbury, Derbyshire

The lords of the manor were described as Ralph of Montgomery for the first part and Henry of Fyfield for the second. Henry de Ferrers was recorded a tenant-in-chief for both parts. His total holding being 74 acres of meadow, 1½ acres of woodland, 1 church and 1 mill worth £5.

Norbury was one of approximately 114 manors granted to Henry de Ferrers by the William the Conqueror after the conquest (SPAB 1967; 1). As Henry's main seat was Tutbury Castle it is unlikely a manor house of any significance stood in Norbury at this time.

Further mention of the manor of Norbury dates to the foundation by Henry de Ferrers of Tutbury Priory towards the end of the 11th century (probably in the reign of William Rufus, 1087-1100; Ellis, 1833: 418), when tithes from Norbury were allocated to the monastery (Mosley, 1832: 246).

HISTORY OF OWNERSHIP

The Fitzherberts: 1125-1750

William Fitzherbert (1st Lord)

The Prior of Tutbury granted Norbury to William Fitzherbert as a fee-farm in 1125. The yearly rent was 100s and other unspecified 'services' (Mosley, 1832: 248). The same grant stipulated that William Fitzherbert pay the Prior 5 shillings in lieu of tithes and two oxgangs of land in Snelston (Cox, 1876: 229). The Fitzherberts held the manor and portion of the tithes to the priory until 1422 (The Builder, 1903: 503) and the advowson of the rectory until 1538.

William Fitzherbert (5th Lord)

On the 4th September 1252 Sir William Fitzherbert obtained from Henry III the rights of free warren at Norbury (Burke, 1833: 390) by letters patent granting him the right to hunt small game across his estate, and to establish a deer park at Birchwood in the east of the parish (May, 2017: 8). The rights of the free warren were confirmed in 1330 when Sir John Fitzherbert (7th Lord), Williams's grandson, established the right in front of a jury at *Quo Warranto* proceedings in Derby and again in 1377 when William Fitzherbert (8th Lord) paid half a mark for a confirmation charter (Cox, 1885: 222).

Henry Fitzherbert (6th Lord)

In 1267 William's son Henry Fitzherbert inherited the manor. His income was assessed at £20 per annum, the lower end of the knightly scale which was set at £20-£30 until 1292 (Franklin, 2002: 38). Despite this, the rebuilding of the manor house in stone has been attributed to Henry, who may have benefited through inheritance (Craven, 2010: 7), or may have undertaken the work economically, possibly benefiting from being able to quarry suitable stone close by (Cox 1885; & Franklin, 2002: 39).

Evidence for building works during this period is the documented realignment by Sir Henry of the Yeaveley to Ellastone road, most likely to its present course along Norbury Hollow. Sir Henry first sought permission for this realignment in 1301 (Chancery Inquiry 29 Edward I, no 68), and despite the judges reporting favourably it was not until four years later in 1305 that Henry successfully acquired a royal licence for 40s (Charter Rolls, 33 Edward I, rot 15 quoted by Cox, 1885: 222). The royal licence empowered him *"to obstruct and close a way leading through the court of Norbury from Yeaveley to Ellastone to enable him to enlarge his said court, so that he made another road*

through his own soil equally commodious to travellers" (Franklin, 2002: 38 using a transcription in the Bond Reid Archives).

The desire to increase his property may have come from after his appointment of Knight of the Shire for Derby for the parliament held in York in 1298 and in 1300 he was appointed a justice of the Oyer and Terminer for the County of Derby. In 1307 he was returned once again as a Knight of the Shire for the parliament in Carlisle (Franklin, 2002: 37).

Nicholas and Ralph Fitzherbert (11th and 12th lords)

In 1444 the need to pay the yearly rental to the priory was removed as part of an exchange of other lands with Thomas Gedney, Prior of Tutbury, Nicholas and Ralph Fitzherbert giving up lands in Osmaston, Foston and Church Broughton. In 1448 Nicholas Fitzherbert became the High Sheriff of Derby, a role that the family undertook at intervals until the 17th century in 1459, 1466, 1598 and 1626 (Glover, 1829: 19-24).

Once the need to pay rent was removed Nicholas and Ralph appear to have embarked on a period of building both at the manor and in enlarging the church. Pevsner attributes the building of the south tower, nave of the church, chapel to the east of the tower and the north aisle to Nicholas and Ralph (1986: 289).

In 1483 the will of Ralph Fitzherbert refers to a *Newe Parlour* suggesting that he too like his father made further improvements to the Hall. Ralph gave all hangings in the hall and chamber over the new parlour with *best bed and its belongings* to his son John as well an iron grate. To his other son Thomas, his daughters Edith and Agnes he gave a feather bed, Agnes receiving two further beds. (Fitzherbert 1895; 99-100).

Ralph's will also gives an indication of the range of livestock kept including a bequest to his son, John of six oxen, sixty ewes and a ram. He also made provision for the distribution amongst Thomas, Isabella and Anthony Babyngton, Richard Lister, John Grenehorne, John Woode and Thomas Parker a further 6 calves and 32 sheep, 5 horses and a calve to each maid servant (Fitzherbert: 1895, 94-101).

John Fitzherbert (13th Lord)

By the time of John Fitzherbert, the family had increased their status and wealth through a range of strategic marriages including interests in ten manors in Derbyshire, Leicestershire and Staffordshire (May, 2017: 8).

John Fitzherbert's will, dated 1517, reveals a little of the furnishing and rooms of the house. From the inventory of heirlooms listed we know that the *Great Hall* had hangings made of linen, a cupboard, trestle tables and a fixed high table, a chimney and a caged bird. The *over parlour* contained hangings, a cupboard, trestle table, a chess board and turned wooden stools as well as 6 cushions. In the *buttery* were various drinking vessels of silver and gilt and tablecloths of linen and flax. In *the kitchen and other houses of office* were various pots and pans, a pewter set of vessels, pestle and mortar and mustard mill and sieves. In the *chamber over the hall* were six beds, mattresses and bed coverings, sheets and blankets, pillows and bolsters, cupboards and carpet. It seems here too was kept the armoury such as arrows and quivers, "*weapons of war*", as well as books in Latin, French and English (See **Appendix 4** for full description).

Like earlier Fitzherbert wills there is also an indication of the range of husbandry and farming on the estate at the time as included 16 draying oxen, numerous bulls, kine and calves, sows, boars and piglets, 200 ewes and lambs as well as horses. As well as the inventory list there were also bequests of oxen, kine, heifers and ewes and each servant was to receive 6 ewes. A later codicil also added bequests of an ambling mare, trotting mare, six coloured and six white mares and 2 stallions and foals. Crops included wheat, rye, barley, oats, malt and peas and amongst the inventory there is evidence for ox and horse drawn ploughs and harrows as well as axes and hatchets for managing woodland and hedges (Cox 1885; 226 – 233).

Sir Anthony Fitzherbert (14th Lord)

Sir Anthony Fitzherbert was a sergeant at law (1511), knighted in 1522 and made Justice of the Common Plea. He was present at the trial of Sir Thomas More and Anne Boleyn but later clashed with Cardinal Wolsey (May, 2017: 10). According to Cox he would have had "ample professional income" to improve the manor which he held from 1531-1538 (Cox, 1885: 240).

The last of the Norbury Fitzherberts

The Fitzherberts in the period of Elizabeth's reign (1558-1603) were accused of recusary. In 1561 Sir Thomas Fitzherbert was sent as prisoner to the Fleet in London in 1561 for refusing to attend

church. He was imprisoned with brief periods of freedom for over thirty years in London and Derby and died in the Tower of London in 1591. While imprisoned he was heavily fined and his cattle taken reducing his wealth and two thirds of his estates (Cox 1885; 244-5).

During Thomas's imprisonment his brother John Fitzherbert received the rent from Norbury but resided at Padley until two priests were found hiding there in 1587. He too was imprisoned for the rest of his life and died in gaol. A second brother, Richard Fitzherbert, resided at Norbury until John was captured and then escaped to the continent and was outlawed. When he returned he too was imprisoned.

John Fitzherbert's son, Anthony, also died in prison in 1613 and the estate passed to his son, John Fitzherbert then aged 11. This John Fitzherbert may have been responsible for installing some reused panelling, Franklin suggests of a distinctive design only known in houses with Fitzherbert associations (2002; 42). Later John was to become a Colonel in the army of Charles I and died in 1648 at Lichfield. As a supporter of the Royalist court it has been suggested that Norbury was slighted by Parliamentarians troops during the civil war (Derbyshire 2013; online).

William Fitzherbert (18th Lord)

John died without issue and Norbury reverted to the heirs of the 4th of Sir Thomas's brothers, William Fitzherbert of Swynnerton. His great grandson William inherited the Norbury manor, on John's death in c.1648, who as a Royalist and a Catholic was similarly affected by the events of the period having seen his seat at Swynnerton destroyed by orders of the Parliamentary Committee of Stafford in 1643 (Craven, 2010: 29). William is thought to have initially re-established his family at Norbury, and to have seen out the Commonwealth there. He began building a substantial new home at Swynnerton around 1660 and eventually moved in at some stage after 1664 (*ibid*), it thereafter becoming the principal seat of the family (Bowman, 1847: 3 and Franklin, 2002).

The Fitzherbert Family Book shows that by 1702 the house was let to a London Gentleman (Franklin, 2002: 41). During this time the stone block may Franklin suggests have been used as chapel as comments by a local priest in 1726 state the property was let to a catholic gentleman (Franklin, 2002: 61). The letting of the property continued throughout the 18th and 19th century.

The Maskery family: 1750-1871

By the mid-18th century the Manor was let to the Maskery family, farmers (Will of John Maskery 1765 quoted in Franklin 2002: 41) and occupied as a farmhouse. In the same period the rectory to the east of the church was built c 1760 in the glebe land for Samuel Mills (Bowyer 1953: 49) and is first shown on the plan of 1818.

During the later 18th and 19th centuries the use of the buildings changed. In 1815 the manor house was described by Father John Chaloner as a chapel that made the farmer “*a very comfortable dairy or store for eggs and butter*”. The Fitzherbert family book contains a reference by Michael Jones in 1828 that the upper room of the medieval manor house being used as a *cheese room* (Franklin, 2002: 42). In the mid-1880s Cox comments the Great Hall and staterooms were being used for stabling and storerooms (1885: 222-223). The Maskery family continued to live at the Manor until the 1870s as evidenced by the census records of the 19th century.

Cole and Porter in their conclusion of findings from excavations undertaken 2002 noted that: “quantities of pottery, building rubble and glass...confirm that a major refurbishment of the building had taken place around 1820...the house was extended to the north to create the present scullery, and pantry perhaps replacing an earlier lean-to or porch” (2003: 3).

In 1841, although no property details are shown, the census records Francis Maskery (50) a farmer living with his sons Thomas and John (15), daughters Sarah and Mary (20), Francis (15) and Elizabeth (10). There were also two female servants Mary Cartwright (25) and Elizabeth Land (25) and three agricultural labours, Lames Lovett (15), Luke Harrison (15) and John Harrison (30). Fanny Harrison (30) and Cyrus Coper (5) are also listed as part of the household.

Ten years later in 1851 the census shows the residents at *Norbury Hall* as Thomas Maskery (28), Frances (mother and widow, 63), sisters Elizabeth (22), Harriett (20) and servants Ann A Cook (20), William Harrison (14) and Samuel Rackham (20).

In the same year a corridor of land on the north side of the manor was sold to the North Staffordshire Railway Company for the building of the Ashbourne branch by Basil Fitzherbert. The line was constructed in 1854 and a station house was built at the western tip of the manor's estate. The line became used as a mineral railway in 1955 and ceased to operate in 1968 (May, 2017: 7).

The 1861 census shows that Thomas Maskery (37) was a farmer of 280 acres employing 3 farm servants at *Norbury Hall*. These included David Harrison and Patrick Filane who lived with him and

2 house servants, Mary Pegg and Mary Tailor the kitchen maid and dairymaid. Also living with Thomas were his brother John described as a *clerk without cure of souls* (i.e. a clergyman without a parish) his sister Elizabeth now Oldham and her two sons John and William Oldham aged 11 and 10.

By 1871 Thomas Maskery (48) is living with his nephew William Oldham (18) and servants James Harrison (20) a waggoner and domestic servant, farm servants Job Wibberley (18) and Isaac Askey (15), dairymaid Elizabeth Morris (26) and general servant Hannah Harrison (27). Visiting on the night of the census was William Stubbs, described as a farmer aged 60 born at Swynnerton. Although the census records no addresses other than Norbury there is no reason to believe the family had moved.

The Clowes: 1871-1963

In 1871 the glebe land belonging to the church were sold to Samuel W. Clowes of Woodhouse Ewes, Loughbrough. A year later in 1872 he purchased from Basil Fitzherbert the Norbury estate including the old manor house. The grandson of S.W. Clowes reported in *Derbyshire Life* in 2016 that Samuel loved the countryside, hunting and was a keen watercolourist. Clowes was a magistrate, captain in the South Nottinghamshire Yeomanry Cavalry and elected MP for North Leicestershire in 1868 (Walford, 1869: 214). Adam Bisset Thom mentioned him as being in the Upper Ten Thousand in 1876 (p93) and he is recorded in the list of those contributing £200 towards the preliminary expenses of the formation the Manchester Ship Canal Company in 1882 (Leech, 1907: 89).

The Clowes family never occupied the Old Manor House as within five years they had built a new residence, replacing the old rectory in the glebe land. Innes-Smith wrote "*The new owners ... did not actually live in the house they used it as a staff annexe to their own large Victorian House*" (1990: 64). The new hall was designed by Giles and Brookhouse with the grounds landscaped by William Barron and Son (Craven and Stanley 2002).

The Clowes continued to make improvements to the grounds too and in 1884 pulled down the outer court (*Derbyshire Advertiser and Journal* 25th July 1914; 8). The Society for the Protection of Ancient Buildings lobbied for the retention of the early Tudor barns but was unsuccessful (Crowe and Porter, 2003: 5). The demolition was undertaken, possibly in association with the dairy farm being moved further west, closer to the station (R. Whitehead, pers. Comm quoted in May, 2017: 13).

Kelly's Directory for 1881 records the seat of SW Clowes as "a handsome modern building standing upon an eminence and commanding extensive views. The old hall formerly the residence of the Fitzherberts, is an ancient building and contains some good oak panelling and stained glass; it is now a farm house occupied by Mr. Thomas Maskery" (p1110).

In census records for 1881 list the Maskery family living in what is called Norbury House. Thomas (58) is still a farmer of 280 acres with 4 employing 4 labourers and a boy. He lived with his niece Sueytt Oldham (21), housekeeper Anne Perkins, 2 domestic servants Elizabeth Collis and Mary Finney, cowboy William Bailey, cowman John Morris and waggoner George Birch. There were 2 farm labourers James and Padern Duffy from Ireland. It is possible that the Old Manor was now called Norbury House to distinguish it from the new house erected Clowes which became known as Norbury Hall. Clowes may have allowed the Maskery's to stay on in the manor house for as long as they wanted it. Thomas died in 1886.

At the new Norbury Hall the census shows the Clowes are away with the exception of their daughters and a Swiss Governess as well as a general servant, 11 domestic servants, a gardener and 3 grooms. This was a far more substantial household than had resided in the Manor House and shows that Samuel lived a much grander life style than would have been possible at the Old Manor.

In 1891 at the new Norbury Hall there were only servants recorded. Eliza Bannister (45), Ellen Jones (33), Aniee Fletcher (28), and Rose Ely (20), the housemaid, laundry maid, kitchen maid and scullery maid respectively. Recorded as living in rooms over the stables were the grooms; William Hodgkinson (19), William Wheeler (25) and George Jones (19). In the gardens were recorded 3 gardeners/domestic servants by the name of Thomas Freshwater (23), Joseph Briggs (20) and William Flaser (?) (35).

Kelly's Directory of Derby, Nottingham, Leicestershire and Rutland for 1891 reported that *Norbury Old Hall is currently unoccupied (p274-5)* and again in 1900 the directory records there was no one living there in 1899(p319).

The census of for 1901 shows the Clowes at the new Hall with again numerous servants and the grooms living above the stables and gardeners within the garden.

Interestingly there is a mention of a property known as the *Old House* after the Hall where Mary Boden, a retired farmers daughter aged 58 from Cauldon in Staffordshire lived alone. That this was

indeed the Old Manor house is confirmed by Kelly's Derbyshire Directory dated 1904(p343) which records her as resident.

In 1908 a fire was reported as raging through the outbuildings of Norbury Hall, the residence of Captain Clowes, Norbury (Derbyshire Advertiser and Journal 7th August 1908; 5) although it is unclear if this refers to buildings associated with the old manor or new Hall. Kelly's Directory for the same year records the *Old Hall* was occupied by the servants of Captain Clowes (p349).

The 1911 census records give not only occupants but also a description of the property. The new Norbury Hall (listed as 78 in the schedule) is described as having 47 rooms not including the scullery, landings, lobbies, closets, offices or bathrooms. Again, only a skeleton staff were in residence on the night of the census including Charles Bentley, valet and 3 housemaids, Mary Martin, Alice Cole and Fanny Owen. There were also 5 gardeners listed as living in *Norbury Gardens* in a house with 3 rooms, Charles Figg, William Alsop, Tom Winne, Fred Smith and George Williamson (no. 81)

No clear references were found relating to the Old Manor as most addresses just stated Norbury and it may have once again been unoccupied.

In July 1914 the Royal Archaeological Institute visited the Old Hall as part of their summer meeting in Derby (Derbyshire Advertiser and Journal 24th July 1914; 8). Later the same year the same paper reported that Mrs Clowes furnished the old hall for Belgium refugees, a family with six children (14th November 1914; 4). These were just a handful of the 250,000 Belgium's that fled to the UK during the period of the war (Winterman 2014; online).

By the production of Kelly's 1916 directory it was recorded that the Old Hall was occupied by the servants of Mrs Clowes (p353). It is unclear if the servants and refugees resided together, used different parts of the Hall, or if the information used by Kelly was out of date. Bowyer in 1953 stated that the stone part of the building had been used only for storage from the 1900s, and was falling into decay (1953: 59).

The 1922 OS map illustrates that the building west of the inner court had been cleared, and the narrow extension added out from the north elevation of Building 2, in line with the existing chimney. The function of this new extension is unknown, and had been cleared by the production of the next detail OS in 1976.

In 1936 the Derby Evening Telegraph reporter HP. Cannon reported that that ancient manor house was the *home of the servants* of Mr Leigh A. Clowes. The 1939 register taken on the eve of the

Second World War confirms this. Mr Leigh A. Clowes, the paper states, had built a *modern new mansion in the village* (29th January 1936: 4). The new mansion of the Clowes is located in the old kitchen gardens and marked as Norbury Hall on modern maps.

The 1939 register records Oliver Archer at the Old Manor House, a chauffeur born in 1878 and recorded as an air raid warden (ARP). Residing with him was his wife Polly Archer born in 1877 and Elizabeth Tucker born in 1855 and described as incapacitated. There was also a cook named Annie Harris born in 1876 and one record still closed as the person named is still living. Also given at the Old Manor House, but described as a different household, were Thomas Gerrard, born in 1896, motor driver, general estate labourer and special constable in Ashbourne, Isabel Gerrard born 1899 and Edward Gerrard born in 1927. Later was added the record of Isobella Gerrard born in 1925. The split in the households may suggest there were two residences within the property, perhaps remaining from the time when the Belgium refugees occupied the hall, but this has not been confirmed.

At Stone Cottage were living William and Ellen Burton. William was a stockman born in 1884.

Below but with no clear address is recorded is William Clowes, born in March 1905 and Emmadonna born in 1908. Not all records of the household are available but those that are reveal the family kept a governess, children's nurse, at least 6 domestic servants. Gardeners resided in The Bothy, Home Farm and Lodge Cottage. The butler resided at Cliffe Cottage.

In 1953 Bowyer noted that the Hall was still inhabited except the panelled rooms and that the lower of these had been used for parochial activities until the building of the village hall (1953: 59).

In 1958, ahead of the new hall's demolition in 1960 (Maxwell Craven 2002) Clowes sold off furniture and antiques from the Hall including glassware, linen, games and artworks (D1023M/230 DRO). It is not clear if any of these items had come from the Old Manor House, as the descriptions are too short.

Marcus Stapleton-Martin and the National Trust: 1963-Present

The Clowes family lived at Norbury until 1963 when Marcus Stapleton Martin purchased the Manor and undertook extensive restoration. Innes-Smith records that Marcus was in fact a descendent of the Fitzherberts. Pevenser's guide to Derbyshire records the medieval *Upper Hall* House was restored in 1970 by Lawrence Bond (1986: 290) a Grantham Architect (Bond and Reid). The restorations included a substantial amount of work to **Buildings 1 and 2** (which is described in more detail in section 5 of this report), in addition to constructing a new gazebo (**Building 3**) and a summer house in the gardens. Beyond the buildings he also developed the gardens, including the addition of the current turning circle and drive (see **Figure 2**).

Marcus Stapleton-Martin gave the property to the National Trust in 1987 and the farmhouse was rented out on five-year leases, the old manor house being periodically open to the public.

From 1978 until 2001 the Wright Family tenanted the manor and were related to the Lord Stafford and head of the Fitzherbert family at the time (Crowe and Porter 2003; 6). The last tenants were the Raine Family in 2008 (The Telegraph (online) 19th January 2008). Since then the Old Manor House has been available to let as a holiday home, with stone wing open for public tours on Friday and Saturdays from late March to the end of October.

5 UNDERSTANDING THE SITE – BUILDING DESCRIPTION

INTRODUCTION

The following section presents the results of the archaeological investigation of the buildings at Norbury Old Manor. The information is structured by phase, such that detailed descriptions are provided of the constituent parts in the order that they were built. Floor plans showing the phasing is presented as **Figures 3-4**, which can be used as an index for identifying the description of relevant rooms and features in the text. The photographic record photographs, is included in **Appendix 5 (Volume 2)**, and the full complement of plans and sections in **Appendix 6 (Volume 3)**.

Summary of Phases

Phase 1: 1000 to 1125	The possible origin of Norbury Manor
Phase 2: 1125 to 1270	The earliest identified phase of Building 2
Phase 3: 1270 to 1350	The expansion of Norbury Manor, including the construction of the second storey of Building 2 in stone.
Phase 4: 1350 to 1500	The earliest identified phase of Building 1
Phase 5: 1500 to 1540	The reconstruction of Building 1
Phase 6: 1540 to 1650	Period of low investment due to the persecution of the Fitzherberts for their Catholic faith and Royalist leanings.
Phase 7: 1650 to 1750	The re-fronting and refurbishment of Building 1
Phase 8: 1750 to 1870	Conversion of Norbury Old Manor to a farmstead
Phase 9: 1870 to 1963	Construction of Norbury Hall, and relegation of the Old Manor to servants' accommodation
Phase 10: 1963 to Present	The restoration of the hall under Marcus Stapleton-Martin



Figure 3: Phased floorplans of Building I



Figure 4: Phased floor plans of Building 2

(based on a building survey by Franklin, 2002)

PHASE 1: 1000 TO 1125 AD

The origin of the first hall to be constructed at Norbury is unknown, but there was a manor here from at least the 10th century and there may therefore have been a residence for a Saxon lord in the early middle ages at or near this site. That the earliest settlement was in the approximate area of Old Manor is suggested due to its favourable location on a spur of land commanding the western approach to crossing over the River Dove.

To date no evidence has been identified, documentary or archaeological, of the position or extent of this early manor house. It is possible that the elements of any earlier stone-built foundations of these early buildings were incorporated into the footings of **Buildings 1** or **2**, however if so these remains are either buried or undiscernible from the overlying fabric. Archaeological investigation within the floors of **Building 1**, and within the steps west of the courtyard, did not identify and evidence of activity prior to the 17th century (Crowe, 2003).

PHASE 2: 1125 TO 1270 AD

William Fitzherbert was granted the manor in 1125, then a knight and therefore a member of the landed military elite. Although there is no record of the form or location of his hall, that one was located in Norbury is attested to in several charters of the 12th century (Craven, 2010: 4), and previous histories have suggested it may have been located to the side of the road between Yeaveley to Ellaston (Tilley, 1893: 135; & Craven, 2010: 7). A recent archaeological survey of the landscape at Norbury did not identify any evidence of this road (May, 2017) but its route is thought to have been along the edge of the ridge north of the manor house and south of the church (*ibid*: 6. & Craven, 2010: 7), from there crossing the Dove near the present Norbury Bridge '*by a ferry and also by a foot and packhorse bridge*' (Cox, 1885: 222).

Craven asserts, based on other knightly manor houses of the period, that "*the house probably consisted of a great hall, perhaps timber framed, and underlying the present manor house with a gatehouse range to the south of it (or south east, across the present driveway) with two other sides occupied by lodgings and offices*" (2010: 7).

Building 2

Unpicking the fabric of **Building 2** (**Appendix 5.77-152**) is problematic, owing to the degree of erosion to some parts, and the extent of later alterations that have included insertions, blockings, un-blockings, rebuilding and conservation work.

However, through comparison of the fabric across the elevations it has been determined that the primary fabric probably pre-dates the 14th century and therefore originates during this period. The masonry associated with this phase comprises a course gritstone bedded with occasional linear pockets of softer material that has eroded out in places to give a honeycomb texture. In colour the stone ranges from pale grey to a light yellowish pink. The original mortar used is not entirely clear, due to the extent of repointing, but where it has eroded to a greater depth it appears to have been a pale yellow sandy lime mortar.

The masonry is generally smaller, often forming square blocks, and was dressed with square edges which have largely weathered to a rounded face. Due to the narrow width of the blocks, achieving a good bonding pattern was evidently problematic, and continuous vertical joints are apparent in places. The depth of coursing within this fabric is relatively even but is unlevel (especially visible in the horizontal plane of the coursing of the southern elevation). This irregularity is probably a result of subsidence, and its absence from the masonry of the first floor contributes towards the evidence of the ground and first floor being of different phases of construction.

This fabric survives at ground floor level across much of the ground floor south wall; within the southern end, a patch in the centre, and the internal north end of the west wall; in patches on the northern wall; and in the interior elevation of the east wall (**Appendices 5.77-5.78, 5.80, 5.82, 5.94-5.96, 5.101-5.102, 5.104 & 5.112**). The filleted stringcourse along the western and eastern elevation appears to mark the vertical limit of this fabric, although it is unclear whether the string moulding itself belongs to this phase. The fillet mould is stylistically similar to that of the hoodmould of the ground floor door in the south elevation.

Door d20, in the ground floor south elevation, is contemporary with this phase, comprising a segmental arched head, with chamfered edge around the inside edge, and carved head stopped hoodmould with segmental section and the remnant of a fillet (**Appendix 5.95 & 5.98**). Awkward areas of coursing surrounding the carved head stops suggest that the hoodmould, or at least the stops, are later additions. The inside jambs of the door are chamfered, the western jamb incorporating a decorated stop towards the top where it returns to a square section (**Appendix 5.99**). A blocked narrow shouldered window to the west of the door may date from this phase, although evidence of packing behind the stones that form its jambs probably indicates that itself is an insertion, albeit possibly in an earlier window opening as the inside elevation does not show the same alterations (**Appendices 5.96 & 5.104**).

Very little evidence survives of the original arrangement of the west elevation. All the current doorways into the masonry wall appear to be insertions, as are the small square windows/openings (w42-43) into the cellar. It is possible, however, that the rectangular ground floor window (w18; **Appendices 5.78 & 5.102**) is a modification of an earlier window. The internal southern jamb of this window is chamfered and begins to curve towards its top where it has been interrupted to insert a lintel for the present window. This form is not repeated on the northern jamb of the window and could therefore suggest the former presence of a narrow segmental arched lancet window. The simple chamfered form of the reveal is stylistically similar to d20.

Within the north elevation, original fabric survives within the ground floor walls to the east and west of the chimney, although it has been too affected by later alterations to associate any original features with it. Internally the masonry within the lower part of northeast corner of **G12** also appears contemporary with this phase, although rebuilt towards the top of this storey. It is not possible to identify whether an earlier chimney was located against this elevation due to the scale of alterations, however the possibility that there was one cannot be discounted.

The extent of original fabric within the east wall is difficult to determine but has almost certainly been entirely lost from the external elevation. The internal elevation within **G12** appears to match the other fabric identified elsewhere (**Appendix 5.112**), although the door is a later insertion, as does the fabric within **G11**. Across the top of the east wall of **G11** are a row of rounded corbels which support the outer hearth of the fire place in Room **F13** above (**Appendix 5.111**). These corbels are of a size and fabric that may be contemporary with this phase and could therefore indicate the location of the chimney at this point is original.

The interior wall of **G10** is painted over, but from the coursing and tooling evident it is suggested that only the lower courses of this wall retain original fabric, being rebuilt above 1m from the ground.

No internal walling, floors or ceiling structures survive from this period, and it is thus not possible to determine with confidence what the interior floor plan, or room layout was. The current ceiling, which is supported on transverse beams resting in sockets cut into the stonework, appears to be a later arrangement, and the earlier floor may have been supported on a longitudinal spinal beam, with a blocked socket identified in the interior of the south wall. Unfortunately, alterations associated with the addition of the chimney in the north elevation have removed any evidence for the partner socket at that end of the building.

Discussion

The dating of the first phase of surviving fabric of **Building 2** to the early-12th century to late-13th century is supported by the distinct style of masonry evident between the ground and first floor. Since the late-13th century to early-14th century windows of the first-floor west elevation are contemporary with the surrounding masonry, the ground floor walling must be earlier. The origin of **Building 2** within this period is supported by Faulkner, who suggested the second half of the 13th century, and Charles who suggested a 12th century or early 13th century date (transcripts in Franklin, 2002). Faulkner dated the ground floor slightly later, to the late-13th century, based on believing the shouldered window in the south elevation to be original to this phase.

The surviving fabric suggests that **Building 2** at this time was of the same footprint as the existing building, stone built to a single storey, but possibly supporting a timber structure above similar to the jettied-timber building formerly located to the southwest of the hall (see **Appendix 2.12**). The building was accessed from the surviving doorway to the south. Whilst there is too little surviving fabric to be definite of their form, it is postulated based on available evidence that there may have been two or more narrow segmental arched windows. Whilst the doors at this level could have reused earlier doors or windows, the scale of alterations to the exterior and internal jambs has masked any evidence to support this.

The ground floor may have had a fireplace within the north wall, whilst the corbels in the east wall of **G11** suggest that the fireplace in the upper storey may have also been present by this period.

PHASE 3: 1270 TO 1350 AD

Henry Fitzherbert inherited Norbury in 1267 when, he is believed to have commenced in a programme of rebuilding and extension to the manor house. The first documented evidence for this lies in a royal licence granted to Henry in 1305 empowering him to realign the road to Ellaston, in order *“to enable him to enlarge his said court”* (Cox, 1855, 222). A phase of rebuilding in the early-14th century is corroborated by the presence of early Decorated period (late-13th to early-14th century) tracery in the windows of the west elevation of **Building 2**.

Although today only **Building 2** remains of this 14th century manor house, Cox in 1885 noted there was sufficient remains of the old buildings, and traces of the foundations to establish the house had consisted of two courts (1885: 223). Craven also supports this arrangement, stating that the realignment of the road allowed Henry to expand around a second courtyard *“north of that formed*

by the putative great hall and gatehouse" (2010: 7). Whilst this interpretation was based on the assessment of **Building 2** as wholly dating to this phase, it could also still apply if the road ran south of the great hall.

This arrangement would have the second courtyard (the inner court) defined by the great hall to the south, on the site of **Building 1**, and **Building 2** to the east. Archaeological evidence of a potential northern range was also identified during a geophysical survey (Allen Archaeology and Grid Nine 2009), although this has yet to be tested archaeologically. The earlier courtyard (the outer court) lay to the south of **Building 1** and was possibly framed by buildings to the east and south including agricultural buildings, stabling and lodgings for retainers (Cox, 1885: 23), their location possibly represented by the position of later farm buildings and Stone Cottage.

Building 1

There has been limited previous thought on the extent to which structural elements of this period have been retained within **Building 1**.

It was put forward by Cox that traces of old foundations were evident in the west wall of Room **G5**, including in the "west wall" of which he states *"probably the lower part, that piece of the east wall which runs from the larder angle, to where it turns at right angles a little before the outer door of the oak parlour, is another part of the house build by Sir Henry"* (1885: 242). The use of both east and west in referring to the location of the foundation is possibly an error, and Cox may be referring to the internal west elevation from **G5** to the blocked door in the southwest corner of **G4**.

It is unclear what foundations Cox was referring to within **Building 1** as belonging to the time of Sir Henry Fitzherbert, although they could be those elements of masonry in the north wall of the northwest wing, and internal west wall of **G4** and **F7** which have here been attributed to Phase 4.

Building 2

There is a clear difference between the fabric of this phase and that of the preceding phase, with stylistic features securely suggesting an extensive phase of reworking of **Building 2** during the late 13th to early 14th century.

Phase 3 masonry is distinguished by the presence of typically wider blocks, although from a source evidently similar to that of Phase 2, and slightly less regular depth of coursing including some very large blocks. Also, of note is the occasional notched stone used to form a lap joint between the

main coursing of the wall and the finer masonry around doors and windows of this phase. Where the coursing has slumped in the Phase 2 fabric, this is not reflected in the Phase 3 fabric suggesting that it was corrected for after some length of time during which the initial work had settled. Lastly, but most crucially, is the abundance of masons marks visible within the stone of this period, conforming to 6 main types (**Appendices 5.143-151**), indicating that there were at least 6 masons employed on building this phase of the structure.

Masonry from this period comprises the first-floor walls to the south, west, north and parts of the east wall (**Appendices 5.118-119 & 128-129**). In general, the fabric does not extend below first-floor level, with the exception of the northeast corner of the building where the masons marks appear internally and externally within the upper part of the ground-floor wall (**Appendix 5.116**).

Within the south wall there is a round arched doorway, with moulded jambs (**Appendices 5.120-121**). The floorboards of the first-floor pass through the threshold of this door, and observations by Faulkner and Barley during the restoration works of the 1960s-70s recorded a worn sill evidently still in situ. West of the door is a small vertical rectangular blocking, which whilst of uncertain function has been previously interpreted as potentially associated with a former timber structure to access the first-floor door. The blocked shouldered window at ground floor level in this elevation may also have been formed during this period, being stylistically of late 13th century origin, although potentially inserted cosmetic alteration to an existing window.

The west wall contains two early Decorated period windows (**Appendices 5.77 & 5.130-131**), comprising two cusped lancets within a two-centred arch with carved head stopped hood mould. Internally the windows open into a deep splayed recess, within a four-centred arch with stepped masonry sill providing window seats to either side. Masons' marks evident on the inside faces of the window splays match with those on the internal and external face of the wall, indicating it to be of one phase of construction. A tally mark evident on the left internal jamb of the southern window, could relate to this or a later phase (**Appendix 5.152**).

Within the east side of the north wall is a round arched door with chamfered jamb and threshold, blocked in random coursed rubble (d38; **Appendix 5.134**). A mason's mark on the right jamb of the doorway is of a type noted across the inner first floor elevation. The jambs of the door are visible within the external elevation, although the arch has been removed.

Two corbels previously projected north from the eaves of the north elevation, the west one having been hacked back but surviving on the east side (**Appendix 5.83**). The function of these corbels is

unknown; however, they may have supported a timber structure, potentially a beam between the two of ends of a pair of roof trusses associated with the potential northern range.

The east wall contains a wide central fireplace with a deep stone mantelpiece with plain chamfer that continues onto the jambs, with a plain angled stop before it reaches the floor (**Appendix 5.85 & 5.135**). The interior of the fireplace has been backed in hand-made brick, evidently a later insertion. Masons' marks on either jamb match those noted elsewhere throughout this phase of masonry. The wide mullioned windows either side of the fireplace are evidently inserted (**Appendix 5.132-133**).

No fabric has been identified related to the presence of internal partitions, and it is believed that both floors may have remained open during this period. A single oak post, incorporated in w18 in G10, has been tentatively identified as of possible early 14th century date (Faulkner, 1969 in Franklin, 2002; **Appendix 5.102**), although its position sits uncomfortably in front of the window, perhaps indicating a later structural repair (see Phase 4 description below).

Building 5

There is some evidence that the northern elevation of **Building 2** previously abutted a northern range, including the presence of a blocked interconnecting doorway (d38), north projecting corbels, and the discontinuation of the stringcourse along the western half of the elevation. A geophysical survey undertaken in 2009 across the graveyard north of **Building 2** further supported this assertion, concluding that a visible raised platform, exposed stonework and an area of high resistance suggests that there is potential for remains of a former building (Allen Archaeology, 2009). No archaeological work has yet been undertaken to test this theory.

Also, of interest is the suggestion in the fabric of the church, in respect to a pitched roof line, potential blockings of either a window or doorway south of the East Window, and evidence of alterations to the southwest buttress of the chapel. (**Appendix 5.8**) The Builder in 1903 noted that the position of the tower in the south wall of the nave is unusual and perhaps substantiates the theory of a covered entrance or gallery from the manor house to the church allowing the Fitzherberts to enter a loft at west end of the church without having to go outside. The same article also recorded colloquial evidence of the linkage, stating *"The old tenant of the manor house, whose family had been there several generations, used to point out the exact position of this passage, much of which was still standing when Mr. Meynell visited the church in the early 19th century"* (The Builder, 1903: 505).

The exact nature of this connection and whether it was made during the 14th or 15th century is not known, although Cox attributed the building of the linkage to John Fitzherbert around 1500 when he also made alterations to the church (1185: 224). Whilst potentially considered to be a feature of Phase 4 or 5, this evidence is discussed here in the interests of presenting all the known evidence for the North Range in one place.

Discussion

The identified evidence suggests that there was a period of rebuilding and improvement to **Building 2** during the ownership of Henry Fitzherbert, including the addition or replacement of the first floor in stone. This extension may have replaced an earlier upper storey, although no evidence remains to indicate whether the works was in masonry or timber.

PHASE 4: 1350 TO 1500 AD

Nicholas Fitzherbert was responsible for the resurgence of the families standing, after a brief period of decline during the early to mid-14th century, and with his son are attributed a large part of the rebuilding of the church.

There is relatively little in the way of documentary evidence for the extent of their work to the manor house, although it is considered that they were wealthy enough to have afforded it and most likely would have once the works were complete to the church. The only identified reference is in the of Ralph Fitzherbert, dated 1483, that refers to a "*Newe Parlour*".

Building 1

The extent to which Phase 4 fabric survives within **Building 1** is uncertain, and it remains a possibility that elements were encapsulated during the rebuilding of Phase 5.

Examination of the floor plans for the building indicate that parts of the building conform to two axis (**Figure 3**): firstly the northwest wing and west elevation; and secondly the south elevation and northeast wing. This latter section comprises the majority of **Building 1**, as it stands, and largely relates to the rebuilding in Phases 5 and subsequent re-fronting in Phase 7.

The northwest section of the building appears to have been incorporated into the latter structure, although with some significant alterations. The key relationship is the inner junction of these ranges, comprising the northeast corner of rooms **G4**, **F7** and **S6** where the rear wall of the south range

can be seen to terminate on the alignment of eastern wall of the northwest wing, with the continuation of the northern walls of **G4** and **F7** comprising partition walls.

The form of the western wall also belies the potential presence of a chimney breast within the centre of the elevation, now blocked at the ground floor, but enlivened with a later fire surround on the first floor. The chimney no longer extends above the roofline, and had clearly already been lost by the time of 1900s, with a postcard of this time illustrating a later small stack (**Appendix 2.1**).

Structurally there is a variation, with stonework present both around the ground floor level of the north elevation of the northwest wing, and on the internal east and south walls of the northwest niche in the first-floor room **F7** (**Appendix 5.63**). The fabric in both these areas is a regular and evenly coursed ashlar of grey sandstone with fine jointing. Marcus Stapleton-Martin also recorded that masonry was found throughout this elevation during his restoration work of the 1960s-70s (notes held by National Trust). Additionally, a variation in floor levels between the northwest wing and the main body of the house is suggestive of these elements having been constructed at different stages.

Craven attributes the wainscoting in **F8** a 15th century date (2010: 24), most likely on the presence of linenfold pattern panels to the door and window shutters (**Appendix 5.63-64**). Although these panels are likely to have been reused from elsewhere (certainly Marcus Stapleton-Martin indicated the window shutters were formed from panelling he found in the attic; notes held by the National Trust) and that the presence of these panels does tie in with the postulated existence of a room at this level during this period (see discussion below). The remainder of the panelling in this room is almost certainly of 16th century date, however, indicating these earlier panels are reused in their present context.

Building 2

The work undertaken to **Building 2** during this period appears to have included the reorganisation of the interior of the ground floor, in particular the insertion of the stud-frame partition wall forming the north wall of Room **G10**, and the insertion of the three-light timber framed window in the west wall (**w18**).

The insertion of window **w18** (**Appendix 5.78 & 5.102**) potentially expanded an existing window (see Phase 3), but evidently required the rebuilding of part of the outer elevation of the wall, where some stone survives laid at 90° to its bedding plane. The alterations also evidently destabilised the elevation, with a structural crack visible to the side of the gothic window above (**w38**), and

settlement evident in the stringcourse. In addition to this insertion, it is possible that two windows were also inserted in the east elevation, overlooking the graveyard. The northern of these two windows has been blocked, whilst the southern has only been partially blocked revealing its original splays (**Appendix 5.106-107**). An inserted stone division within this latter feature has converted it into two storage niches.

The insertion of the stud wall (**Appendix 5.100 & 5.103**), which comprises 12 vertical oak studs (one of which has been cut back at a later stage to create a doorway: d31) with lime plastered lath panels, may also have been the catalyst for the reconstruction of the first floor as no evidence is evident for it to have accommodated the original longitudinal spinal beam. This comprised the removal of the spinal beam, and the insertion of transverse beams (**Appendix 5.109**), with evidence of laths overlying the beams in G11 supporting the extant lime ash floor that survives within the northern two-thirds of the building (**Appendix 5.111**).

A feature that suggests the reconstruction of the floor followed the insertion of the windows is the location of one of the transverse beams that terminates adjacent to the lintel of w18. The insertion of the beam required the incorporation of a central oak post within the centre of the window in order to support it, an arrangement that appears awkward and is unlikely to have been part of the original design of whoever inserted the window. If this interpretation is correct it would suggest the alterations to this room were made in sequence (firstly the insertions of windows, followed at some point after the rearrangement of the floor and the insertion of the partition) rather than as part of one planned phase of alterations.

The form of the northern ground floor rooms at this time is not evident within surviving fabric, however it is considered likely that the central doorway within the west elevation was inserted during this period in order to accommodate access into the northern rooms following the insertion of the internal partition. The current door at this location (d22) has a Tudor four centered arch, recessed moulded surround, with entablature and tablet above is exceptionally ornate for what was likely a functional end to the building and appears to fit poorly within the available space (**Appendix 5.80 & 5.90**). These factors could suggest that the door has been relocated from elsewhere, and indeed Craven puts forward that this door may have been the original entrance doorway to the main hall when, rebuilt during this period, and later relocated during a later period for sentimental reasons (Craven: 2010, 15 & 23).

Internal inspection (**Appendix 5.90**) indicates the lintel above the door may have been originally higher, and thus may have accommodated external steps to facilitate the retention of a continuous

floor level from **G10**. The northern internal jamb of the door has been rebuilt using in rounded blocks of masonry, to approximately 1m in height above the floor level, and matched with the chamfered stone above. The significance of these features is unknown, but the form of the rounded stones are similar to the corbels supporting the fire place in the eastern wall of Room **G11**, and may be used from a demolished structure elsewhere on the Site. These alterations together indicate at least two phases of alteration to the doorway that could be associated with the original insertion in this phase, and then the remodelling to accommodate a new entrance into **B2** in Phase 8.

Worthy of mention at this point is the stored door removed during the restoration works from **d22** (**Appendix 5.122-123**). The door, comprising vertical oak planks and incorporating two Gothic piercings of a possible early 14th century style, is thought to have originally been an internal door which was also repositioned to **d22** (Craven, 2010: 15; Cox, 1885: 223), potentially at the time when the doorcase was inserted.

Building 6

Records made of a range of buildings situated to the east of the outer court by the Society for the Protection of Ancient Monuments (SPAB) in the 1880s, included observations of a timber-frame building that is potentially also attributed to this period of rebuilding (captured photographically: **Appendix 2.12**). The building was described as stone built on the ground floor, with a substantial jettied timber-frame above (Cox 1885), with ornate carved work on three principal beams including a quatrefoil, grotesque head and angel holding a blank shield to which parallels were drawn to the ceiling of the church that was attributed to this period (Anon. 1839, 227). Cox stated the barn to be of early 14th century date (1885: 226), although this has been contested by Franklin who suggests the close-studded construction was likely no earlier than 15th century in date (2002: 44). Close-studded frames were a conspicuous display of good quality timbers intended to demonstrate the wealth of the owner, which coupled with the recorded presence of ornate timber carving suggest that this building may have originally served a domestic function. The possible presence of blocked narrow windows on the elevation visible in the historic photograph could also support this interpretation. The recorded use of the building by Cox as a cow house, would therefore be a later repurposing of the structure.

Discussion

There is insufficient evidence to draw any major conclusions on the form of **Building 1** at this period. However, based on the visible fabric, the Phase 4 building could have comprised a two-storey height range terminating at a stone-built chimney stack within its west elevation, and abutted to its north

by a short wing with a stone-built gable. The possible continuation of the earlier floor levels from this phase within the northwest wing of **Building 1** would appear to suggest this wing had an upper chamber. If so, the absence of any surviving masonry element associated with this could indicate that it was timber framed. The nature of the remaining structure of the **Building 1** is unknown although the amount of high quality 15th century timberwork reused in **Building 2** could have originated from this building (also see below regarding the ceiling in **F12**). These elements (which include trusses, wall plates, and carved floor joists) suggest they were removed from a close studded timber-framed building (potentially half-timbered) with two areas of ornate ceiling joists deriving from a ceiling suspended between the trusses and an intermediary floor indicating at least part of the building was two storied. Further work would be necessary to identify whether these timbers are of one phase and would fit together, but the survey data captured as part of the laser scan undertaken for this project would form the basis of such an analysis of the historic timberwork.

Surviving evidence suggests that the ground floor of **Building 2** was divided into two rooms during this period, comprising **G10** to the south, and a single room combining **G11-12** to the north. The alterations may have been undertaken over a period of years but included: the reconstruction of the ceiling structure; the insertion of a stud-partition wall and new external doorway into the northern room; and the insertion of up to three windows in **G10**.

The nature of the alterations to the **G10** could indicate that the room was being modified to accommodate a social function, although the absence of a fireplace would have made the room uncomfortable in winter. Craven suggests **G10** could have been the "*Newe Parlour*" referred to in Ralph Fitzherbert's will (2010: 22).

It has been postulated that the addition of the southern bay to **Building 2** (containing **G9** and **F12**) also originates within this period (Franklin, 2002: 39; Cox, 1885: 224) on the basis of the 15th century form of the timber ceiling in **F12**, its similarity with the ceiling within the church attributed to this period, and that it appears to have been designed to fit. Whilst the date of this ceiling is agreed, the latter point is contested as the structure of the timber beams do not form a full square to the west side of the room. Furthermore, whilst the beams join with wall plates to the north, east, and south, these plates have received differing treatment, with only that to the south having a beaded lower edge. It is possible therefore to infer another interpretation, that the ceiling is reused and that the southern bay was built to accommodate it whilst maintaining the width of **Building 2**. The other reused elements of these timbers, in the ceiling of **G1** and **G9** would seem to support the theory

that they were part of an earlier ceiling that was taken down, dispersed and reused. The construction of the southern bay of **Building 2** is here attributed to Phase 5.

PHASE 5: 1500 TO 1540 AD

Whilst the rebuilding of **Building 1** is commonly attributed to this period, the precise date and the Fitzherbert responsible varies between the previous reports on the building. Cox attributes the rebuilding or refitting of **Building 1** to the lordship of Sir Anthony (Cox, 1885: 240), who held it for a relatively short period during the 1530s. This is contested, however, by Farnsworth who dated the fabric to the late 16th or early 17th century (transcript in Franklin, 2002), although the weight of evidence would suggest that the Fitzherbert family were too troubled by political affairs during this period to have been unable to invest in Norbury (see Phase 6). It is considered, on balance of opinion that, in accordance with the view put forward by Craven and Bowyer, the rebuilding was under John Fitzherbert between 1491 and 1531 (Craven, 2010: 22; Bowyer, 1953: 56).

The first documentary evidence for the internal spaces of the manor house dates from this period, comprising the will of John Fitzherbert dated 1517 (d.1531). The arrangement of rooms alluded to in the will indicates a hall, kitchen, buttery, chambers above the hall (enough for 6 beds) and an upper parlour. Whilst this evidence does not clear up the confusion of dates, the rooms identified do broadly conform with the essential floor plan of the current building, in that it contains a hall (**G4**), kitchen (**G2**), three bedrooms (**F2, F6 & F7**), and a rear study (**F8**) that could be the upper parlour. This interpretation does not, however, take into consideration the other rooms that would have been within **Buildings 2** and **5**.

Cox interpreted Room **F8** as the “over parlour” of Sir John Fitzherbert’s will, and attributed to him the wainscoting in Rooms **G4** and **F8**, recording that a family letter of 1703 states that the texts on the oak panels in the latter are possibly also of his hand (Cox, 1885: 240). This latter fact is contested by Craven who references an identification of the version of the Clementine Vulgate from which the writing derives as having been issued in 1592 (2010: 25), and who attributes the wainscoting in **F8** a 15th century date (2010: 24).

Other references to the manor during this phase include the reference to a bay window in the Hall in 1531 (Star Chamber proceedings, in Franklin, 2002: 40) and of the installation of new windows with heraldic stained glass in the Great Hall around 1581 (Cox, 1885: 242-4). As there is no evidence

of either of these features having been present within **Building 2**, it is considered that they describe features within the forerunner to the present **Building 1**.

The scale of the manor-house by the end of this period is attested to in the record of 18 hearths in the hearth tax returns for Norbury of 1664. Whilst this suggests Norbury was within the upper echelon of gentry houses in Derbyshire, 24 houses were recorded of 20 hearths or over, and Haddon, with an assessed 48 hearths, was in another league altogether (Craven, 2010: 9).

Building 1

Whilst the date of the rebuilding of **Building 1** is contested, that it was rebuilt over the footprint of an earlier building appears to have broad consensus. The extent to which this phase of rebuilding incorporated earlier phases of fabric is unknown, and it is possible that some of the identified features could date from Phase 7.

Surviving fabric from this period is considered to comprise the external face of the west wall, and potentially the internal fabric of the east-west aligned range.

The external section of brickwork within the western wall (**Appendix 5.4**) comprises a rough faced dark red-brick fabric, measuring 21.5 – 22cm x 10.5 – 11cm x 5 – 5.5cm, laid to English Wall bond in a sandy lime mortar. The fabric of the brickwork is evenly fired but relatively poorly mixed with swirling evident and inclusions of pebbles and grog. Finely dressed stone is used at the quoins, and more roughly dressed chamfered stone plinth. The quoins are not of equal depths or widths. A single probable quoin also survives in line with a vertical break in fabric half way along the elevation, towards eaves level, suggesting that the masonry part of the building ended before the beginning of the northwest wing during this period. The quoins forming the present northwest angle are suggested to have been reused from the earlier building edge when the upper storey of the northwest range was rebuilt in Phase 7.

A single window is located at first floor level in this elevation, comprising a narrow stone surround with filleted jambs and hoodmould (**Appendix 5.62**). Stylistically the window appears to be of a later 17th century design and may therefore be an insertion in an earlier window opening. A potential blocking east of this window could be indicative of the replacement of this window. That there are alterations within this phase of fabric is also evidenced in the presence of some truncated masonry at ground floor level which were tentatively interpreted as a relict fragment of a door or window opening associated with the west elevation of the northwest range. This latter masonry elements

also corresponds with a truncated stone structure within the southwest corner of room **G5** (**Appendix 5.30**).

The extent of survival of other fabric from this phase of rebuilding of **Building 1** is uncertain, potentially surviving behind later re-fronting.

Due to the extent of panelling and surface finishes it is not possible to identify the extent to which the interior of the building has been altered from the original arrangement of the early 16th century. The arrangement of rooms **G1**, **G2** and **G3** appear to conform with the typical layout of a screens-passage hall (as suggested by Craven, 2010), although there is no evidence to suggest **G3** and **G4** formed a continuous space. Whilst the alignment and dimensions of the interior divisions could be contemporary, it can not be confidently attributed to this phase and is described under Phase 7 due to the degree of fixtures and fittings that tie it to that period.

Very few internal features can be attributed to this phase of the building, except for the moulded ceiling beams in room **G4**, **G5**, **F7** and **F8** (**Appendix 5.27, 34, 59 & 63**). These beams are of a very similar width and moulding, comprising from edge to centre: quirk – torus – flute – quirk – raised fillet – quirk – ogee. It is possible that these beams may have been relocated, a conclusion supported by the odd spacing of the beams within **G4** and **F7**, which include beams along the inner face of the southern wall.

Building 2

The roof over Building 2 was potentially rebuilt during this phase, utilising reused timbers which may have come from the former hall of **Building 1**. The main structural elements associated with this roof comprise three trusses, purlins, and a number of moulded wall plates that have been reused as purlins. Due to the scale of alterations and replacement made during the restoration of Phase 10, it is not certain whether this roof has been reconfigured or whether it survives as erected.

Two trusses (**Appendix 5.124-127**) are constructed from oak, comprising a tie beam, principal rafters, king-post with joggled head and two sets of raking struts between the king-post and principals. Joints between these members are morticed and pegged. The presence of disused mortices, lap joints, and peg holes on the ends of the tie beams indicates that they would have originally tied into a wooden wall plate (**Appendix 5.139**), whilst a narrow mortice on the east end of the bottom face of the southern tie beam suggests that a brace may have tied this beam into a vertical wall post.

There are four sets of lateral wind-braces to each truss, situated between the principal rafter and purlins, constructed of oak, morticed into the purlins and lapped onto the purlins. These appear to be secondary to the original configuration of the roof, but it is unclear whether they were added in this phase or at a later date.

There is evidence that these trusses survive in something like their original configuration, with the southern of the trusses retaining setting out marks on its southern side. These include matching marks on the tie and king-post and the tie and eastern principal, whilst a further lone mark is located on the kingpost adjacent to the lower set of raking struts. The absence of marks on the raking struts is suggestive of these having been replaced, and the upper struts being an addition, when the truss was re-erected. This is consistent with the presence of disused mortices and peg holes on a number of these members. These marks are not present on the northern truss, although there is evidence that the southern face may have been pared down.

A significant feature of these trusses is the moulding on the lower edge of the tie beams, which comprises (from edge to centre) hollow - quirk - cyma reversa – quirk - astragal. Within the southern tie, the moulding appears to start to sweep down at either end, suggesting that it may have continued onto the diagonal brace indicated by the empty mortice at the eastern side of the beam. The western side of the tie has been replaced, but the start of the sweeping moulding suggests a similar brace may have tied to this side of the beam as well (**Appendix 5.126**).

The third truss comprises a secondary frame of later date, but ties into an earlier tie beam that sits along the outer edge of the masonry southern wall of **F13**. This beam has redundant mortices along its upper face, many still containing truncated studs indicating it had previously comprised a closed truss, and ties into wall plates that extend across the west and east walls of the southern bay of the building (**Appendices 5.129, 136 & 140**).

Within the eastern pitch of the roof five of the purlins clearly represent reused timbers. These include two similarly dimensioned timbers with a moulded edge comprising: hollow – quirk – cyma recta (**Appendix 5.142**); and three other similarly dimensioned timbers with a more roughly chamfered edge with quirk, and redundant mortices including potential sockets for rafters and dove-tail lap joint on one face, and wide sockets possibly for studwork on the other (**Appendix 5.141**).

The southern extension to **Building 2** (containing **G9** and **F12**) is attributed to this period. Although much of the existing structure at this location has been rebuilt, five courses of stone survive within the east wall that probably formed the lower section of the structure at this point (**Appendix 5.84**).

The extent and form of this structure is uncertain, although the stone walling could have supported a timber frame structure, potentially tying into the wall plates observed within the roof above (**Appendix 5.136**). No internal features are considered to survive from this phase within **G9** or **F12**.

Discussion

There is good documentary evidence for the rebuilding of **Building 1** during this period. The form of the hall possibly comprised a rectangular two storey range, with a two-storey wing to the northwest. The location of the staircase during this period is not certain, but it may have lain in the location of the present one in room **G1**.

Craven, in consideration of the current plan form, concluded that the hall was situated at the west end of the building (therefore within Rooms **G3-G4**), with a screens passage east of centre providing access to a buttery and offices in the east end of the building (room **G2**), and the stairs to the rear (2010: 23). Whilst this plan works in theory, there is little structural evidence to suggest that the southern range of **Building 1** was ever in anything other than its current arrangement (although some doors have certainly been repositioned), and opportunities for further observations of the fabric of the walls should be taken to investigate this potential.

Archaeological excavation of the interior of **G4**, **G5** and **G6** identified no evidence of earlier footings within the footprint of the rooms but did suggest that the western wall of the northwest wing had been rebuilt owing to subsidence (Crowe, 2003: 12). The archaeological evidence could, therefore, support Craven's theory that the Phase 8 renovation of **Building 1** respected the original footprint of the structure laid down in this phase (2010: 23).

The demolition of much of the precursor to **Building 1** has been linked with the appearance of a number of ornate roof timbers which were used to reroof **Building 2**. Whilst difficult to determine in its present condition, it is possible that when the roof was rebuilt over **Building 2** it incorporated the panelled ceiling, parts of which now survive in rooms **G9** and **F12**. Further moulded timbers of similar style are reused as purlins in **Building 2** and could have originally formed the wall plates associated with this structure. The present roof is supported above the wall heads on breeze block pads, and no evidence remains for the timbers that the joints on the ends of the tie beams would have evidently once tied into. It is possible that the southern extension to **Building 2** was also made during this period, which may have comprised a half-timber structure. This extension would have offered an opportunity to link the two buildings at both floor levels, such as was achieved by the extant brick-built linkage, although this structure is of Phase 7.

PHASE 6: 1540 TO 1650 AD

The period between the rule of Elizabeth I to the end of the Civil War was a troubled period for the Fitzherbert family, who suffered due to the tightening anti-Catholic laws of the period and subsequently at the recriminations against those families who sided with the Royalist cause. Consequently, the family is believed to have frequented their more isolated residence in the manor Padley during this period and owing to the repeated fines for recusancy are unlikely to have the funds or impetus to continue works to Norbury.

Nonetheless a number of small changes are attributed to the early part of this phase to **Buildings 1** and **2** and the former North Range (now demolished); and following a relaxation of the recusancy laws under James I, and to a greater extent under Charles I, enabled a few larger additions to **Building 1** and the construction of Stone Cottage **Building 4** (Note: a detailed fabric analysis of this building was beyond the scope of this survey).

Buildings 1 and 2

With the strong controls on Catholic rites during the period of Elizabeth I, the Fitzherbert family are understood to have converted one of their rooms in the manor house into a private chapel in order to practice their faith in secret. The location of this chapel is unknown, although there was a longstanding tradition of referring to **Building 2** as “the chapel” in the 19th century (Cox, 1885: 223). Craven suggests the likely candidates were **G10** or **F8**, being the most discretely located rooms, but also recognised that there would have been other potential rooms in the ranges that have since been lost (Craven, 2010: 26).

The panelling of **G4** is attributed to the period of John Fitzherbert’s lordship, c.1625-30, although evidence of scars in the east wall and a mismatch in the southeast corner appear to suggest it is not wholly within its original arrangement (**Appendices 5.31-33**). The panelling is of an unusual reticulated design that is found elsewhere within Lancashire and Derbyshire (other examples include Browsholme Hall, dated c.1620; Henry Mellor’s house in Derby, dated 1626; and Towneley Hall, Burnley, dated 1628). The arrangement of the panelling comprises rectangular panels at dado level, separated by a rail from a larger area of reticulated panels formed by diagonal moulded stiles, and a carved arcading moulding within a frieze across the top. Several doors incorporated into the panelling (d7, d8 & d12) incorporate wrought iron cockshead hinges that are likely to be contemporary, although the reticulated pattern does not carry seamlessly through these doors suggesting that they may not be in their original location (**Appendices 5.35-36**).

The three buttresses against the external west wall of **Building 2** are considered to date to this period (**Appendix 5.77**), comprising squared stone masonry with reducing in two chamfered stages as they rise. The construction of the central buttress rose to block part of the southern window in this elevation and was altered in Phase 10 when the window was reopened (**Appendix 2.4-9**). This partial blocking would seem to suggest that the building was not in regular use as a family room at this time.

Finally, a phase of work to the west front of **Building 1** is attributed to this period, stratigraphically fitting between the reconstruction of the southern part of the west elevation in Phase 5, and the re-fronting of the whole of **Building 1** in Phase 7. This work comprised the reconstruction, at ground floor level, of the west elevation of the northwest using handmade red brick, measuring 22 - 23cm x 10 - 11cm x 6cm, with evidence of an uneven firing indicative of seconds quality and inclusions of pebble and grog inclusions (**Appendix 5.4**). The present windows are of a later phase, and it is unknown whether a window was originally present in this wall.

Building 4

The construction of the Stone Cottage is attributed to John Fitzherbert during the second half of the 17th century. Beamish in 1987 reported that it had been used as a service cottage to the house, whilst a photograph of the 1880s, illustrates a now lost range to the north containing stabling. The property is described in the Historic England listing as being 17th century with 19th century refashioning.

Building 5

With the conversion of the church to an Anglican service, the previous linkage and entrance into the church from the North Range would have no longer been used by the family. Its demolition is therefore attributed to the period around the 1560s-70s (Craven, 2010: 26).

Discussion

Phase 6 was a relatively stable period in terms of the development of Norbury, owing principally to the instability of the time and the Fitzherbert's inclination to be on the wrong side of the religious and political conflicts of the period.

PHASE 7: 1650 TO 1750 AD

With the death of John Fitzherbert in 1648 without issue, Norbury passed to his uncle's great-grandson, William Fitzherbert. William lived at Norbury from around 1648 until he moved to a new house in Swynnerton in 1664. Cox and Pevsner suggest it was in the period following their departure that there was extensive reconstruction and decrease in the size of the manor house with most of the medieval courtyard house demolished and only the stone wing retained (May, 2017; 6). The Fitzherbert Family Book, quoted in Franklin, suggests this may have formed part of cost reducing measures that included the decision to sell off land to meet the debts left by Sir John. The reduction in size referred to by Cox is supported by the comparison of the Hearth Tax of 1664 recording 18 hearths compared to the nine in evidence today (Franklin, 2002: 41).

Building 1

The remodelling of **Building 1** during this phase comprised the wholesale re-fronting of the southern elevation, the eastern elevation, the construction or reconstruction of the northeast wing, and the re-fronting of the northwest wing. The linkage corridor between **Building 1** and **Building 2** was also constructed at this time.

Exterior

The re-fronting of the building was undertaken in a handmade red brick, measuring 22 - 23.5cm x 10.5 - 11cm x 6cm, evenly fired with occasional overfired bricks used as headers, and inclusions of pebbles. The bricks were laid in Flemish Bond with a white lime mortar with struck pointing.

Within the south elevation eight regular bays were formed with a sandstone detailing to the plinth, a projecting platband between floors, quoins and moulded cornice (**Appendices 5.16-17**). The quoins were of regular dimensions within the eastern corner, coursing neatly with the brick courses, whilst those to the west, which are considered to have been retained from Phase 5, were more irregular. A doorway was positioned east of centre (in the fifth bay from the west), with a broad stone frame with moulded edge and chamfered jamb. The door itself dated to a later period.

The roof of the building is hipped, with three dormer windows situated between bays 2-3 and 7-8 and directly above bay 5. This roof was replaced in the 19th century.

The windows within the southern elevation comprise narrow rectangular openings with segmental brick arch, containing oak transom and mullion frames with three fixed leaded light and lower casement (**Appendix 5.18-19**). The sills of the windows are formed from lead sheet. Stained glass

is incorporated in the upper lights of all the windows. These windows were all refurbished in the 1960s-70s. The sills of the western three ground floor windows have been lowered, at an unknown date, evidently to increase the light into room **G4**.

The architectural treatment of the south elevation continues around the eastern end wall of the south range (**Appendix 5.5**), where there is a door positioned in the southern corner. This door is now disused but contains a 17th century plank and batten door with cast-iron strap joints and rivets within a square oak doorcase with beaded edge (**Appendix 5.44-45**). This door is contained within a brick-built porch dating to a later period, but potentially on the site of an original porch suggested on the map of 1753 (**Appendix 1.1**). Where the east elevation steps back to form the northeast wing the brickwork ties through but reduces in detail, with the discontinuation of the plinth and cornice and the stone platband replaced with one in brick. Two windows are situated in this elevation, shorter than those in the south elevation with the ground floor window containing a mullion with two fixed leaded lights, and the first-floor window having a transom and mullion with two upper casements. The frames of both windows are in oak and have protecting oak sills. The door adjacent to the ground floor window is a later insertion.

The north elevation of the north east wing (**Appendix 5.22**) is of an identical fabric to the other elevations, with a brick platband. There are two windows within the western half of the north elevation which light the internal stairwell at its mid-landings. This positioning has required the lower window to interrupt the band, although this appears original. The windows are oak framed with mullion and transom, three fixed leaded lights, one lower casement with leaded lights and lead sheet sill. A further small narrow window is positioned in the upper east side of the elevation, with oak frame, two casements with leaded lights, and lead sheet sill.

The north east wing extends to form a narrow linkage joining onto **Building 2**. This linkage is of two storeys, but steps down in height. A cornice of two corbelled out brick courses lies across its west and east side at eaves level.

The west facing return of this elevation is largely obscured by a later infill block between the two rear wings (see Phase 8), but evidence for a blocked window is evident at first floor level between rooms **F1** and **F11** (**Appendix 5.56-57**). Marcus Stapleton-Martin recorded that when he acquired the property in the 1960s that the brick platband was visible across the elevations facing into this area. The east elevation of the northwest wing was obscured by the later infill block.

The northern elevation of the northwest range (**Appendix 5.22 & 26**) incorporated the ground floor stone-built section of walling interpreted as part of the Phase 4 building and added an additional storey and attic level above. The quoins within the western corner are similar in dimensions to those of the Phase 5 western elevation of **Building 1** and may have been relocated when the wing was increased in height. A brick platband crosses the elevation, at a level with that on elsewhere on the building. The window within the centre of the ground floor elevation may have been inserted during this phase or later. The first-floor window interrupts the platband, reflecting the lower floor levels in this wing of the building, and possesses an oak frame with mullion, fixed leaded light and one casement. The segmental brick arch above the window is uneven and has evidently been reworked in a later phase. A further window at attic level is similar in design, but with a transom and single small upper casement.

The west elevation (**Appendices 5.4 & 5.9**) retains fabric from Phases 5 and 6, with this phase adding a first-floor level to the northwest wing, evidenced by a horizontal change in fabric. The window within the upper south part of the elevation was widened from an earlier opening during Phase 10.

The roofs of both the northeast and northwest wings are pitched, ending in a gable above their northern elevations which possess pitched stone coping with cyma recta moulded kneelers.

Interior

Principal entry into the building was through d6 in the south elevation into a central hall (room **G3**). Little survives of the original decorative scheme in this room, and the quarry tile floor (potentially salvaged) was laid in Phase 10 when the floor was concreted, modern skirting added and the walls were plastered and painted. The exposed timber beams are evidently reused (with empty mortices suggesting they may have formed wall plates) and were previously plastered before they were exposed during the renovation works of Phase 10 (**Appendix 5.37**). The southern wall of the room is subtly thicker than that of the rest of the elevation, and may therefore incorporate some additional phasing, now hidden behind plaster. Doorways d4 and d7 date to this period, with d4 retaining a plank and batten door with wrought-iron spearhead strap hinges, and that in d7 being a modern replacement.

North of **G3** was the rear hall and stairwell (room **G1**; **Appendix 5.40-41**), containing an open well stair of probably late 17th century date comprising square section newel posts with beaded corners, and flat tops with cyma reversa moulded edge; turned banisters; and square section handrail with

moulded upper and lower edges (**Appendix 5.55**). A reused beam partially across the room supports the eastern wall of the stairwell above and has exposed moulding and empty mortices of a very similar design to those of the trusses in Building 2 (**Appendix 5.38**). A blocked door in the south wall previously communicated with **G2**, and a cupboard to the north is formed within a passage that previously provided access into Building 2.

Room **G2**, now accessed through an inserted door from **G3** contains a large fireplace within the west wall (**Appendix 5.42-43**) formed from flanking handmade brick walls, bricks measuring 23 x 11 x 5.5cm, now altered to incorporate plinths for benches down either sides and a central stove. A large oak lintel across the face of the fireplace has a chamfered edge with angled stop to the south, circular compression scar with central socket, and has been roughened to take plaster. The absence of a stop to the northern side of the beam could indicate that it is reused, or that the fireplace has been modified. The mantelpiece and moulded corbels are modern additions. The brick fire back appears to have been rebuilt but retains a niche that could correspond to an original feature. An east-west ceiling beam within the room is of oak with a chamfered edge and has been roughened to take plaster. An area of panelling in the lobby of the new entrance into the room is historic but appears to be a modern addition, as are the quarry tiles at this same location.

Room **G4** (**Appendix 5.31-35**) incorporates the reticulated panelling dated to the period 1625-30, scars and miss matched joints indicating that it has been repositioned. Two reused 16th century ceiling beams from Phase 5 cross the room longitudinally, with scaring indicating they had been plastered up to, hiding the now exposed floor joists, many of which have been replaced. A fireplace in the north wall corresponds with a chimney that is associated with this period, although the present fireplace is a modern insertion. The floorboards relate to Phase 10.

The kitchen, room **G5**, retains very little evidence of its character during this phase beyond the inclusion of probably reused 16th century ceiling beam (**Appendix 5.27**).

The stairwell in **G1** provides communication between levels (**Appendix 5.68**), onto a landing in **F1** and **S1** (**Appendix 5.54**). The staircase at these levels is a continuation of that in **G1** and is contemporary to this phase. There is no change in the mouldings between levels that would indicate the change from principal house to service quarters. The floorboards at both landings are broad oak, well-worn and potentially contemporary to this phase.

From **F1** direct access was provided into bedroom **F2** (**Appendices 5.46-47**) which connects through to **F3** and **F4**), and into a corridor (room **F5**, now a bathroom; **Appendix 5.48**) along the

former rear wall of the house providing access to **F6** and **F7**. A timber frame has been exposed in the southern wall of **F5**, although painted over, which may comprise original studwork (**Appendix 5.51**). A reused beam that passes through **F5** from **F6** (where it is plastered over; **Appendix 5.52**) retains evidence of empty mortices.

Rooms **F2**, **F3**, **F4** and **F6** retain very little of their features from this period, with floors, skirting, doors and decoration within the rooms being modern. **F3** and **F4** project off room **F2** and may have previously provided a dressing room and private entrance to Building 2, although no historic features survive.

Room **F7** (**Appendices 5.59-60**), at the western end of **F5**, retains a large 17th century stone fire surround with a four centered Tudor arch, large blank panel and moulded mantelpiece (**Appendix 5.61**); timber panelling; and three reused 16th century ceiling beams. The panelling comprises principally of square panels, their centres alternating between row, with simply moulded rails and stiles, and a moulded arcade frieze. A more decorative arrangement is adopted in the bays between the windows on the southern wall, and two finely carved pilasters are incorporated either side of the door with heraldic shields (later additions), and decorative geometric arrangement of panels above the mantelpiece. This panelling is late 16th or early 17th century in style, but like elsewhere in the house shows signs that it has been altered including an awkward joint in the panelling of the north and east walls and evidence that it has been reworked around the windows of the south wall. Consequently, it is unclear as to whether this panelling has been relocated, or whether the alterations are all associated with the renovations of Phase 10 when the panels were reputedly taken down for conservation.

Room **F8** (**Appendix 5.63-64**), known as Sir Anthony's Study is accessed directly from **F7**, with a change in floor level requiring a step down. The panelling within this room (**Appendix 5.65-67**) comprises a mixture of designs of small rectangular panels, the majority with moulded rails and stiles and a wide decorative moulding on the outer edge of each panel. The panelling terminates at a modern skirting board at the base, and a margin of some 20cm below the ceiling. Alterations are evident to the panelling on the north wall, including the creation of new narrow panels along the base of the wall, and around the window. The panelling in the south wall incorporates to styles, of differing dimension with those within the base two rows being square and incorporating peg-hinged cupboards (**Appendix 5.66**). A geometric arrangement of panelling on the face of the chimney breast (**Appendix 5.65**) is reminiscent of that above the mantelpiece in room **F7** and, whilst now containing a modern fireplace, is illustrated in an engraving of the room from 1885 (**Appendix 2.18**).

In comparison to the rest of the building, there is very little evidence within the second floor of **Building 1** that is attributed to this period. That the floor was in existence, and accessible, during this period is attested to by the continuation of the stairwell into **S1**, however the interiors of the rooms have been completely refurbished (**Appendix 5.69-76**). The exposed roof beams and trusses are also evidently later replacements.

Building 2

There is evidence of a period of reorganisation of **Building 2**, coinciding with the renovation of **Building 1** and the demolition of the wider medieval court. The alterations associated with this period are considered to comprise the rebuilding of the southern extension of the building in brick, insertion of the northern doorway in the west elevation of **Building 2** which probably coincided with the refitting of the rebuilding of the northern gable and chimney; the construction of the buttresses against the west wall; the installation of the windows in the west wall; the excavation of the cellars **B1** and **B2**, and alterations to the roof structure.

Exterior

The most significant external alteration to **Building 2** during this period was the reconstruction of the walls of the southern extension to match that of the rebuilt **Building 1** (**Appendix 5.5-6**). The brickwork was an identical handmade red brick, measuring 22 - 23.5cm x 10.5 - 11cm x 6cm, laid in Flemish Bond with a white lime mortar, and incorporating the brick platband. The arrangement of openings within this rebuild have been altered during Phase 10, but evidently included a doorway and window on the ground floor of the south elevation, one on the upper part of the elevation, and a doorway within the western wall (see pre-restoration photograph and painting **Appendix 2.2 & 2.5**).

The northern doorcase within the west wall of **Building 2** has a segmental arch with nailhead ornament with an eroded plaque (**Appendix 5.79**). A partially surviving inscription on the plaque was historically read as "15th July 1682" (Michael Hones, 1828, in Fitzherbert Family Book, referenced in Franklin, 2002: 43), and "R 1682 W" (Cox 1885). Craven has more recently suggested that the stone may have read "B 1682 W", the initials relating to William and Basil Fitzherbert, father and son and the 18th and 19th lords of Norbury, respectively. Whatever the reading, the date is still partially legible today and strongly indicates the door was added during this period. In the course of constructing the door, the surrounding panel at ground floor level was rebuilt to vertical, suggesting that the buttresses were present by this period.

The eastern elevation of **Building 2** has been extensively refaced, which would have been a relatively extensive alteration which more comfortably fits within this period than those following as masonry would have been available through the demolition of other buildings at the site. The mass of stonework in this elevation conforms with the type associated with Phase 3 or 5, comprising typically rectangular stones, with occasional larger and narrow blocks, in a mixture of snecked and continuous courses (**Appendices 5.84-85**). The fabric and construction of the wall gives the impression that it was built from what was available rather than to a specific order.

The insertion of the splayed windows in the eastern wall of **F13** may have been undertaken in this period. Although the present frames of these windows date to Phase 10, a postcard from the late 18th or early 19th century illustrates the lintel over the northern window (**Appendix 2.10-11**), which is of 17th century style, was extant.

The northern gable and chimney stack were rebuilt during this period in a red brick laid in an English Garden Wall bond within the gable and Flemish bond on the stack (**Appendix 5.82**). The impetus for this construction is considered to be the demolition of Building 5, which also resulted in the blocking of the northern second floor door (d38). The brickwork between the stages of the chimney and within the gable do, however, indicate different phases to this work, suggesting they were not undertaken at the same time during this period.

Interior

B1 lies beneath the southern end of the stone-built section of **Building 2** (**Appendices 5.86-89**). It is accessed via a straight flight of stone steps which descend along the inside south elevation of room **G10**, winding through 90° towards the base (**Appendix 5.105**). A horizontal scar along the southern wall, filled with a lime mortared conglomerate of stone rubble, indicates the stairwell was inserted through an earlier floor. The stairwell itself is enclosed in **G10** by a timber framed, and boarded, screen incorporating a doorframe at the head of the stairs with plan and batten door (**Appendix 5.101**). The interior walls of **B1** are of several phases, the original fabric appearing to be the roughly dressed courses sandstone in the west elevation. There is no clear horizontal break in the fabric of this wall, indicating that the whole of this section of the exterior wall of Building 2 must have been underpinned by these new foundations, and indeed they do not show the settlement evident in the Phase 2 stonework above. Within this wall are two small windows, with wide splayed jambs and sills, and keyed into the centre of the wall is a decorated stone pier of 17th century style. The pier is of dressed sandstone with chamfered plinth and capital, and square section column with chamfered edge with a bar and runout stop. A cupboard is incorporated beneath the stairs in the

northern wall, in front of which stone-built barrel stillage projects along the eastern wall. The eastern wall above the stillage was rebuilt in a later phase, including the creation of a brick pier.

The northern wall incorporates an element of stones in the eastern side of the wall, of a fabric that would appear contemporary with the west wall, whilst the remainder has been rebuilt in brick and is likely to be attributed to Phase 8. The stillage in front of this wall differs in construction to that against the east wall, being of brick with a timber sill, but rests on a raised section of bedrock that suggests a shelf at this point was original to the construction of the cellar, but not in its existing form. Of interest is that the bedrock shelf steps down to floor level at the western end and leads to the theory that there may have been a doorway at this point through to **B2** (**Appendix 5.89**). This interpretation is potentially supported by the absence of stone at this end of the wall.

The floor of the room within **B1** of least three phases, the earliest comprising small sandstone flags, into which are patch repairs in 18th and 19th century brickwork. The ceiling is of well-formed oak timbers, including a principal beam with chamfered edge and runout stops, and similarly carved floor joists. Scalloping along the face of these beams is feint, but sufficient to indicate they were shaped by hand adze. A second trimming joist, parallel to the stairwell is of similar construction and supported at the base of the stairs by a timber post on stone pad. This post is much more roughly hewn and lies to the west of an empty mortice suggesting it was erected to initially support and then replace an earlier post that may have become rotten.

B2 is located within the centre of Building 2 (**Appendix 5.90-93**). This cellar has been significantly altered from its original form, with the raising of the floor and ceiling, the insertion of new stairs and walls an extension to its north of the room in Phase 8 (see Phase 8 description for details of these alterations). It is believed that this cellar was excavated during this phase as a continuation of **B1** and was originally accessed through an interconnecting doorway situated in the southwest corner of the room (now blocked by the staircase from d22). Surviving features within this room comprises the stillage along the east wall, which is constructed of stone (with later concrete repairs), which lies at the same height to that within **B1** (see **Appendix 6.11**). A beam surviving above the northern stillage probably dates to this phase, with its frequent empty mortices originally containing timbers that supported the continuation of the substantial stone flag floor over this room, a portion of which survives within the southern part of **G12**.

The alterations to the chimney in room **G12** would have coincided with alterations to the interior of the fireplace in this room. The fireplace in the northern wall has been altered through the insertion of brick-built jambs, supporting a timber lintel above (**Appendix 5.115**). The lintel is evidently reused

from elsewhere and has disused mortices on its rear face. The interior of the fireplace has been similarly built of brick, over a stone footing, with the remains of a cast iron bread oven to the east side. An unusual extension to the west of the fireplace may be original and incorporates a lintel beneath the main edge of the stack formed from two reused studs and a small west facing window. The studs possess relict slots suggesting they supported laths and could have therefore been part of a timber framed wall.

The reconstruction of the southern extension to the building is considered to have included the relocation of part of the panelled ceiling (**Appendix 5.138**), formerly from the 15th century hall on the site of **Building 1**, and latterly potentially erected within **Building 2**. The alterations to the roof during this period may also have resulted in the rearrangement of the trusses, including the repositioning of former wall plates as purlins.

Discussion

Phase 7 was a significant period of reorganisation and rebuilding at Norbury, most likely associated with bringing it up to date with latest fashions and reducing the overall expense of its upkeep by demolishing redundant ranges. A large part of the surviving historic internal fixtures within **Building 1** date to this period and indicate a substantial investment in its appearance and level of comfort which is unusual given the current accepted dating that suggests the property had become a secondary seat by this period (see Craven, 2010: 30 & 32; and Franklin, 2002: 41). Two theories for this have been put forward previously, that the outlay on renovations may have been considered as an investment of their available resources following a period of considerable instability (Franklin, 2002: 41), or perhaps more plausible the intention of establishing Norbury as a dower house for William's second wife (Craven, 2010: 32)

Alterations to **Building 2** during this period appear to have been to accommodate additional functions on the ground floor, including a bakery and additional storage. The excavation of the cellars during this period would have provided the additional storage that was potentially lost through the demolition of the other ranges of the manor house during this period. This interpretation is consistent with the views of Craven (2010: 31), although Franklin dated them to the previous phase (2002: 41) and Faulkner suggested a date of the 19th century (transcript in Franklin, 2002).

In addition to the evidence from the extant buildings, archaeological excavation in the footprint of **G6** in **Building 1** identified the remains of an earlier brick-built structure, of 2 courses thick, within

the angle of the southern range and northwest wing (Crowe, 2002). Whilst the excavator did not provide a possible date for this work, it evidently pre-dated the construction of the later rear extension and is possibly visible on the 1818 map of the estate (**Appendix 1.2**). Whilst no definite conclusions can be drawn on the form of the structure from the little remains that were observed during the excavation, it is tempting to interpret this as a possible earlier stair tower, the position of which could have supported the separate floor levels apparent between the southern range and the northwest wing.

PHASE 8: 1750 TO 1870 AD

Despite the level of investment in the buildings during the preceding period, the status of Norbury Old Manor had evidently decreased sufficiently by the mid-18th century that it was let out as a farmhouse to the Maskery family.

Documentary records indicate that the use of the buildings changed, including the conversion of the **Building 2** to a dairy, with space for the store of eggs and butter and a cheese room in the upper floor (see section 4).

The first map of any detail depicting the site is that produced by Thomas Slaughter in 1753 (**Appendix 1.1**). This clearly shows the 17th century brick house (**Building 1**) with mansard roof, chimneystacks and a mostly accurate depiction of the fenestration (except for there being 4 rather than the present 3 dormer windows shown). **Building 2** is not shown. A 1775 valuation described the plot consisting '*of hall, orchard, etc.*'; from which it can be correlated with the 1753 valuation (with un-numbered plots), which describes Maskery's land as including '*hall: orchard, garden, courts etc.*' (May, 2017:11; Derbyshire record office refs: D641/5/E (S)/4 & D641/5/E (S)/1).

This evidence is corroborated by the 1818 a plan of the Norbury estate, created by Samuel Botham (**Appendix 1.2**). Interestingly, the map does not depict **Building 2**, but the plan of **Building 1** is shown to comprises the central east-west aligned frontage with two rear-wings. Of further interest is a linkage shown within the inner corner between the wing and the main block.

The 1822 enclosure map does not extend to cover the site, showing only the driveway to the church, the edge of the stables courtyard, and noting the owner of the manor is T. Fitzherbert (Derbyshire Archives ref: DRO QRI/75). The 1844 tithe map (**Appendix 1.3**), however, shows the site to have remained relatively unchanged during this period except for the loss of the detached

building to the north of Stone Cottage, and the depiction for the first time of Building 2. The schedule unfortunately held no details of the Manor, as it was tithe free.

Building 1

There is a limited amount of evidence for alterations during this period, suggesting that there was likely to have been very limited investment during the occupation of the building as a farmhouse.

The exception is the extension to the north of the southern range, between the east and west wings. Archaeological excavations in **G6** and **G7** recorded abundant midden deposits, including rubble, glass and ceramics that suggested that the rear range was most likely built subsequent to 1820 (Crowe, 2002). This conforms with the cartographic evidence wherein the range is absent from the 1818 map but had been constructed by the time the first edition Ordnance Survey map had been produced in 1880. A ground floor plan produced of the hall in 1884 by Cox (and mislabelled as 1384) illustrates that these rooms were utilised at that time as a dairy, a use which is in keeping with the accepted use of the manor at this time as a farm (**Appendix 2.15**).

External

The northern extension to the south range of **Building 1** has one external north facing wall, having been constructed abutting the existing ranges to the east and west (**Appendix 5.26**). The brickwork of the south wall is machine made, and measures 24.5 x 12 x 7.5cm. Straight joints are evident where the wall abuts the east and west walls of the adjoining wings, indicating that the elevation may not have been tied in. At the ground floor level there are two original windows to either side of the elevation with segmental brick arches, and lead sheet sills. The frames are timber framed with a central mullion, with the east window containing a small casement, and that in the west a full casement. The other window and door at this level were insertions in Phase 10. Identical windows were positioned above at first floor, the sills of which appear to have been dropped. A further two narrow windows have been inserted in Phase 10.

The roof of the extension is currently flat with leadwork, although pitched scars on the northern elevation of the south range indicate that the building had originally had a double pitched roof with valley gutter (**Appendix 5.23**).

Internal

Rooms **G6** and **G7** (**Appendices 5.28-29**) are approximately of the same dimension, communicating via an inserted corridor along the southern side of **G7**, and with rooms **G5**, **G4** and **G1**. The extent

of modern finishes within these rooms makes analysis of the phasing of these doors problematic, although they all appear on the plan of 1884 (**Appendix 2.14**).

The rooms at first floor, **F9/10** and **F11** (**Appendix 5.57-58**), are accessed off corridor **F5**, with the doorways potentially inserted through earlier window openings (**d19** and **d22**; **Appendix 5.50**). The floor level of the first-floor rooms is lower than that of the southern range, requiring steps down. No original features survive within either room, which have been refurbished as bathrooms.

Building 2

The conversion of Building 2 to agricultural use is interpreted as having provided the catalyst for several changes to its fabric including: the division of the cellars **B1** and **B2** to provide separate access; the division of **F13** with the insertion of a since removed partition wall; and the resetting of the 16th century doorcase from Building 1 into the central doorway in the west elevation of Building 2.

The ground floor plan produced of the hall in 1884 by Cox illustrates that **G9** was in use as brewhouse by this period (**Appendix 2.14**). The plan also indicates a staircase in the northwest corner of room, although it is not clear whether this depiction is an inaccurate depiction of the cellar stairs to **B1**, or that the stairs to the first floor were positioned at this point during this period.

External

The central doorway (**d22**) into the east elevation is of a four centered Tudor style with moulded stone surround and eroded armorial tablet above is suggested by Craven to have been relocated from Building 1 following its removal during the refurbishment (2010: 23; **Appendices 2.8 & 5.80**). Whilst Craven suggests that this door was relocated within Phase 7, the extent of decay and apparent incompleteness suggests it may have lain by for some time before it was inserted. The insertion of this door, possibly in the location of an earlier doorway, required alterations to the interior jambs and lintel, undertaken without the care and attention that would have been expected if this ornate doorcase had been original to this building. The level of the threshold indicates that the door most-likely entered the building at a lower level than the adjacent rooms and could suggest that it was thus contemporary with the alterations to the way in which **B2** was accessed.

Alterations to the northern chimney stack may have been made during this period, in particular the blocking of a former bread oven in the north-eastern corner of the stack (**Appendix 5.82**).

Internal

Alterations to the cellar of the building during this period are considered to have comprised the division of access to rooms **B1** and **B2** through the reconstruction of a new wall between them, blocking the possible communicating doorway, inserting a new staircase, raising the floor and ceiling above, and creating a new door and staircase from the west elevation.

The walls of **B2** all appear to be later additions (**Appendices 5.92-93**), sitting awkwardly within the footprint of the available space, misaligning with rooms above, and in the case of the eastern wall and southern wall: incorporating a void behind their face. The north and east wall are of a similar roughly worked stone indicating they were erected in one phase, whilst the wall to the south and forming the northern side of the staircase incorporate more finely dressed stone that is interpreted as having been reused.

The floor within this room, which is flagged, could have been raised at the time the stairs were inserted to reduce the number of steps required to reach the stillage. The raising of the floor would have required the lifting of the floor above to provide head room.

The floor to **G11** comprises boards over square joists resting on a wooden beam positioned over the southern wall and socketed into a massive timber beam that spans across the cellar and supports an inserted southern wall to **G12** (discussed below). The floor covers approximately two-thirds of the room, such that the stairwell from **d22** is clear. A railing across the edge of the stairwell incorporates a reused stud panel as a post (**Appendix 5.91**).

It is suggested that **G12** changed in use, with the conversion of the manor to farm, from a kitchen to a farrier's workshop (Craven, 2010: 33). The creation of the new access to **B2** during this period would suggest that the southern wall of **G12** was rebuilt at this time (**Appendix 5.91 & 112-113**). The present wall is of unusual construction and appears to have comprised the insertion of a huge timber across the southern side of the room at ground floor, which does not tie into the wall at either side and lies a few centimetres above the floor supported on stone footings to either side. The gap between has been partially filled in brickwork of another phase. The timber retains no visible historic mortices that would suggest whether it was reused, and its insertion appears to have solely been to support a thick red-brick wall that now forms the southern wall of **G12**. The wall is built of handmade bricks, laid to English wall bond with very thick lime mortared joints, and incorporates two arched niches. The justification for this substantial structure is a mystery, for whilst the joist was feasibly utilised to carry the substantial brick wall over the existing cellar room **B2**, and

the wall above appears to support a floor joist: the structure is completely over engineered for this purpose. Indeed, levels within the building suggest that this structure has pushed the floor up at this point (**Appendix 6**) and may be the cause of the cracking visible in the lime ash floor in **F13**.

It is recorded that **F13** was divided into two rooms by the late 19th century, and the scar from this wall is still legible through the centre of the southern window in the west elevation. The partition appears in an engraving of the 1880s (**Appendix 2.16**) but little can be determined about its exact date or construction from the available evidence. It is attributed to this phase on the basis of the wider evidence for alterations and division of the interior of **Building 2** but appears to conflict with the potential evidence for shelving in the form of regular small parallel slots, one above the other, across all walls of the room suggesting it ran continuously around the room. It is therefore likely that the room was divided at a point after the shelving was all or partially removed.

Buildings 4 and 6.

The outer court is not as clearly defined as on the 1753 map but is shown to still be defined to the east and west by ancillary buildings. To the east the previous single range had been extended to form three sides of a third court, part of which was photographed in the 1880s by SPAB where it can be seen to have comprised stables (**Appendix 2.12**). The image also shows how land fell away to the south and a large pit shown in the foreground, possibly for stacking muck prior to taking away for spreading. A brick, probably later extension to the timber barn, is attached to the south end of the barn and appears to have been buttressed as shown on a photo of the southern elevation also taken in the 1880s (**Appendix 2.13**).

To the west Stone Cottage **Building 4** is shown with a narrow north wing and further small building against the garden wall. The Stone Cottage is evident in an 1880s photograph (**Appendix 2.13**) and a watercolour painting by Petit in 1835-40 (**Appendix 2.14**). A schedule dated 1808 referred to the site as '*homestead and orchard*' and described the buildings as '*a brick and tiled house, formerly the residence of the family, dairy, two barns, two stables, cowhouse for 40 cows, pigeon house, sheds and pigscots*' (May, 2017: 11; Derbyshire Archives ref D641/5/E (S)/10a).

Discussion

The occupation of the Old Manor as a farmhouse witnessed a period of change both in terms of how the buildings were used, and the scale of investment.

The principal changes attributed to this phase is the division of **Building 2** into smaller rooms which appears to have been undertaken with an eye towards making the spaces more convenient for the various agricultural processes undertaken at the farm. Whilst the quality of the internal work within **Building 2** appears to have been relatively slapdash, the quality of the external work does suggest a level of oversight by the Fitzherbert family – in particular in the arrangement of the new rear range that was simple but respected the proportions and materials of the main house; and the resetting of the historic doorway within the centre of the elevation.

PHASE 9: 1870 TO 1963 AD

Norbury was bought from the Fitzherberts in 1872 by S.W. Clowes who set about the construction of modern hall in the land to the east of the Old Manor (outside of the National Trust ownership boundary; **Appendix 1.4**). During their occupation of this new hall, the old manor-house continued to be occupied by the Maskery's until the 1880s, and thereafter appears to have virtually no permanent residents except perhaps for some servants of the new hall who were recorded there in 1908.

Several engravings were made by G. Bailey in around 1885 for the article on Norbury by Rev. J. Charles Cox, including rooms **G1**, **G4**, and **F8** in **Building 1**, and of the doorways d20 and d37 in **Building 2** (**Appendices 2.15-17**). These engravings show how the rooms were furnished during this period and provide an indication of a few alterations that had evidently been made by that period.

Historic mapping for this early period includes the 1879/1880 and 1900 editions of the OS map. The 1879/1880 Ordnance Survey map clearly shows the Old Manor House, with **Buildings 1** and **2** existing on their present footprint, with the courtyard in between, orchard to the west, and gardens to the southwest. In addition, **Building 2** is shown with two buttresses on its west elevation, and a structure potentially against its north elevation that could be the current chimney which is absent from the 1844 Tithe Map. South of the house, Stone Cottage and the courtyard of agricultural buildings were still present. The 1900 OS map shows the Old Manor House had remained largely unchanged since the last map edition, with the exception of a new building to the northwest of the inner courtyard, and the addition of a lean-to structure on the east elevation of **Building 1** (**Appendix 1.5**).

In 1914 Building 1 was reputedly furnished for Belgium refugees, and in 1916 was also home to a number of servants of the new hall. The building then appears to have been continually occupied by a small number of staff into the 1930s, and possibly part separately let to private residents until the 1950s.

Building 1

Despite increasingly low levels of occupation of Norbury Old Manor it does appear that **Building 1** continued to be maintained throughout this period. Of the principal work attributed to this phase is alterations to the fireplaces in **G4**, **F6** and **F8**; and the ceiling beam in room **F2**.

The historical engravings of the interior of **Building 1** illustrate that it had remained relatively unchanged from what we consider it to have been in Phase 7, with the exception of the depiction of a number of small fire places which were evidently of 19th century design (**Appendix 2.17-18**). Whilst those depicted as in **G4** and **F8** do not survive, a 19th century fireplace does survive in **F6** (**Appendix 5.53**). This comprises an ornate cast iron hob grate with plain stone surround and moulded mantelpiece.

The ceiling beam in **F2** was exposed during Phase 10 and comprises a square section softwood beam with chamfered corners (**Appendix 5.49**). The use of softwood in the house is very rare, with the majority of the historic wood comprising oak.

Building 2

There are few changes to **Building 2** that can be attributed to this period, with the exception of the insertion of the eastern door (d24) into the church yard (**Appendix 5.112**). This doorway was cut through the earlier fabric of the eastern wall of Building 2, with the jambs revealing the rubble core of the wall which has been filled in and mortared over including the insertion of several roofing slates. The lintel over the door is of concrete (most likely a Phase 10 repair) at the front and timber to the rear, whilst the door itself is a plank and batten with iron fixings.

There does appear to have been some repairs undertaken to the east wall of **Building 2** during this period, principally evidenced by the change evident between the postcard of the nineteenth century (**Appendix 2.11**) wherein the window in the northeast corner of the building was evidently still extant, although apparently unglazed, and a record photograph from the 1890s which shows the window blocked and the surrounding masonry rebuilt (**Appendix 2.10**).

Discussion

Relatively little structural work was undertaken at Norbury Old Manor in the way of major alterations during this period, and the evidence of activities appears to have remained static from earlier periods.

Building 2 during this same period was not in use, and claims made in 1895 that it was restored as a museum would appear to have included some restoration work (Bulmer 1895 in Craven, 2010: 35). By the mid-20th century it was stated to have been rapidly falling into decay (*ibid*).

PHASE 10: 1963-PRESENT

The Norbury Old Manor estate was purchased in 1963 by Marcus Stapleton-Martin, who after a period of a few years set about a comprehensive scheme of restoration.

In 1987 Marcus Stapleton-Martin gave the estate to the National Trust, and a number of the more recent alterations are attributed to them, including undoing some of the less sensitive works put in by Mr Stapleton-Martin.

Building 1

Exterior

The roof of the building was apparently in such a state when he took on the building that he had it completely retimbered and tiled. The roof over Building 1 comprises a series of two visible king-post trusses (in rooms S5 and S6; Appendices 5.69-72 & 75) constructed from band sawn pine with bolted joints and assembly marks. A red stamp on the truss in S5 reads "CANADA", indicating the timber for the roof had likely been imported. The truss in the southern range was similar exposed constructed but had been reinforced at its eastern side with additional raking struts between the tie beam and the purlin. The principal rafters are exposed throughout S6 and S7, illustrating that they were of a contemporary date. The character and materials of these trusses confirms a 20th century date.

Mr Stapleton-Martin undertook a substantial amount of work to the fenestration of the building, having found that the windows were in such poor condition that all 32 of them had to be remade. The uniform appearance of the windows across the building, comprising oak transom and mullion frames with pegged joints, leaded glass and casements is therefore attributed to him. He records

that the iron work was copied by a local blacksmith, and that Daniel King of Lead Glaziers Ltd made every lead window and restored the stained glass. In addition to replacing these frames, Mr Stapleton-Martin records that he inserted four new windows, including three in the north elevation and one in the west. Unfortunately, he does not record which windows he inserted, but from inspection of the fabric it is most likely that northern four were those central windows within the northern elevation of the infill range between the two wings (w32-33). The western window was most likely the addition of second window on the ground floor of the northwest wing, where it appears he may have replaced one small window with two centred on the original opening (w18-19). Other recorded alterations to fenestration included the widening of the western first-floor window (w36) in the northwest wing, and the installation of a splay to the first-floor window of the north elevation of the northwest wing (w35).

The guttering around the building was also wholly replaced in this period, with Mr Stapleton-Martin recording that he sought to achieve unobstructed elevations wherever possible. The down pipes he records as having been salvaged from Osmaston Manor, Ashbourne, during its demolition in 1964.

Interior

The extent of the interior works is not fully understood, although it is considered that based on the works described by Mr Stapleton-Martin that he may well have taken back every wall to either plaster, or possibly even the masonry substrate in some locations.

In respect to the floors and ceilings Mr Stapleton-Martin records stripping back the plaster to expose the structural members in **G3**, **G4**, and **F2**, and it is reasonable to assume that he was also responsible for exposing the beams in **G2**, and **F5**. He also states that he had to replace all the floors of the house, recording that those in **F7** were exceptional wide and thin Oak floorboards, although it is likely that those present within the stairwell at **F1** and **S1** are at least of 17th century date if not in their original location. Whilst not mentioned in his notes, the ground floor was evidently concreted over in an attempt to combat damp, and this is one of the measures that the National Trust sought to undo, in particular within **G3**, **G4**, **G5**, **G6**, **G7** and **G8**. Archaeological observations during these works noted the survival of 19th century quarry tile floors within room **G5**.

Panelling was taken down for cleaning and restoration in **G4**, **F7** and **F8**, and in the case of **F8** required every panel to be replugged and due to dry rot, some of it was discarded. It is uncertain

to what degree, if at all, the panelling was reconfigured during this work and if further discard was necessary from the other rooms.

Only one alteration is recorded to the circulation of the building, comprising the blocking of the door to **G2** from **G1**, and the creation of a new doorway (d5) through from **G3** (**Appendix 5.39**). The door for this room was formed from one removed from the attic, and scars across it would suggest that it may have been rebuilt.

The door between **G1** and **G7** (d3) was replaced, removing a deal door with one made up out of a 15th century panel purchased from a scrap dealer in Worcestershire.

New shutters were made for the windows in **G4** from small doors removed from the attic bedrooms (presumably during the reroofing), whilst the shutters in **F8** were constructed from linenfold panels taken from above the windows in the **F7**.

Building 2

Exterior

Little record of the work undertaken by Mr Stapleton-Martin was found during this project, although it is clear that he did undertake some restoration to this building.

The roof of the building has been clearly raised, the trusses internally jacked up on pad stones to lift them above the wall heads. The survival of coping along elements of the first-floor wall with a sloping top and drip mould potentially indicate the original roof was at least 20cm lower (**Appendix 5.83**). Internally the exposed members include a large number of replaced timbers, including a large number of the purlins, and the whole of the southernmost truss which comprises vertical posts, with upper collar beam, transferring weight from the purlins to the wall head (**Appendix 5.129**).

Within the eastern elevation he reduced the height of the central buttress and opened up the gothic windows, including replacing numerous elements of masonry, including: the sill, mullion and central moulding and southern springer of the north window; and part of the sill, part of the north jamb, the north springer and part of the hood mould of the south window. The lintel above the ground floor window in this elevation was also replaced, and work was undertaken. The wall at eaves level across this elevation, and the masonry within the upper north part, also appear to have been rebuilt, potentially in the course of restoring the windows and roof.

In the east elevation the windows were both replaced, which evidently required some rebuilding of the outer skin of the wall around the southern window which is set within a brick panel which is also attributed to this phase (**Appendix 5.84**). The upper portion of the chimney stack has also been rebuilt, including the creation of a canopied hood (**Appendix 5.85**). Mr Stapleton-Martin does record that the low-level walkway along this elevation was excavated during his restoration, which exposed the low level chamfered plinth on the chimney stack, suggesting that the ground level may once have been at this level at time of its construction. The ventilation holes visible in some stones south of the chimney are attributed to this period, as it appears they are consistent with Mr Stapleton-Martin's wider attempts to reduce damp within this building.

Several alterations were also made to the southern brick-built bay of **Building 2**. Within the western wall the first-floor window to the north of the door was inserted, and the first-floor windows widened from an existing narrow light (see historic image, **Appendix 2.5**). The southern elevation was also possibly rebuilt at the ground floor level, evidenced by a keyed change in material to the eastern side of the elevation, whilst the larger first floor window was widened from an earlier window that matched that within the gable (see historic image, **Appendix 2.2**).

Interior

The staircase and gallery in **G9** and **F12** were constructed by Mr Stapleton-Martin during this period. Part of the floor in **F13** was also likely replaced in this period, with the historic lime ash floor surviving in the northern two-thirds of the building which has been replaced with concrete to the south.

Within cellar **B1**, Mr Stapleton-Martin records he rebuilt the eastern wall which he records was brick built and later in date to the stone wall to the west. The new wall was similarly brick built, and incorporates a pier supporting the end of a ceiling beam. The end of the beam does not appear to reach the full width of the room, and it is thought that it may have been shortened during the repairs to remove rotten timber, thus necessitating the pier to support it. It is also possible he rebuilt the wall between **B1** and **B2**, inserting the ventilation grills as part of measures to reduce damp within this building.

Building 3

Building 3, referred to as the Gazebo (**Appendix 5.3**), was erected in 1978 utilising brick from a demolished house on Uttoxeter High Street; stone from the grounds of demolished Victorian mansion at Snelston; stained glass from the medieval glass restorer Mr Dennis King; steps from an

Orangery at Renishaw Hall in Sheffield; and a new plaster ceiling the design of which was taken from Tissington Hall. The building was designed and built by Rory Young from Cirencester.

Garden

Mr Stapleton-Martin made notes of a number of structural alterations to garden structures in and around the courtyard. The western walls to the courtyard, beneath the railing, were constructed from sandstone blocks taken from Norbury Station platform, whilst the paving slabs forming the paths within the courtyard were taken from the same (**Appendix 5.9**).

Mr Stapleton-Martin records that the door in the northern wall of the courtyard was bought from a demolition merchant, and Mr Stapleton-Martin believed it to have originated from Worcester Cathedral (**Appendix 5.11-12**). The dovecote forming the terminus to the same wall was also an addition of Mr Stapleton-Martin's, who found that it 'ended so abruptly that it seemed to want a finish of some sort' (**Appendix 5.13**).

Discussion

The scale of alterations undertaken by Marcus Stapleton-Martin to Norbury Old Manor is not fully known, and only continued observation during future repairs will likely reveal its full extent. His alterations form a significant part of the history of the property, and he was undoubtedly responsible for saving this building. Mr Stapleton-Martin makes mention of a photo album recording before and after photographs which would certainly be of interest were it to be discovered.

Unfortunately, the lack of a detailed record prior to his work has most likely resulted in the loss of a substantial amount of information that could have assisted with the phasing of the building. Furthermore, it has cast a level of uncertainty on the extent to which historic fittings are in their original location, or indeed, given his use of salvage, whether they are even from Norbury at all.

6 DISCUSSION AND CONCLUSION

DISCUSSION

The earliest phase of Norbury Old Manor has been attributed to the 12th to 13th century, when William Fitzherbert acquired the estate from Tetbury Priory. Very little is known of the extent and form of this manor, although it has been determined that the ground floor of **Building 2** most likely dates to this period (**Figure 5**).

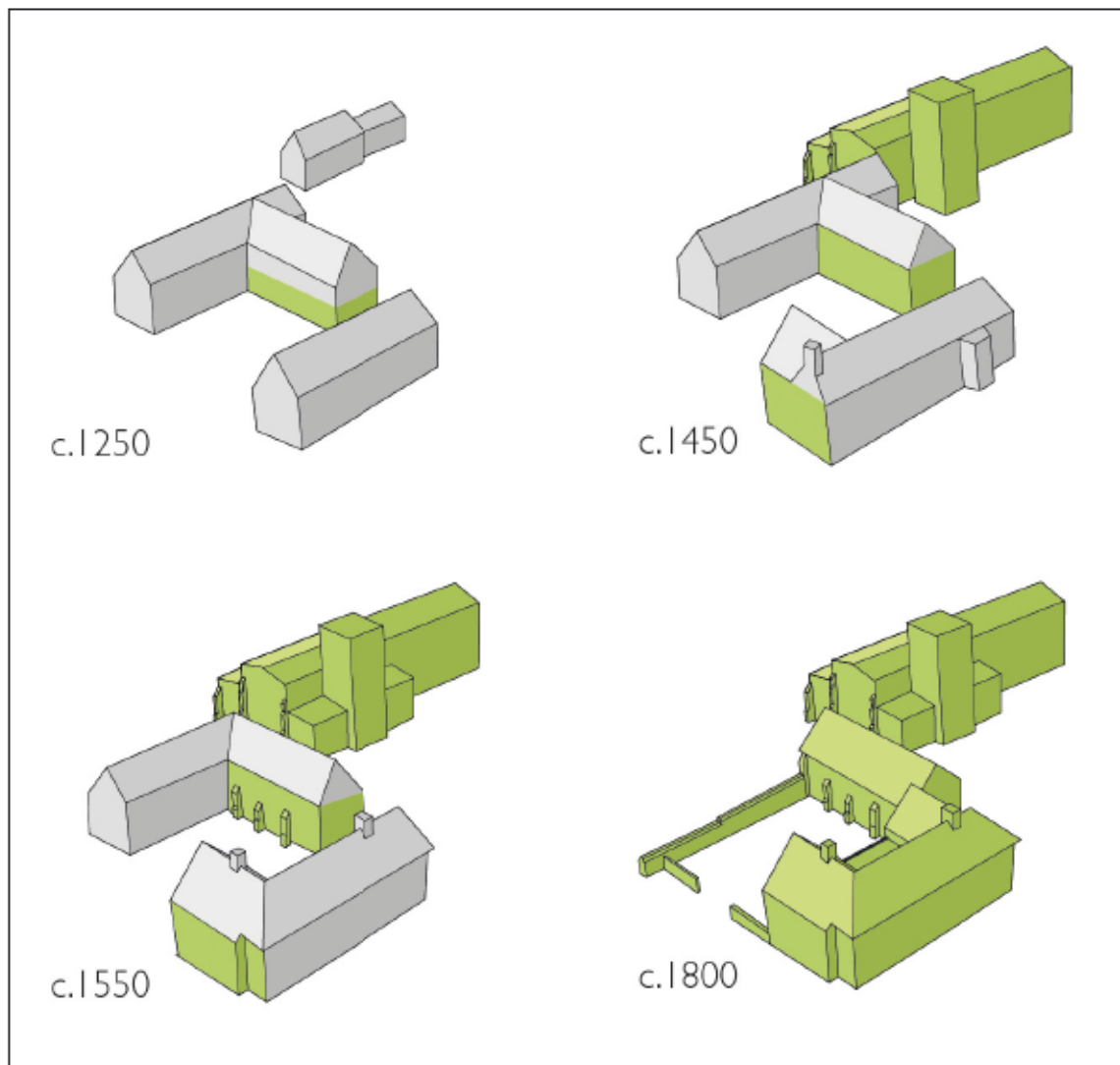


Figure 5: Block phase plan (Green = surviving fabric, and Grey = conjectured elements)

Building 2 has previously been regarded as a two-storey stone-built building incorporating an open hall or chamber on the first floor. Comparable 12th century examples of which include Boothy Pagnell (dated to c.1200), Christchurch Castle, Penhallam and Wharram Percy and Charleston Manor; and there are 13th century examples at West Tarring, Colburn Hall, Romsey, Owermoign, Tollard Royal and Sudeley Manor (Franklin 2002 & Falulner, in *op. cit.*). Franklin (2002) discusses in detail the academic theory on the development of this type of building, which centres on the interpretation of the upper floor rooms as either halls or chambers. Franklin goes on to set out the evidence for and against each case at Norbury (*ibid.* 47-51) concluding that the block at Norbury most likely comprised a chamber but may have had overlapping functions. This interpretation is based on the limited evidence for an upper end to the hall, that would have indicated the location of dais where the lord would have sat, and the likelihood that it was set to the side of a more principally located building on the site of **Building 1**. In the absence of internal fittings, the interpretation of how the building was used would necessarily require consideration of the whole complex – a similarly difficult task given the loss of contemporary buildings. Furthermore, any interpretation of the building should be considered in the context of the small degree of fabric that actually survives from its original phase of construction, including the uncertainty on whether the first floor was originally built of stone.

The manor house grew during the early 14th century under Henry Fitzherbert, who diverted the road. Whilst little again is known of the extent of this manor house, it has been postulated by others (Craven 2010) that it most likely formed two courts: the first outer court formed by a central range in the proximity of **Building 1** and domestic or accommodation wings to the east and west; and the second inner court formed by the central range, **Building 2**, and potentially a north or even west range. There is some structural, documentary and archaeological evidence for a northern range (**Building 5**), which may have been connected to the Church of St Mary and St Barlok, although no other evidence has yet been identified for the location of these other ranges.

The earliest evidence for **Building 1** is attributed to the 14th to 15th century, comprising elements of the western wall and northwest wing which survive on a different alignment to the rest of the building and retain fabric of a different character to that associated with the later phases (**Figure 5**). No *in situ* fixtures or fittings survive from this hall, however it is possible that elements of the building have been dispersed and reused within **Building 2** during its subsequent demolition. For instance, the ceiling beams reused in **G1**, **G9**, **F12** and **F13**, and possibly also those in **G4**, **G5** and **G7**, most likely derived from a 15th century panelled ceiling taken down during the rebuilding of the hall in the

early 16th century. A very similar ceiling is that of the upper chamber in Paycocke's House in Coggeshall, Essex (also owned by the National Trust).

By the early 16th century **Building 1** had been rebuilt, most likely by John Fitzherbert between 1500 and 1540. This building is believed to have conformed closely to the footprint of the existing building (**Figure 5**). Whilst a very limited amount of fabric survives from this phase of the building, numerous elements of interior furnishings have been retained within the hall (including doors and panelling), although there is uncertainty as to whether any element is in its original location.

Following a long period of stagnation, the manor was reorganised by William Fitzherbert in the late 17th century (**Figure 5**). The architectural style applied to **Building 1** through its 17th century re-fronting has its roots in Indigo Jone's house for Lord Maltravers of 1638. Craven identified two comparator sites to Norbury, namely: Lydon Hall, Rutland, of the 1670s which is a politer stone rendition of the style; and Bell Hall, Yorkshire, of 1680 (2010: 31). The layout of the interior of the hall is principally attributed to this period, the communication from room to room being supplemented with a corridor plan on the first floor that was not commonly adopted in houses until the mid to late 17th century.

The transition of the hall from high status residence to farmhouse marked the start of the gradual diminishing of Norbury Old Manor, essentially stalling the rolling improvements that had been a factor of the previous periods as the Fitzherbert family strived to keep up with fashions. Despite this, the Fitzherberts do appear to have maintained some level of control over the appearance of the extensions made by the tenants during this period, with the exterior appearance of additions complementing the existing building in direct comparison to the much less sympathetic internal alterations (especially in respect to **Building 2**).

The purchase of the manor by Marcus Stapleton-Martin in 1963 was a significant event in the history of the site, essentially saving it from abandonment and restoring it to good condition. The conservation philosophy adopted by Mr Stapleton-Martin was one principally of saving what could be saved whilst replacing what he could not save with like for like materials. He was not against using salvage to achieve his aims and did not turn away from installing disused architectural items back into the building. To this end it is sometimes difficult to identify the extent of work undertaken during this period, masked as it is within a mosaic of minor alterations and inserted historic fabric. Unpicking this is helped, to a degree, by his own notes on the alterations (held by the National Trust), but he did not record everything he did and was not always clear about what he changed.

MANAGEMENT RECOMMENDATIONS

Very little in the way of structural issues was identified during the survey, with the majority of the building lying in excellent condition.

The southern elevation of **Building 1** bulges at first floor level indicating potential movement in the footings, or roof structure. Whilst it is most likely that this is a result of historic movement, it is recommended that this is monitored to ensure it is still not active. Other areas of movement, including on the western elevation of **Building 2**, have evidently been identified and a tell-tale put in place.

There is a long-standing issue with the erosion of the earliest fabric of **Building 2**, in particular that at the southern end of the west elevation and northern end of the eastern elevation. The source of this erosion is unclear, but likely results from either water running down the face of the stones, or damp rising up from the ground. However, the latter seems unlikely given the dry condition of the cellar. These areas should be inspected during heavy rain to identify whether the rainwater goods on the building are working effectively. Monitoring of the stone work, by a periodic photographic record, could identify whether this erosion is historic or still active. If it is active, then measures such as improved drainage away from the elevation (i.e. a French drain) may need further consideration.

The public interpretation of the property needs to be updated. This survey has demonstrated that the building has a complex development and possible options for disseminating this to a wider audience could include:

1. new visitor display boards;
2. a guidebook;
3. improved room data sheets for use by guides, volunteers or members of the public;
4. a digital representation/3d model created with the laser scan data;
5. detailed 3d analysis of the timber beams to recreate the former layout of the ceiling;
6. dendrochronology of the timber doorway that is now located in F12 and ceiling beams to establish their date.

CONCLUSION

This detailed assessment of the standing fabric of Norbury Old Hall, in combination with an expansive reassessment of the history of the property and previous accounts produced of its development, it has been possible to put forward a new account of its development, comprising of at least 10 Principal structural phases.

Whilst every effort has been made to accurately link identified alterations to specific phases, the building does not comprise a continuous stratigraphic sequence, and there has therefore been a degree of interpretation in the results. It is hoped, however, that the evidence and narrative provided herein will form a comprehensive baseline for the future management of the property and to assist in focusing future research.

There are a number of outstanding queries identified within this assessment, for which future opportunities to inspect the fabric would be most beneficial. The key ones for the interpretation of the phasing are:

Building 1

- To what degree does 16th century fabric, or earlier, survive within the western end of Building 1?
- To what degree did the 17th century remodelling of Building 1 change the layout of the 16th century hall?
- What is the reason for the change in levels between the southern range of Building 1 and its northwest wing?

Building 2

- Does the panelled ceiling in **F12**, and odd matching timbers in **G1** and **G9**, fit with the mouldings on the tie beams in **F13**?
- What was the intended function of the massive beam and wall dividing **G11** and **G12**?
- Did the cellars in **B1** and **B2** have a connecting doorway?

7 SUPPORTING INFORMATION

AUTHORSHIP

This report has been prepared by James Thomson MCIfA and Oliver Jessop MCIfA. Editing has been provided by Oliver Jessop MCIfA. Fieldwork was undertaken by Oliver Jessop MCIfA, Marcus Abbot MCIfA and James Thomson MCIfA. Architectural photography was by Simon Jessop and the research was undertaken by Dr Victoria Beauchamp.

ACKNOWLEDGEMENTS

Rosalind Buck is thanked for commissioning the project, for arranging access to the site, and for her advice during the course of the project. The further assistance of Rachel Hall and Giles Warhurst is also acknowledged.

Special thanks also go to Robert Whitehead of the National Trust for his invaluable assistance in accessing the site, enthusiasm and for sharing his extensive knowledge of the property.

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D2360/232a and B Tithe Map and Apportionment 1844 (Derbyshire Record Office)

D2229/B/P1 and D2229/B/B/6 Copy of Tithe rent charge map and apportionment (1845-1880s)
Map shows change of ownership from Fitzherberts to Clowes.

Q/R1/75 Parliamentary Enclosure Plan Norbury 1821-2

OS Six inch series

Derbyshire XLII.S 1884, 1900, 1924

OS 25-inch series

Staffordshire XX.II 1881, 1900, 1922

Derbyshire XLII.15 1881, 1900, 1922

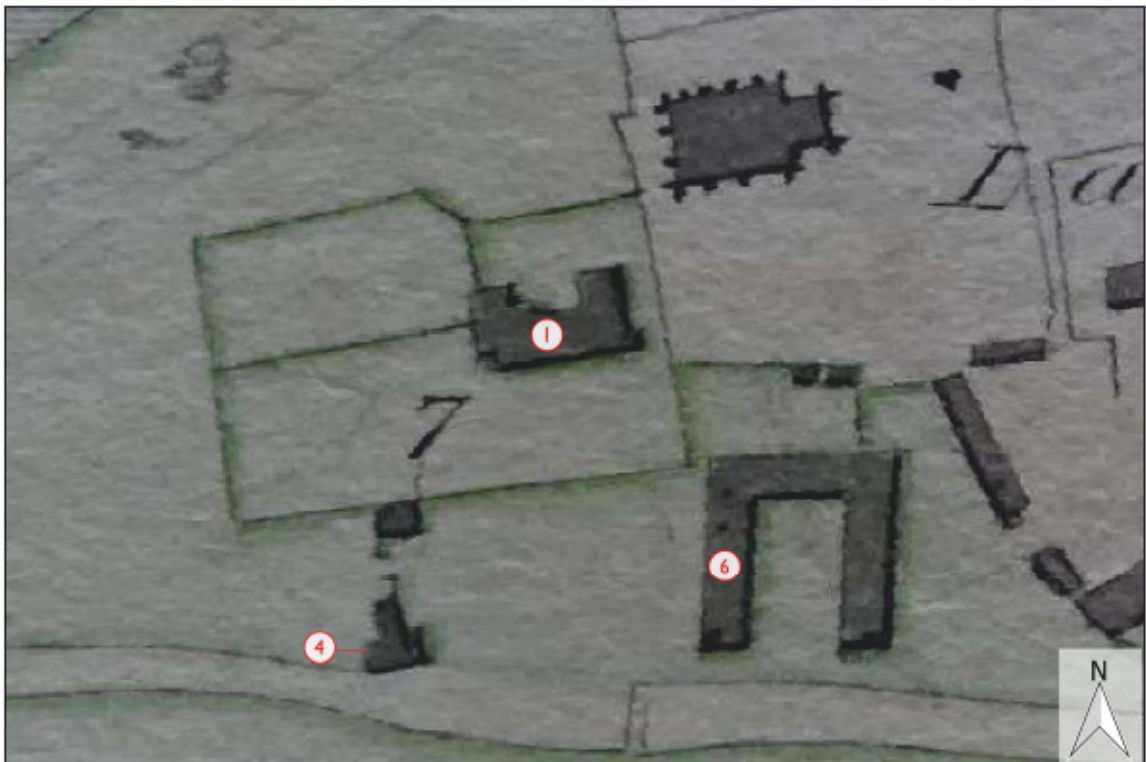
APPENDIX I:

HISTORIC MAPPING



Appendix I.1: 1753 plan of Norbury manor by Thomas Slaughter

(© Staffordshire Record Office, ref: D641/5/M/1/4)



Appendix I.2: 1818 Plan of Norbury Estate by S. Botham

(© Staffordshire Record Office, ref: D641/5/M/1/5)

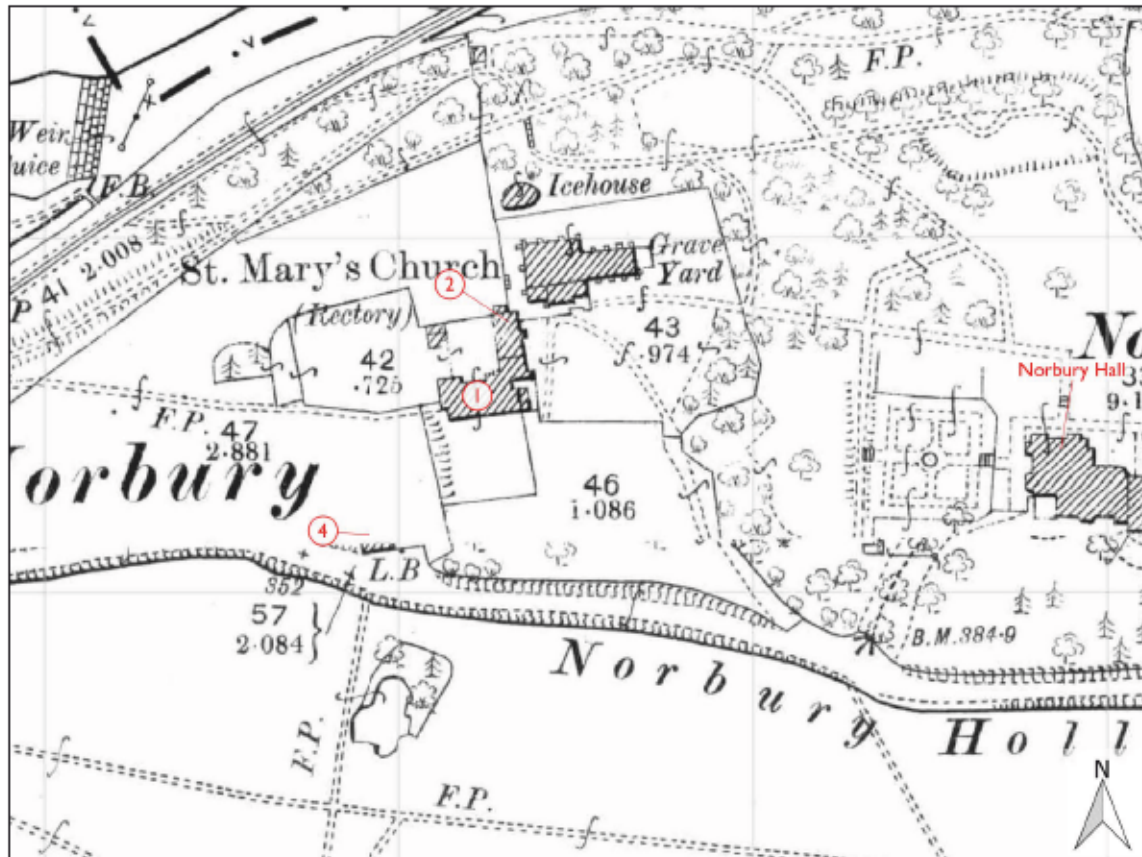


Appendix I.3: 1844 Norbury Tithe Map

(© Derbyshire Record Office, ref: D2229/B/P/1)



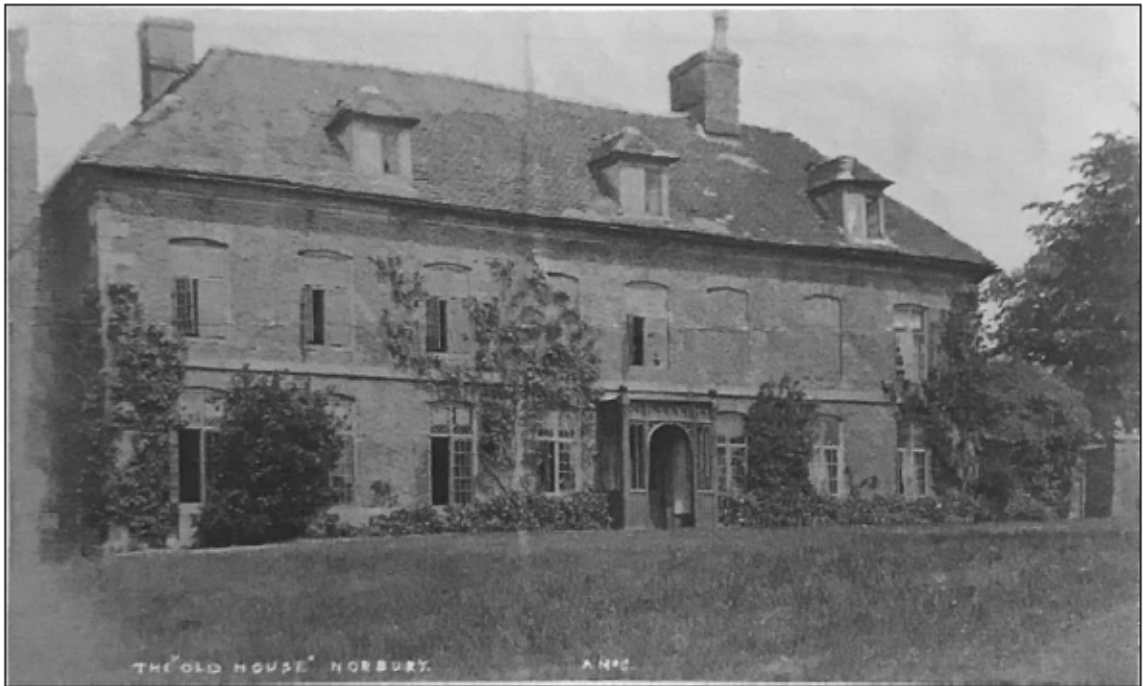
Appendix I.4: 1881 Ordnance Survey Map



Appendix I.5: 1900 Ordnance Survey Map

APPENDIX 2:

HISTORIC PHOTOGRAPHS



Appendix 2.1: c1900 Postcard showing the frontage of Building 1
(reproduced from copy held by The National Trust)



Appendix 2.2: c1900 Postcard showing Buildings 1 and 2 from the southeast
(reproduced from copy held by The National Trust)



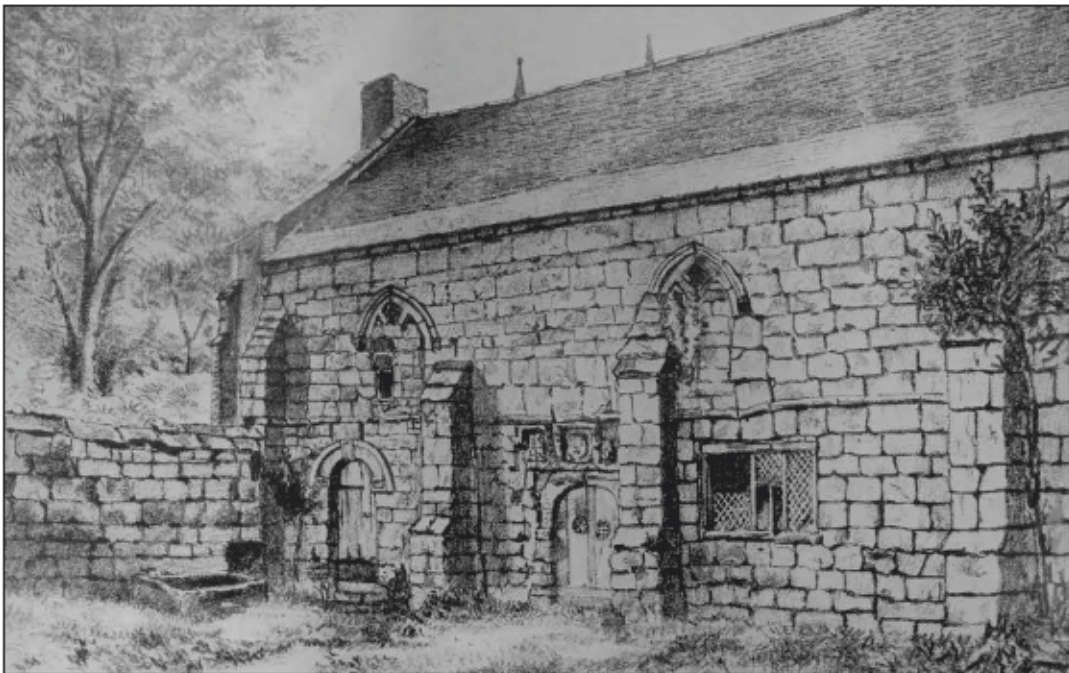
Appendix 2.3: c1970 photograph of Buildings 1 and 2 from the southeast
(reproduced from copy held by The National Trust)



Appendix 2.4: c1890 photograph showing the west front of Building 2
(reproduced from copy held by The National Trust)



Appendix 2.5: Illustration of showing the west front of Building 2
(reproduced from copy held by The National Trust)



Appendix 2.6: c.1885 illustration of showing the west front of Building 2
(reproduced from Cox 1885)



Appendix 2.7: c.1890 photograph of the northern bay of the west front of Building 2
(reproduced from Franklin 2002)



Appendix 2.8: c.1890 photograph of the central door of the west front of Building 2
(reproduced from copy held by The National Trust)



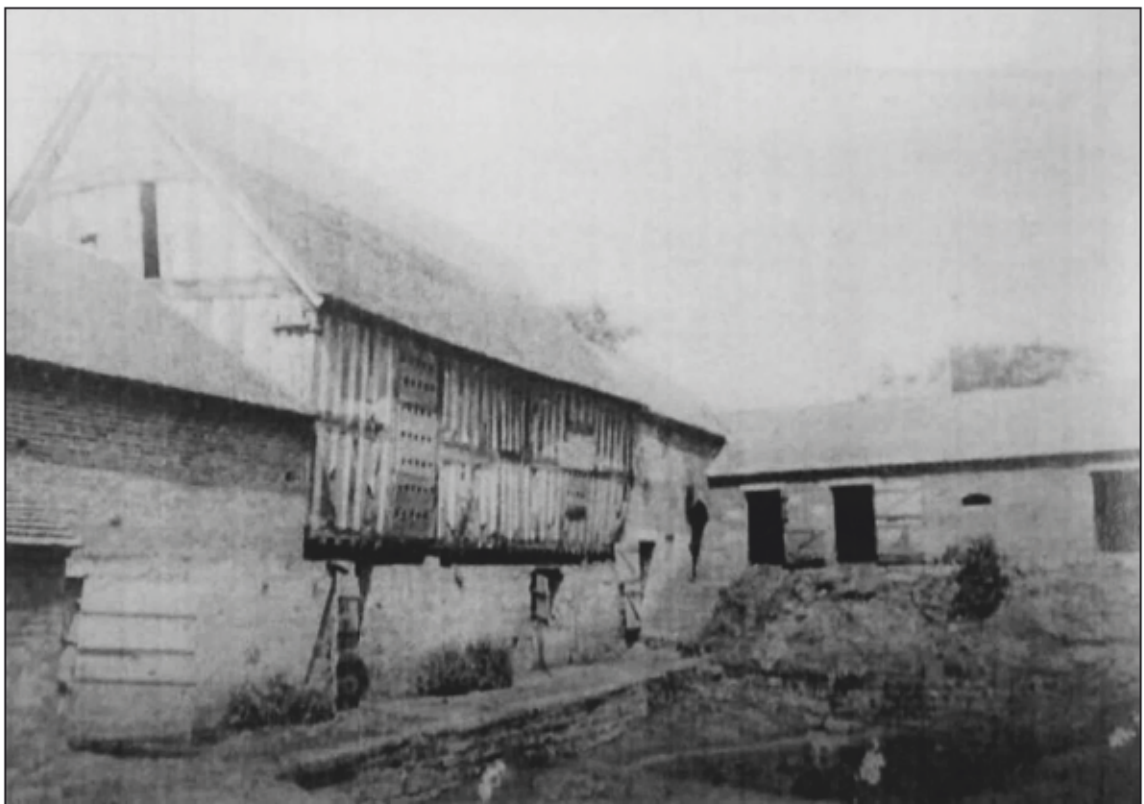
Appendix 2.9: c.1890 photograph of the southern bay of the west front of Building 2
(reproduced from Franklin 2002)



Appendix 2.10: c.1890 photograph of the northern bay of the east front of Building 2
(reproduced from Franklin 2002)



Appendix 2.11: 19th century postcard showing the church and Building 2
(reproduced from copy held by The National Trust)



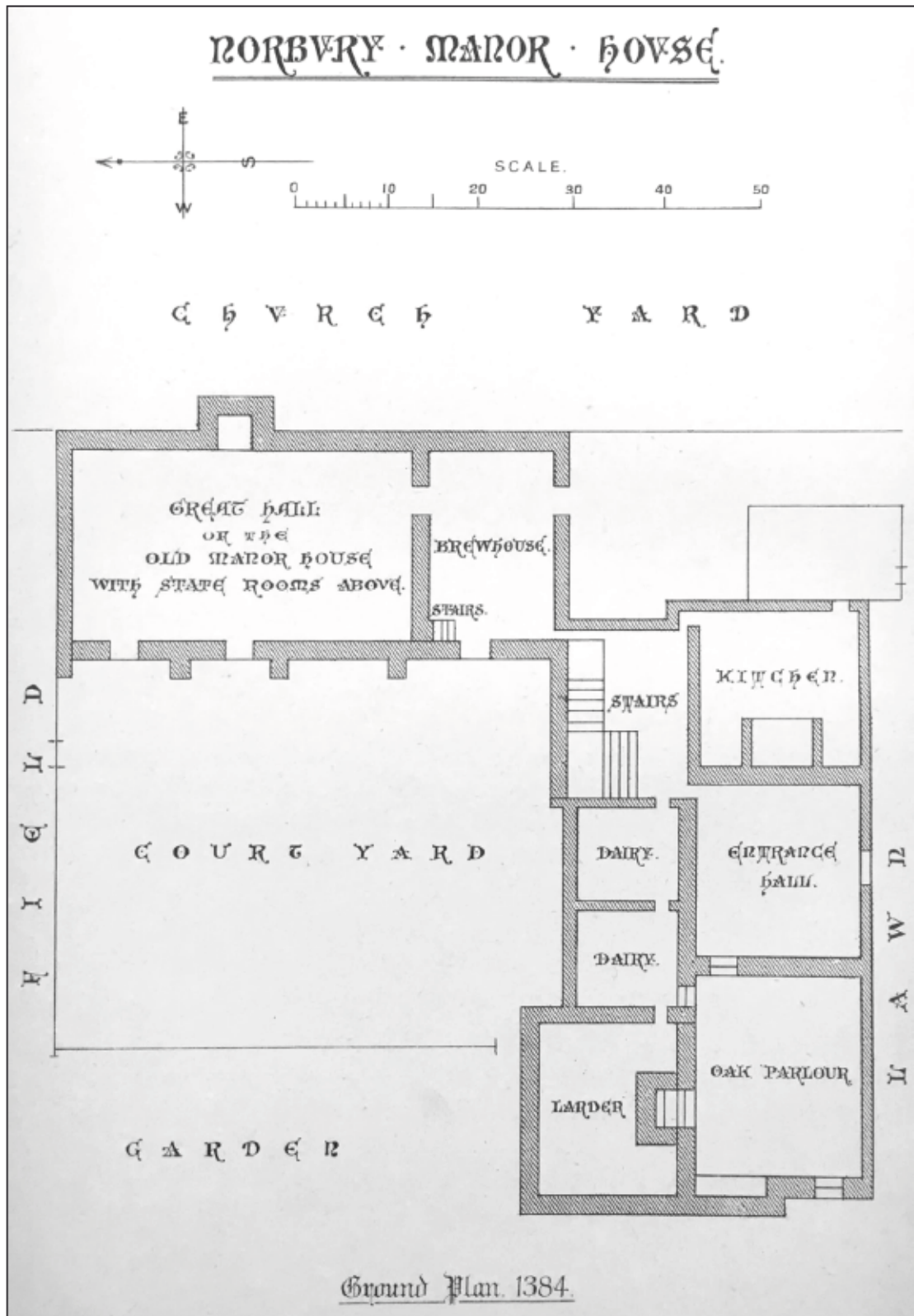
Appendix 2.12: c.1890 photograph of the the agricultural range to the southwest of the hall,
showing Building 5 (reproduced from Franklin 2002)



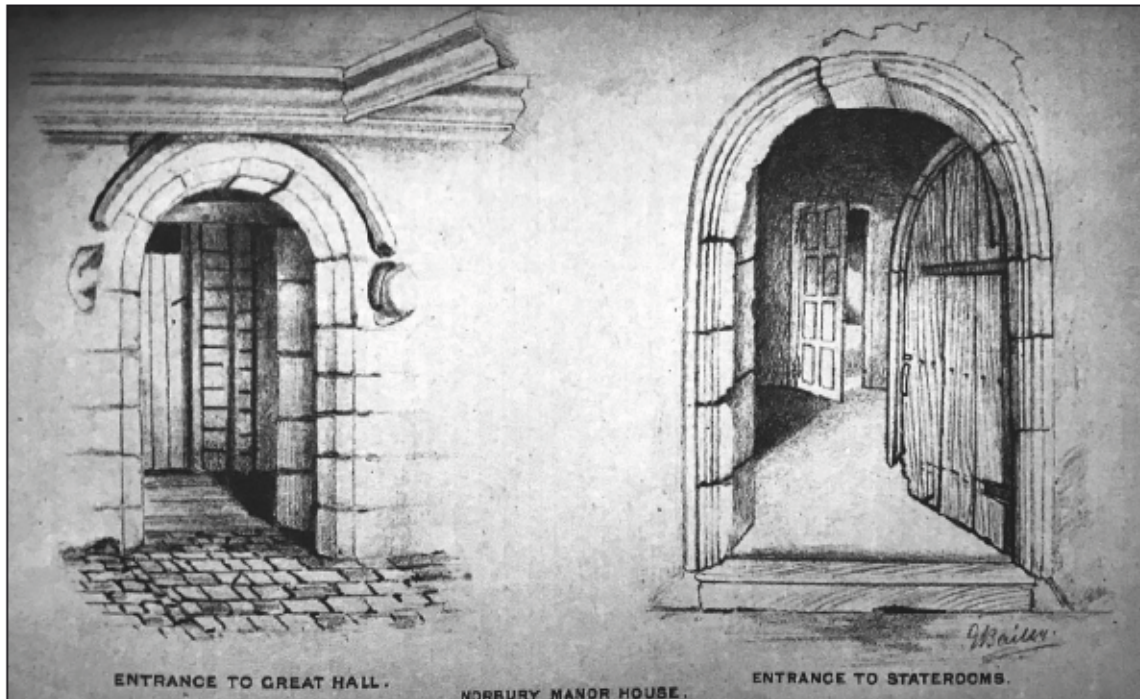
Appendix 2.13: c.1890 photograph across the south of the outer court towards Stone Cottage
(reproduced from Franklin 2002)



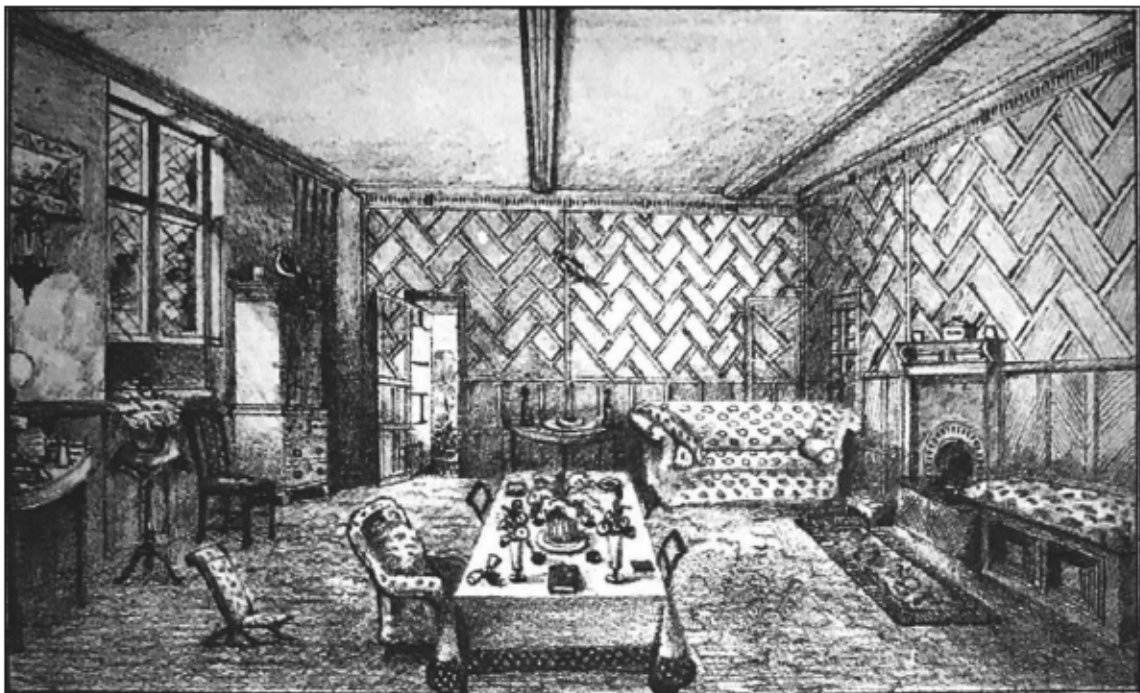
Appendix 2.14: c.1835-45 watercolour photograph across the southern edge of the outer court
towards the east (reproduced from May 2017)



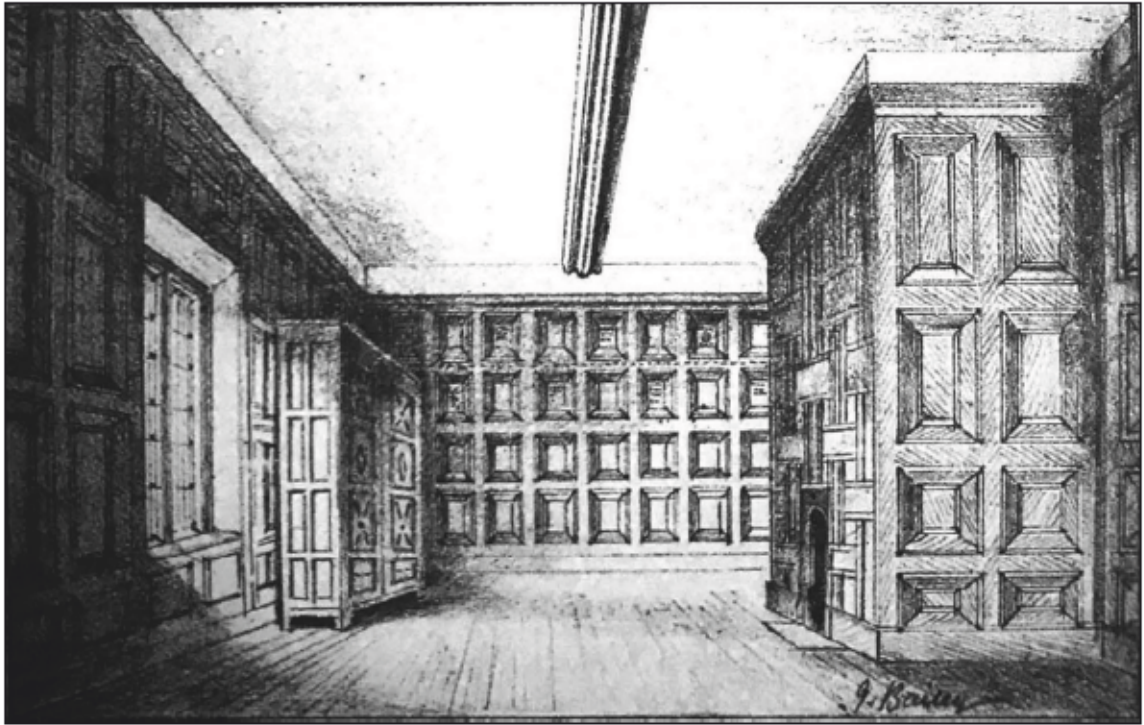
Appendix 2.15: 1884 Plan of Norbury Hall (misdated 1384)
 (reproduced from Cox 1885)



Appendix 2.16: 1884 illustration of doors into g20 (d20) and F13 (d37)
 (reproduced from Cox 1885)



Appendix 2.17: 1884 illustration of G4
 (reproduced from Cox 1885)



Appendix 2.18: 1884 illustration of F8
(reproduced from Cox 1885)

APPENDIX 3:

NORBURY OLD MANOR LISTED BUILDING DESCRIPTION

NORBURY OLD MANOR AND ATTACHED GARDEN WALL, NORBURY HOLLOW

List Entry Number: 1281200

Location

County: Derbyshire

District: Derbyshire Dales

Parish: Norbury and Roston

Details

Grade: I

Date first listed: 05-Feb-1952

Medieval hall house with later small country house attached. Early C14 with C15, C16 and C17 additions and alterations and late C17 with C19 addition, restored 1964-9. Medieval hall house was built by the Fitzherbert family who lived there until the Elizabethan period-when persecution for their Catholic faith almost ruined them. The building of the late C17 house is attributed to the Maskerys, their tenants. The building had been used as a farmhouse for many years before its restoration. sandstone ashlar and red brick with Brick and stone dressings. Plain tile roofs, that to late C17 house hipped and with brick ridge stacks, whilst the medieval hall has moulded stone coped gables and a large stepped, external stone side wall stack to east wall. L-plan with eight bay late C17 house to south and two bay hall house, linked by C17 bay, attached at right angles to east. Both two storey, late C17 house with attics and hall house with cellar. Medieval hall house constructed principally of ashlar has main facade to west with moulded first floor stringcourse. Ground floor had central, early C14 moulded four-centred arched doorcase with carved spandrels, flat returned hoodmould and small plaque above to centre in moulded surround. To either side C15 ashlar buttresses and beyond to north a semi-circular headed doorcase with lozenge designs on the raised imposts and keystone. Plain hood over and above raised stone blocks with date '158?' inscribed on it. Beyond the other buttress to south, is a 4-light recessed timber mullion window, all mullions C20, and below are two small square stone windows to the cellar. Beyond again to south another C15 buttress. Above two early C14 2-light pointed windows with trefoil headed lights, pierced spandrels and hoodmoulds over with carved head labels. Attached to south C17 brick bay with first floor band and segment headed single light windows either side of segment headed door below, with 4-light timber mullion window above. Attached to north of hall running west is a medieval stone

rubble wall with C20 dovecote to west end and medieval door to centre. Late C17 house to south is constructed of red brick with stone plinth, plain first floor band, quoins and moulded eaves cornices. The south facade has a flush stone doorcase with moulded fillet to edge and C20 panelled doors. To west four tall timber cross windows under segment heads Three similar windows to east of doorcase. Above eight similar windows. All fenestration C20 leaded lights but incorporating C15 stained glass roundels and coats of arms to upper lights. Above in roof three hipped gabled dormers with casements. Interior of the hall house has re-used C15 beams in roof, a flush chamfered fireplace to upper hall and a close studded timber partition to lower room, which also has a C13 segment headed door to south side.

Listing NGR: SK1 252542357

APPENDIX 4:

THE HEIRLOOMS LISTED IN THE WILL OF JOHN FITZHERBERT 1517

(After Cox, 1885: 236- 239)

For the Hall

Hanging of lynnyn cloth stayned or such odur as
shall fortune to be there at the tyme of my decease

A cupboard with the covering of the same

A long paynted borde with trestylles

Two table domands and bankes there being
(demand= fixed high table, bankes = lengths of
wood cut square for any purpose – here legs)

Three forms, whereof two be fast in the earth

A Chymnery and a fyre of yron

A cage and a byrde if there be any at that tyme

In the over parloure

All the hangynes and the bankes as they be there
used

A cupboard with the clothe to the same

A borde and two trestiles those most used

A covering to the same borde

Syxe the best cufthyns
(coffins, coffers of chests)

Two andyrans and a fyre chovel of yron

A payre of tables and the men
(a chess board)

A forme end two throwen stoles
(throwen stoles – turned stools rather than rough
cut)

In the buttery

The best borde cloth of Drapre

Two the best towels of drape

Sixe napkyns flaxen

Too the best salters of silver and gylt uncovered

Too the best gobetts of silver and gylt

Twelve the best silver sponze

A drynkyng home gameshed with sylver and gylte

The best bassen and ewer of silver

Sixe the best candlestycks of laten

All the bredde being in the buterye

Six the grette ale combes

A chipping knyff and a rondelet of venagar

A gymlet and a rondelet of verges

(rondelet of verges = a small cask of verjuice)

All the boords, peyrchis and shelves there used

Too the best bordge clothes of flaxen an elne
brode

Too the best towels of flaxen and too of canvas

A tonne of silver and gylt to cover the same

In the kychen and other houses of office

The best brasse pott and the theyrde pott

The best brasse pan and the theyrde pan

The best yron broches and too gooberds

The best gamesher of pewter vessels
(gamish = set of)

The best ladle and skewer

A fying panne and croiset

A chafyng dishe and a colander of laten

A payr of tongs and fyre fork

A brazen mortar and a pestell of yron

A pair of mustard quons and a stone mortar

Too pott hoks and ij pott cheynes

A pair of wafter yrons and a brandreth of bras

A skellett and a water chafer

A flesh hook and a dressing knyffe

A flesh pot and grydron

A verges presse and a bagg of heyr

Too kneeding trouyhys and ij mulling bords

A bulting pipe and bulting clothe
(Sifting tub and cloth)

A fromes and mashe fat with a sylling fatte

A mayle syve and a clensing syve

Foore the best secks and a betweall; a stepefatte
and an heyr

A chume with the staff iiij melkyng bolles and ij great
and ij small size chese fats of divers sorts

The best soorte of lede in forme

In the chamber over the hall

Six the best fedur bedds and bolsters above the
hall

Sixe the best mattresses and bolsters wheresoever
they lye

Sixe the best coverings to beds above the hall

vij the best coverlets above the hall, where of iiij
of them to be colours and iiij white

xii the best blankets above the hall whereof ij be
fustyon

xij paire of shets whereof ij payre of the best iiij
payre mayde of flaxen and iiij payre of the best
canvas whersoever they lye

vj the best pillows and theyre beres

All the hanging beds spervers and bedstocks above
the hall

(sperver – canopy of wooden frame at top of bed)

All the hangnes in every chamber above the hall

All the cupboards with theyre coverings and a
carpet above the hall

ij old chayres and iiij oder thrown stooles
wheresoever they be

All the boords foriner and trestles above the hall

The best raiment belonging to my body of
everything one

ij the best cofers with lock and keys

All manner of harness and weponns for the war

All manner of booyes shafts arrows and quyers

All my books of Latin French and Englishe

A frame to make quysshyns in

A tente to make tappestrie worke or mende it

A tente to make matres in

A warping stock and a hanging lorn

The Evidence Cofer and all the evidence belonging
to my eyr male according to my will

All things that ys pryne fast gerth fast and nayled
fast not to be prysed but go as parcel of the manor.

For husbandry and other things necessary

Sixteen the best oxen draying in togeder in ij
drayhtes

vij drawing yoke and ij cop cok yroned

ij the best plowyes with cutters and shares

Sixe iron bynnes and ij peyre of devyes

ij axes, ij hatchets and ij heging bylls

ij horse harrowes yroned and ij pyke forks

The best bull and xx the best kyne and as many
calves as sowke upon theym at the time of my
decease and after ye vij day past

iiij steeres and ij heyfors of ij yeares age

All these to be the best of those sorts and a bull
calft

ij the elder boores and ij the eldest sowes, ij boreys
of a yr old

ij sows of the same age and as many pigs as sowke
unpon them, ij boore pygge and ij sowe pygge of
the younges sort

lic of the best ewes, vj schore to the hundredth
and as many lambes that soake upon them

The best horse next my mortuary sadled bridlyd
horse bootes and spurrys

Eight rammes and iiij ram hogs

Twelve quarters of wheyte, eight quarters of rye,
twelve quarter of barley vij quarters of oates, xij
quarters of malt

xoti quarters of pese, vij stryke to the qaurters

A shovel, a psade, a muke fork and muck hoke

A croe of yron and a mattock

All such stuff at the mylne as the mylner Deyly
occupieth

And if any of these be lost or goon I that my
executers buy such other and deliver them as hyre
looms.