



JOHN MOORE HERITAGE SERVICES

ARCHAEOLOGICAL INTERVENTION

AT

THE MANOR, HIGH STREET,

YELVERTOFT,

NORTHAMPTONSHIRE

NGR 460107 275307

On behalf of

Mr. Robert Deakin

APRIL 2012

REPORT FOR Mr Robert Deakin
The Manor
High Street
Yelvertoft
Northants
NN6 6LF

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Summary

John Moore Heritage Services carried out monitoring during removal of rubble from the upper part of a cellar associated with the Arts and Crafts period extension to The Manor. The plan of the cellar was recorded and sondages were excavated under archaeological control to examine the locations of supporting walls, floors and potential access to the cellar.

1 INTRODUCTION

1.1 Site Location (Figure 1)

The site was located on the northern side of High Street, at the eastern end of the historic settlement (NGR 460107 275307). Topographically the site is reasonably level, rising from the south and continuing to rise to the north of the investigation area, and at an approximate height of 110m AOD. The underlying geology is Lower Lias Clays. The existing land use was a patio area, overlying the location of a former wing of the house, which had been pulled down in c. 1956.

1.2 Planning Background

Daventry District Council (DDC) granted planning permission and listed building consent for an extension at The Manor, 91 high Street, Yelvertoft (DA/2011/0610 & DA/2011/06011). Due to the potential for archaeological remains to be present an archaeologist was present during removal of rubble underneath the former patio in order to document all significant archaeological remains. This was due to advice given to DDC by the Assistant Archaeological Adviser for Northamptonshire County Council.

1.3 Archaeological Background

The Manor House is of 17th-century date with 18th-, 19th- and 20th-century alterations and additions. A rear wing was demolished in c. 1956, and the approved scheme sought to reinstate a wing on the same location. The Heritage Asset Statement submitted with the application indicated that there was thought to have been a cellar beneath the demolished wing. The date of this cellar is not known but is most likely to be contemporary with the erection of the original wing in 1893, which was undertaken in an Arts and Crafts style. The area of the new extension therefore was believed to have the potential to contain structural remains belonging to the Arts and Crafts phase of the house. A heritage impact assessment was prepared (Palmer 2011).

2 AIMS OF THE INVESTIGATION

The aims of the investigation as laid out in the Written Scheme of Investigation were as follows:

- To record any archaeological remains that will be impacted upon by the development.

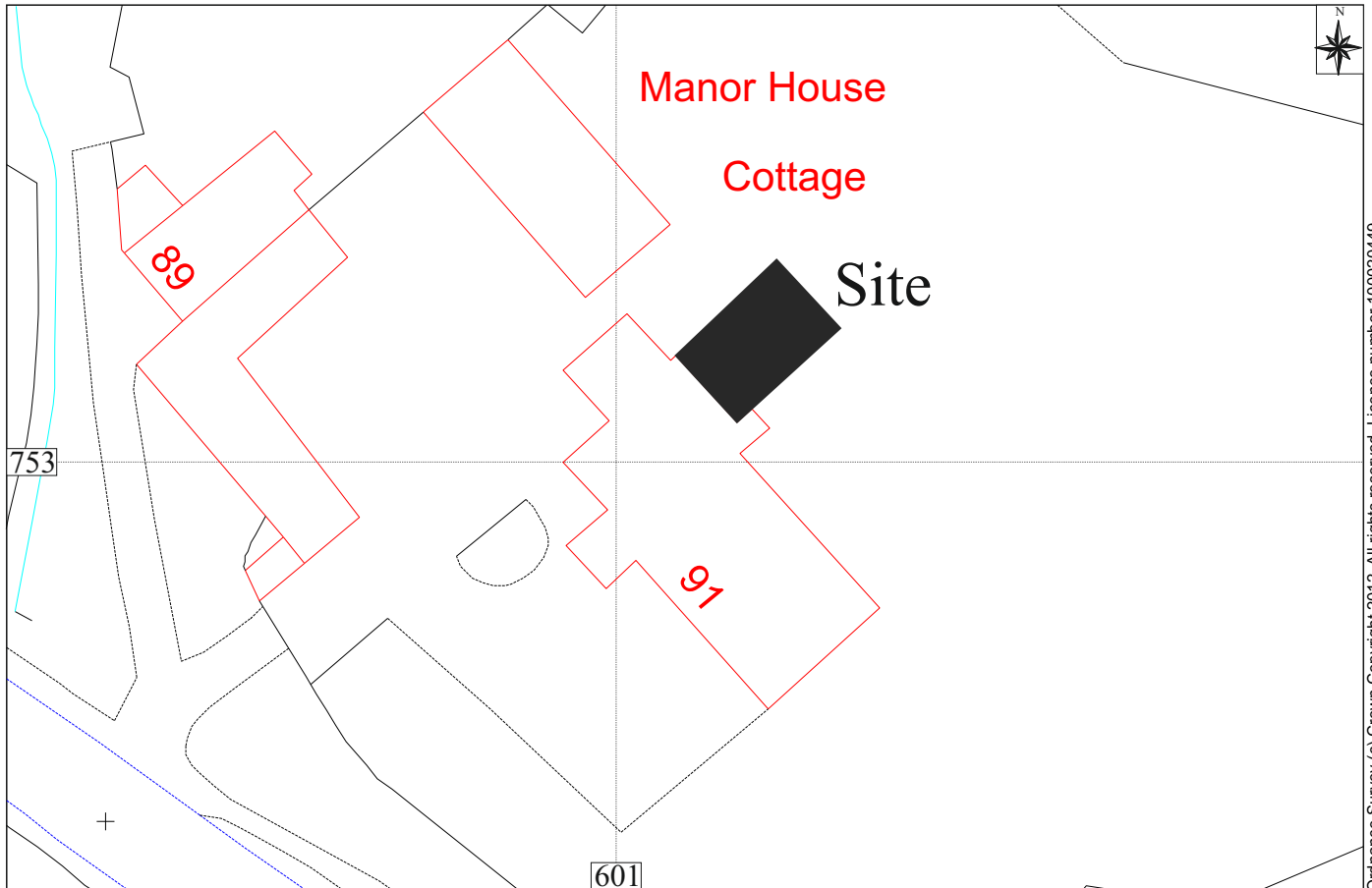
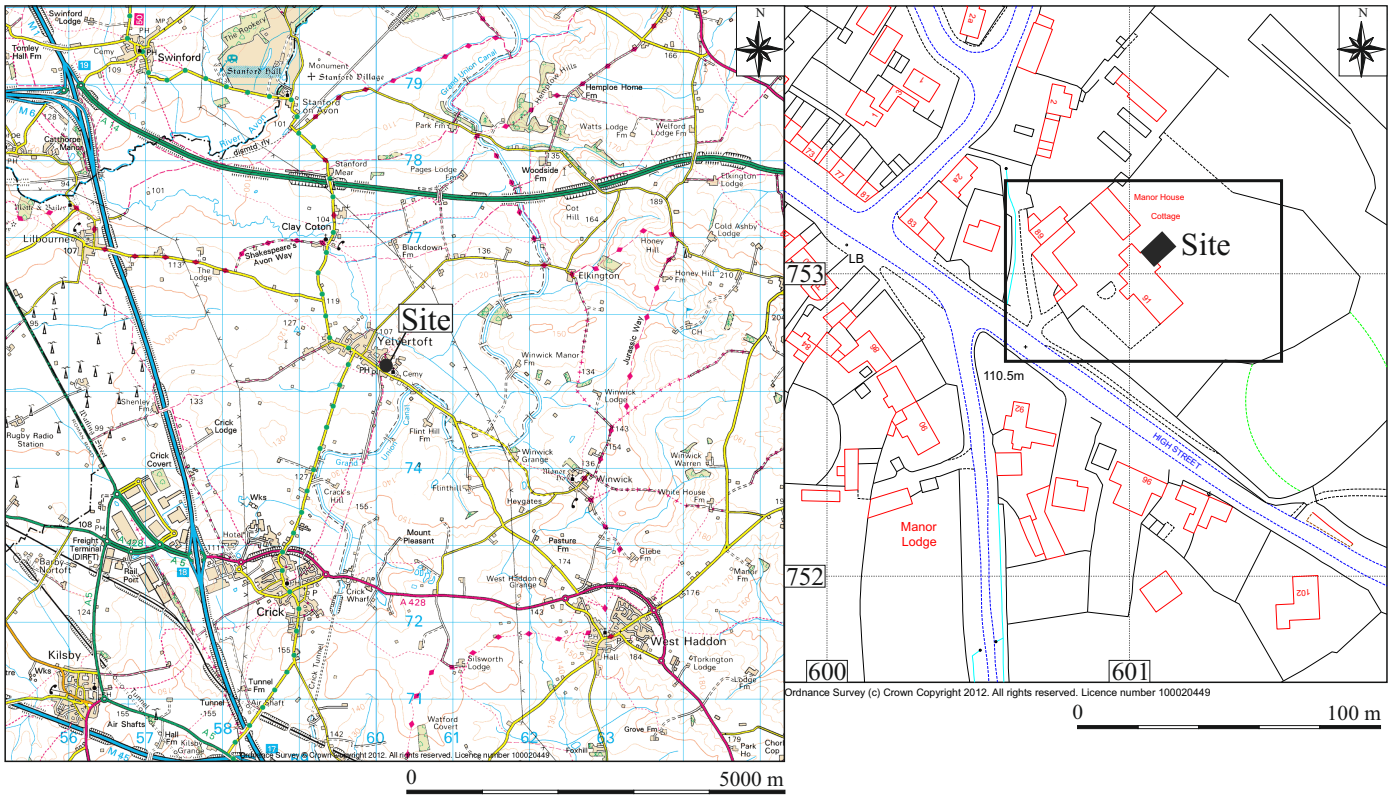


Figure 1. Site location

A particular objective was

- to record the potential for the cellar and other structural remains related to the Manor House.

The aims also conform to those of the Regional Research Agenda (Cooper 2006) namely the affirmation of status and social context, functional impetus of building plans and the investigation of architectural significance.

3 STRATEGY

3.1 Research Design

John Moore Heritage Services carried out the work to a Written Scheme of Investigation agreed with the client and Assistant Archaeological Adviser for Northamptonshire County Council, on behalf of Daventry District Council. Standard John Moore Heritage Services techniques were employed throughout, involving the completion of a written record, with scale plans and photographs compiled where appropriate and possible.

The recording was carried out in accordance with the standards specified by the Institute of Field Archaeologists (2008).

3.2 Methodology

An archaeologist maintained a continuous presence on site during the course of all excavation which had the potential to disturb or destroy archaeological remains. The area of the footprint of the development was stripped under archaeological supervision to the archaeological horizon with a mechanical excavator equipped with a toothless ditching bucket. The foundations of the rear wing were planned and investigated. The excavation was of sufficient depth to confirm the presence of cellars. The limited removal of rubble from the cellars was monitored, during which a record was made of the cellar structures.

Site procedures for the investigation and recording of potential archaeological deposits and features were defined in the *Written Scheme of Investigation*. In practice there was only limited investigation, although sufficient to inform both the client for their further works and the Assistant Archaeological Advisor of the extent of extant remains. Standard John Moore Heritage Services techniques were employed throughout.

4 RESULTS

4.1 Results (Figs 2, 3 & 4)

The cellar was filled with ceramic building rubble presumed to be from the previous extension believed to have been erected in 1893 when the rest of the Arts and Crafts style buildings within the property were built. The rubble was carefully removed by

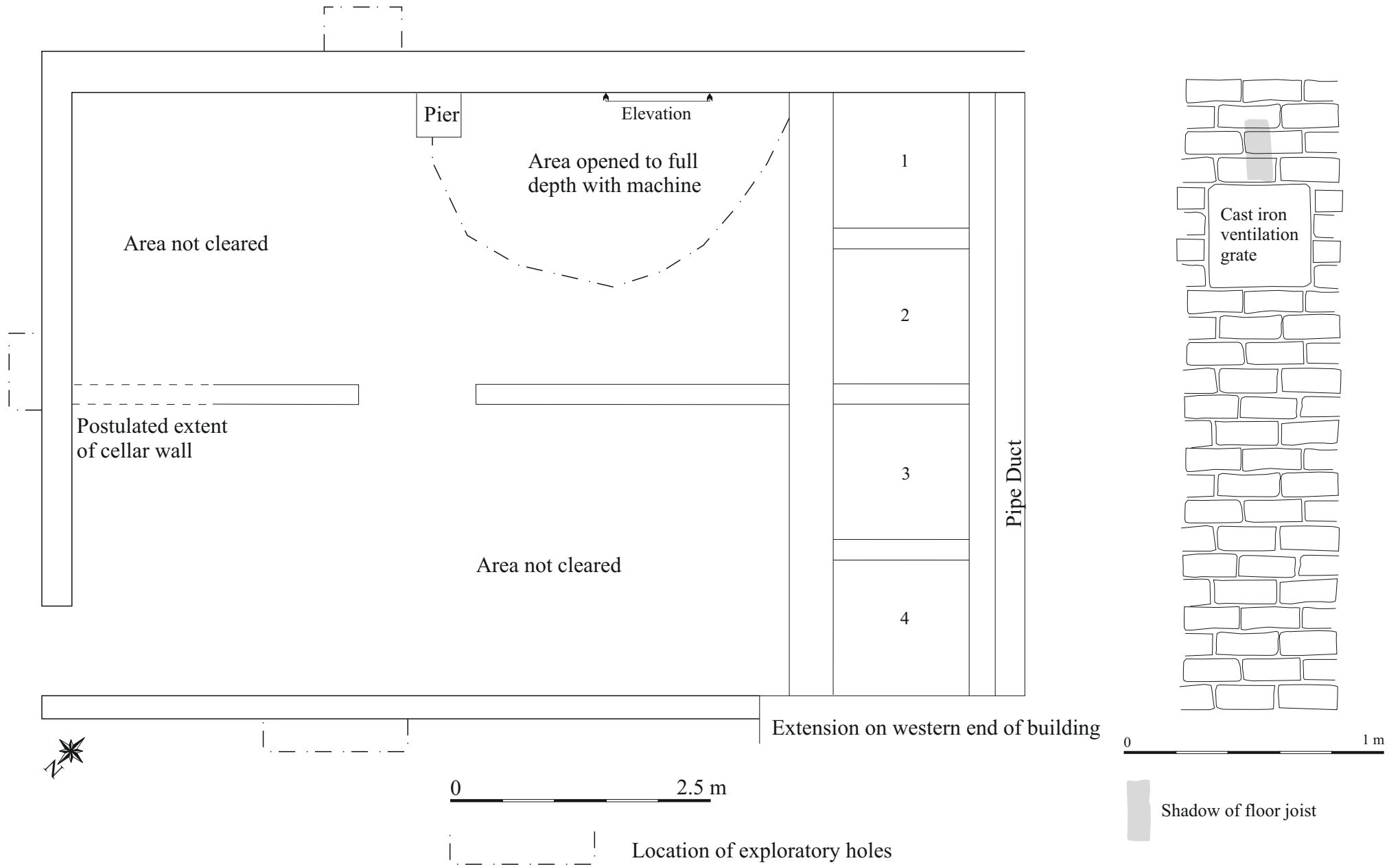


Figure 2. Plan and representative elevation of cellar.

machine from parts of the cellar to reveal external and internal walls. In addition, three exploratory holes were excavated externally to investigate the external faces of the walls (Fig. 2).

At the south-west end was a pipe-duct, in which lay a cast iron pipe, part of the heating system. It was clear that this was part of the original construction, and not a later insertion. Immediately north of the pipe-duct wall were four 'bays' of unknown depth measuring 1.3m × 1.3m, separated by a stretcher's width of brick. The function of these bays is unknown. They appeared to have been partly backfilled with concrete. Although Bay 1 was partially broken out and reduced to reveal natural blue clay, it is not certain that the rest of the bays are the same.

To the north was the cellar. The south-west wall of the cellar was one and a half bricks wide (Fig. 3). The cellar was partly excavated to full depth (Fig. 4) on the east side to reveal the brick floor of the cellar. A sketch elevation was prepared, although the cellar was not entered. A spine wall (Figs 2 & 3) appeared to divide the cellar in two parts; the spine wall was one stretcher wide. There was a gap of 1.15m approximately 3m from the south wall of the cellar, which appeared to represent an access between the two sides of the cellar.

In the north corner of the western half of the cellar was a further gap, approximately 0.8m wide, which may represent access into the cellar, although the superimposition of the cellar plan on the demolition proposal drawing of 1955 is a tight fit (Fig. 6). The photograph of the north end of the extension (Fig. 11) shows a chimneybreast in the approximate location of the access. Much of the north end of the cellar was not investigated due to the presence of rubble heaps.

4.2 Reliability of Techniques and Results

The archaeological work was conducted under good meteorological conditions, with excellent cooperation from the machine driver. The work was visited by Liz Mordue, Assistant Archaeological Advisor in the morning. Following her departure some further work moving rubble around within the footprint of the cellar was carried out to trace the internal walls.

5 FINDS

5.1 Ceramic building materials *by Gwilym Williams*

Six pieces of ceramic building material, of which five were bricks, were retained for identification. A single partial fragment of ridge tile was also examined. The building materials were weighed and measured, and subsequently the fabrics were examined by naked eye (Table 1).

The brick fabrics revealed two distinct fabrics, comprising two distinct types of machined bricks, one (Type 2) of the London Brick Company (LBC) which produced brick at Fletton, Peterborough and other locations in and around Bedfordshire and Cambridgeshire in the late 19th and 20th centuries, and a second of Hawkes of Kenilworth.



Figure 3. Junction of south wall of cellar and spine wall.



Figure 4. Excavation of cellar showing east wall of cellar, ventilation grill and shadows of floor joists.



Figure 5. Cast-iron down-pipe with BEB initials.

Wt	Type	L	B	T	Notes
3926	1	227	112	80	Deep red, with haematite inclusions occasional stone; 7mm deep frog; cement bonding material
3935	1a	226	108	78	Deep red, with haematite inclusions occasional stone; soft lime mortar
4591	1b	228	106	75	Blue-purple in colour, with haematite inclusions occasional stone; reduced during firing, giving appearance of engineering brick
2486	1c	236	110	48	Deep red, with haematite inclusions occasional stone; frogged, half thickness; soft lime mortar
3310	1d	249	115	83	Deep red, with haematite inclusions occasional stone; coping brick with chamfered edge
3008	2	228	108	78	Fletton brick
2456	Ridge tile	249	55	140	Broken; only rounded crest and bits of the ridge extant; same fabric as bricks 1-4

Type 1. Henry Hawkes Kenilworth

Type 1a. Unfrogged 'Arts&Crafts-style' brick; probably Hawkes of Kenilworth

Type 1b. As 1a; reduced in kiln, very hard

Type 1c. Frogged, half thickness; probably Hawkes of Kenilworth

Type 1d. Coping brick; probably Hawkes of Kenilworth

Type 2. LBC Phorpres

Table 1. Brick types at The Manor, Yelvertoft.

The latter group of bricks (Type 1 and variants), which appears to dominate the assemblage, are all of a similar fabric – notwithstanding minor differences in inclusions, undoubtedly related to bespoke bricks in contrast to 'ready mades' – and appear to have been fired to a similar degree. The type 1b may well only be over-fired. The ridge tile is in a similar fabric.

Henry Hawkes was a member of the Stoneleigh landowning family which had previously leased out land to brick-making families in the Kenilworth vicinity. The firm of Henry Hawkes of Kenilworth took over brick-production from the Leamington and Lillington Brick Company in the later 1880s (Leamington Courier 2007). A construction date for the Arts and Crafts extension of 1893 corresponds roughly with the start of production dates for the Hawkes brickworks. There are several brickworks in the vicinity of Stoneleigh (Warwick HER 2869, 2872 & 2873) and it cannot be ascertained here which was the Hawkes brickworks. Nevertheless, it appears that the Hawkes group of brick fabrics represents a mix of possibly bespoke and standard brick forms related to the construction of the demolished Arts and Crafts-style extension, and which is undoubtedly part of the overall rebuilding programme of 1893.

5.2 Environmental remains

No environmental samples were taken as the potential of the deposits was not felt to be sufficient to warrant sampling.

6 DISCUSSION

The intervention revealed that the cellar was indeed present. The date of the cellar and the associated above-ground extension is not known for sure, as no records appear

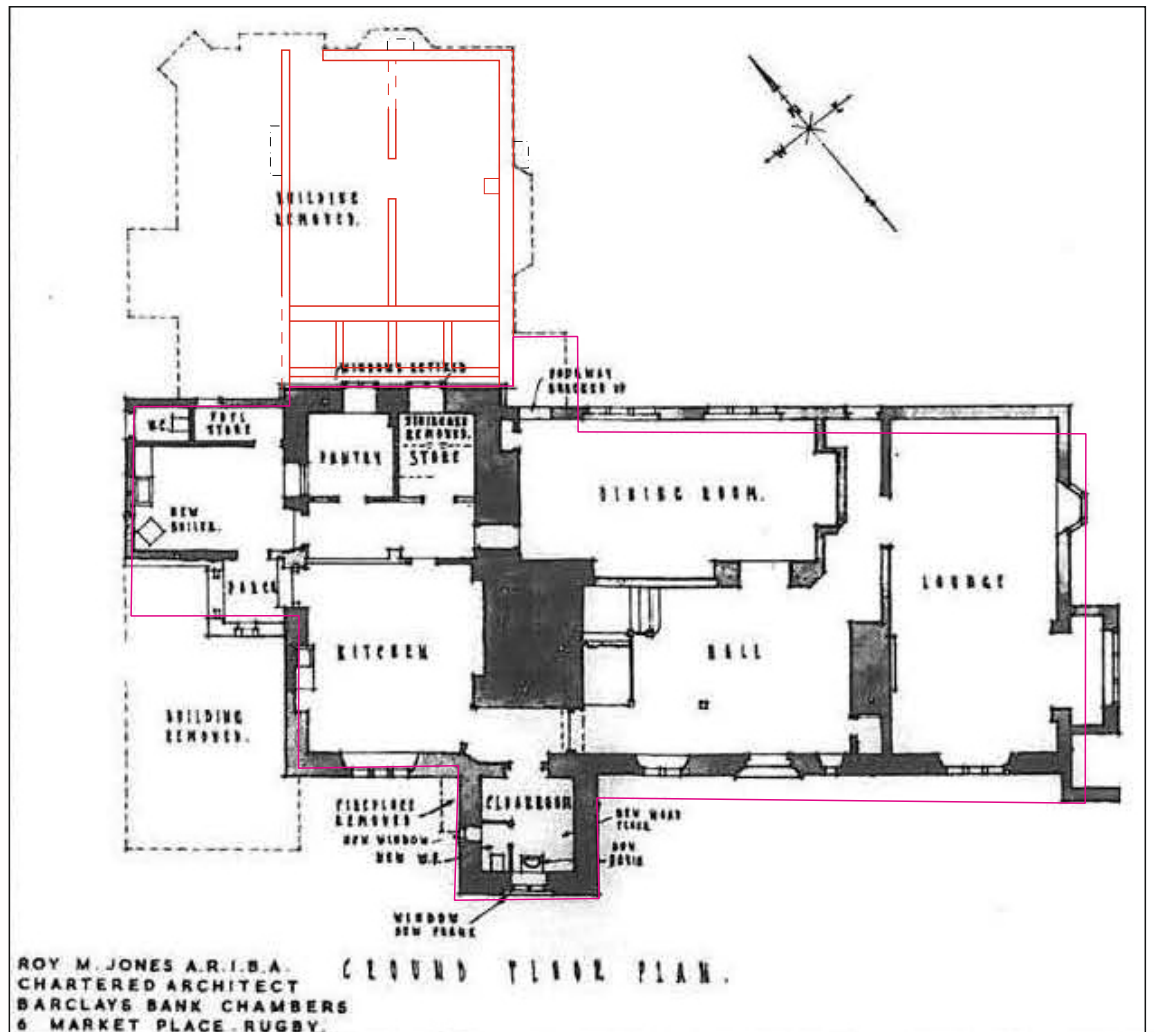


Figure 6. Architectural plan of 1955 showing location of cellar and present house.

- Outline of historic cellar
- Outline of present house
- Not to scale



Figure 7. Photograph showing east wall of north wing.



Figure 8. North wing, looking southwest (2012).



Figure 9. North wing, looking southwest (1955).



Figure 10. North wing, looking southeast (2012).



Figure 11. North wing, looking southeast (1955).

to survive for the work, but is believed to be *c.* 1893 or perhaps later. Arts and Crafts style architecture did not really flower until after the 1890s, when artists and architects such as Voysey, Gimson, Scott and Luytens began to practice and develop the style (Jordan 1966, 185-194). It is possible that the extension is later than the late 19th century, as many of the best-known houses were erected in or around the 'Edwardian Summer' (1905-1910).

The stable block located immediately to the west of the main house has a ceramic date plaque of 1893 (not illustrated), which provides the sole available date for the structure, at present. A cast-iron down-pipe on the front of the house is undated, but has the monogram BEB (Fig. 5), which would appear to probably refer to the Burges family, which owned the house at the time. The plans for the demolition of the extension were drawn up in 1955, and the client is named as L. Burges, who is undoubtedly Leslie Ravensdale Burges, father of Brian Ravensdale Burges who died in Calvados and is buried at Banneville-La-Campagne (War Graves Photographic Project). It is more than likely that the BEB letters on the down-pipe (Fig. 5) refer to his father. The 'faux-Gothic' style of calligraphy is very much in keeping with the Arts and Crafts style, and is believed to be part of that phase of works.

The illustrated photographs (Figs 4-8) of the wing indicate a rusticated stone external finish, which it must be assumed, based on the rubble backfill of the cellar, to have been a skin of stone covering a brick core. Ernest Gimson's cottages in Charnwood, built in the late 1890s, were made of local stone (Jordan 1966, 188-9). The use of stone, which appears to be the same local stone as the standing parts of the building, in the Manor echoes the quest for authenticity which characterises Gimson's cottages. The large quantities of brick and almost complete absence of stone suggests that the stone was possibly recovered for use elsewhere, although it is also possible that it is in the base of the cellar.

The brick, as noted in the ceramic building materials report dated from after the 1880s, although no final date for the production of brick by Henry Hawkes' brickworks is known at present. The bricks included a few, standardised, stamped and frogged bricks as well as a larger number of unmarked and unfrogged – and therefore consciously traditional – bricks in a materially similar fabric, fired to a similar degree. This suggests that the 'traditional' style bricks were fired by Henry Hawkes' brickworks.

The standing wall of the patio (Fig. 8), on the east side of the proposal area, has clearly been rebuilt as both photographs (Figs 7 & 9), taken prior to demolition, and the architectural plan (Fig. 6), show a bay window half way along the east wall. There is no building scar of a filled-in window in the present wall, indicating that the wall postdates the demolition of the north wing. The full extent of the cellar was within the eastern side of the Arts and Crafts extension (Fig. 6). The postulated access into the cellar in the northwest corner of the cellar makes for a tight fit when the cellar is superimposed upon the 1955 demolition drawings. Furthermore, it would appear that a chimney was located here (Fig. 11). As a consequence it should be borne in mind that this gap in the brickwork may well not represent access into the cellar.

The extension of 1893 or later would appear to be part of a general programme of works, which may well have included the extension to the front, and which was also

pulled down after 1955. The date of the extension to the south of the house is not known to the author, and a photograph (not illustrated) which accompanied the heritage impact statement (Palmer 2011, Fig. 3) is not particularly indicative of the date either.

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