NEWSLETTER No. 41 – AUTUMN 2023

1. From the Chairman

Thank you to those members that attended the Annual General Meeting at Prior Hall, Lanercost Priory on 16th September when I was elected as Chairman with their endorsement. Following a proposal from the floor, I am glad to inform members that June Hill has since been elected as President of CVBG to reflect her outstanding achievement in setting up and leading the group over the last ten years. I hope to emulate her work to date, and with our committee, can assure her that her creation remains in safe hands. Summer saw members enjoying visits to Harby Brow Tower and Allhallows Church where the 15th century story of the Highmore family was recounted, and the standing tower house admired. In July 40 members were welcomed at The Ashes, Castle Sowerby where Stephanie Hewison had arranged for the owners to show members the historic buildings and rare wall paintings. The gardens and views were enjoyed by all for a memorable day.

Crake Trees Manor in Maulds Meaburn was enjoyed in August and its 3-unit plan examined with its tower house and bower. Following a short presentation on the history of Crosby Ravensworth and the De Lancaster family by myself, members enjoyed an exploration of the Church of St. Laurence with its ninth century origins.

We were fortunate at our AGM in September to be able to welcome Associate Professor, Dr. Adam Menuge from Cambridge University. Adam captivated the gathering with a presentation on the form, function and construction of windows throughout history.
I am glad to report that training days have recommenced to help members appraise and record vernacular buildings, using a simplified report template. A second training day has been organised for 16th October at Low House, Newlands where 17th, 18th and 19th century structures will be recorded. More recording seminars and events are planned for 2024 so if you wish to join our team, please watch out for further notices.

Our programme for 2024 is being finalised and will include visits to several impressive vernacular buildings in the region. In the meantime, our programme of ZOOM talks will commence in October with Hannah Kingsbury's "Vernacular Features in the Western Dales." In November, June Hill will entertain us with her presentation "One Woman's Buildings – The Works of Lady Anne Clifford in Cumbria."

One theme we will be exploring in future is the sympathetic repair and restoration of vernacular buildings, looking at the different approaches employed by owners. The first event will be a visit to Grade II listed Craggs Barn, Dent on 18th November. Finally, I wish to invite members to our Christmas dinner to be held at Dalemain House, Stainton on 12thDecember. A notice of invitation will be emailed shortly, (posted to non email) and I encourage members to make early bookings as numbers will be limited to 35.(see Page 16)

Chairman

2. Great Asby Event 17th June 2023 report by Stephanie Hewison

(A lack of space in the last newsletter prevented this report being included)

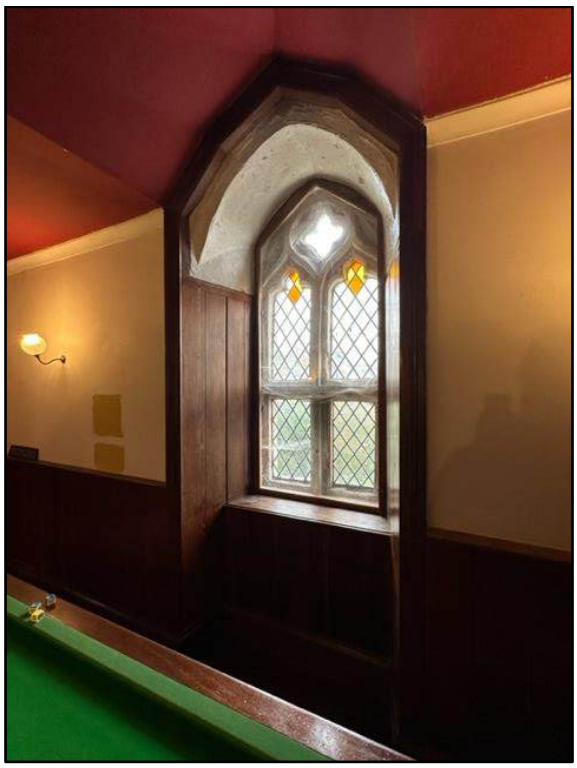
Following lunch at the pub in the village, The Three Greyhounds and in advance to our afternoon visit to Grange Hall, we had a very informative talk by Keith Cooper entitled: '**An introduction to Monastic Granges'**

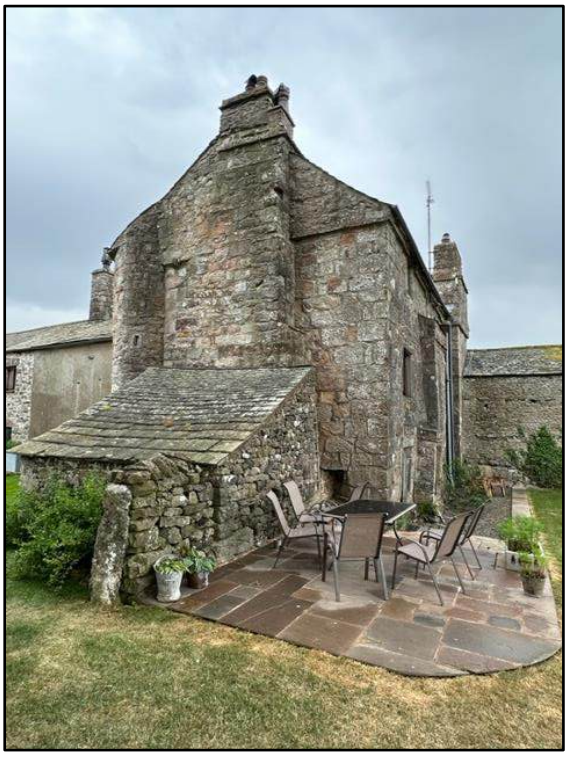
Keith began by saying that whilst the term 'grange' can often indicate a monastic farm, in later years it was often a name given to any large Victorian mansion without any monastic connections at all. Grange Hall however was at the centre of a grange and on a site that was at the centre of a monastic farm, of the Cistercian house of St Mary's at New Byland in the North Riding of Yorkshire. Other Byland holdings were at Warcop and Bleatarn.

The Old Rectory, Great Asby © John McDowell

Two farms fairly centrally placed in Asby parish which give evidence of a grange in the landscape are Grange Hall and Asby Grange. Both of these names came about in C18 or even more recently, but in C17 and early C18 they were known as Nether Grange (now Grange Hall) and Upper Grange (now Asby Grange), most probably two divisions of Asby Grange, once a single grange unit. Keith talked about showing the full extent of the grange which he believes was developed in three phases. He started with the Asby Parish Tithe map of 1843 on which all the lands were described as without tithes. This suggests that these lands had once been part of a Cistercian holding because from 1302, Cistercian lands had usually been exempted from tithes. The right to remain free of tithes was passed on to landlords who acquired these monastic lands at the Dissolution. Referring to published translations and transcripts of charters, Keith has also done a lot of walking to identify landscape features and places described in the charters and feels confident in his mapping of the boundaries of the grange. Walking in the company of the 'landscape eye' of Dr David Johnson has helped to reinforce his conclusions.

Keith went on to talk about the first phase of development, granting 400 acres of land in the period 1160-70. In the context of the development of Byland Abbey, this was before the Abbey settled on its fourth and final site at New Byland and at a time when a sound territorial and economic basis for the Abbey was being created.





A selection of images from the Great Asby event - © Justin Wood

The second phase, amounting to 135 acres dates from the later 12th or perhaps early 13th century and refers to 'sheepfold' and 'long hundred' indicating land sufficient for 360 sheep. This would add to the Abbey's lands at a period of buoyant economy and this large field would later be subdivided.
Keith's thoughts on the third phase of the grange's development were probably three intakes from tithe-free areas on the open fell, made at unknown dates. This would take the tithe-free lands to well over 600 acres. In the context of Cistercian granges, this puts it in the upper middle section of the range of sizes.
As well as the above lands, there would also be rights to common pasture and occasionally granges would have parcels of land within the communally farmed townlands of a manor, as was the case at Great Asby. Disagreements would sometimes arise between tenants and monastic estates, for example regarding overstocking of pastures. Using a LiDAR image, it's possible to see evidence of rigg and furrow suggesting extensive and prolonged cultivation.

A variety of agricultural activities were carried out on granges including sheep, cattle and horse rearing as well as arable farming. In the common grazing beyond the boundaries of the grange on an area known as Grange Scar on Ordnance Survey maps, there are several landscape features with names associated with cattle;-Bull hole, Oxen moor, Cowdale Slack and Cowman's Scar, perhaps preserving some link between the grange and cattle rearing. On an 18th century estate map (with thanks again to Dr David Johnson) an early reference to Hen Croft Is self-explanatory, whilst Big Garth, the Big comes from Bygg meaning barley. Depending on the type of barley grown, this would have been used either for malting for brewing or for a course bread flour.

This area has many layers of human activity containing evidence of Bronze Age burial cairns, Late Iron Age settlements and Early Medieval longhouses, all part of the landscape before becoming a grange in the Middle Ages. Ancient burial cairns were re-purposed as markers of part of the boundaries of the monastic acres. Across this landscape, lay brothers of the Cistercian order (the conversi), probably assisted by lay labourers, went about their daily tasks on the monastic farm, being responsible for managing the land, tending the livestock, and conducting business. It's possible to imagine these lay brothers (conversi) gathering at the medieval well house, close to Grange Hall. Their appearance would be different from monks in that they would wear work clothes and boots rather than habits and their hair would be to their liking rather than tonsured (having a shaved crown).
Recent restoration has taken place to this well house, thanks to the National Heritage Lottery Fund, the Yorkshire Dales National Park Authority, and the Westmorland Dales Landscape Partnership.

As time went on, decline began to take place in the monastic economy and monastic land holdings long before the Dissolution. Perhaps the position of Asby Grange was rather vulnerable being such a distance from Byland (approx. 100 km). Cistercian rules said that granges should be no further than a day's journey (around 30k) from the monastery to enable lay brothers easy return to their abbey on Sundays and feast days to carry out their religious duties. A distant upland holding

like this one might have been one of the first to let go. Rule changes were made to permit leasing of properties to lay tenants and sometimes they were divided to do this. Dividing may explain there being two separate holdings on the grange lands or perhaps there had been two separate sheep farming operations from an early stage…or possibly there being both sheep and cattle farming within this one grange unit.

When the first leasing took place is uncertain, though in Lowther papers there is evidence of the grange estate having been divided. A document of 1477 shows that in that year, the Abbot of Byland leased Asby Grange (the grange unit, not the farmstead today known as Asby Grange). He was leasing that part not already held by Edmund Scaif to his brother Thomas….possibly now lay tenants having previously been a lay brother.
Bythe Dissolution, this Asby Grange was described as 'lands and tenements' The transition to lay may have led to changes to some of the buildings making them more suitable for family living. Another reason for changes to the building could very likely have been to improve defences against the Scots.
The Scaifs appear to have continued as tenants to landowners who acquired the grange estate after the Dissolution and the name can be found in the parish until 18th century. This would suggest that many changes to the buildings would have been created whilst the Scaifes occupied Grange Hall.

2.1 Visit to Grange Hall, Great Asby by Stephanie Hewison.

A drive of about two miles from Great Asby over a remote fell road hardly prepared us for the sight of the stunning Grade 1 listed Grange Hall, home to a farming family and with a fascinating history. Dating from the C14 and belonging originally to Byland Abbey in the North Riding of Yorkshire, Grange Hall is built mainly of large pink sandstone blocks and has a later farmhouse attached. The Hall is of three storeys and the remnants of a parapet (including remains of gargoyles and one complete and canon shaped) suggest that it once had a parapet walk. On the entrance (N) side, the parapet itself is however interrupted by a mid C14 pair of ogee-cusped windows, suggesting a taller building than we see today. Also on the North side at first floor level is a post Reformation Bellingham shield or religious panel, slightly overridden by a C17 mullion window.

Image © John McDowell

The first-floor oriel window in the east gable wall is a particularly eye-catching feature, appearing to grow elegantly out of the corbel which has a masked face carved into it. Despite its unglazed state, the five-sided window with cusp headed lights and

a lead covered roof is a fine design. Access to the window from the house is currently blocked but perhaps this will be explored in the future. A further face is carved into this gable end, above what would have been parapet level.

Tucked round the north-western corner behind the front wing and protruding with fine corbelling from the first floor is a curved stair turret, lit by just one tiny window. The turret has a rather Scottish appearance and probably dates from around 1600. Close beside it a very large and probably later chimney stack.

Round the back of the hall on the south side there is another large chimney stack and what could be a garderobe tower serving the middle floor. Above that, a single ogee cusped window is positioned just below roof level.

A most enjoyable visit to a fascinating building ▪

Images from the Great Asby event © John McDowell: Stuart Harling: Justin Wood

3. The Historic Building Doctor, Chapter 3 – The Repair of External Walls

(Images © Paul Lewis)

We are blessed in Cumbria with a wide variety of walling materials that reflect the geology of the region as it changes from valley to valley; accordingly, the character of our vernacular buildings changes subtly also. These traditional building materials differ significantly in their workability and would be fashioned into a variety of bonding patterns that allowed a mason to achieve a weathertight structure without over-working the stone, usually bedding the stones in lime mortar (see plates 1 and 2).

1. In the Eden Valley the soft sandstones are readily worked into random courses, often 'brought to courses' as seen above.

2. In the Borrowdale Valley of the central Lake District the igneous rocks are very hard, and the vernacular style has developed to employ split cobbles and slate,

Clay was sometimes employed as mortar in areas where masonry was expensive to obtain and clay walls can still be found in a swathe of land stretching across the Solway plain and into isolated areas along the Pennine rim. Some simple agricultural structures still survive built with rubble stone from field clearances but are bedded in clay, the more expensive lime being employed to provide only the final mortar pointing between the stones.

As the region suffers from high levels on wind-driven rain, most walls were protected with one of a variety of lime-based materials that slowed the penetration of moisture but allowed it to evaporate once the weather improved; in this way the 'breathability' of the walls was maintained with a sacrificial finish that would be renewed from time to time. Limewash was the cheapest and most used, renewal often needed every 8-10 years.

If the local stone was known to be moderately porous, e.g., the red sandstones of the eastern Eden Valley, walls were sometimes finished with a shelter coat of lime and sand, applied in a one or two thin layers. Shelter coats can survive for 20-30 years if applied correctly (see plate 3 next page).

In the areas of most severe weather exposure, or where higher status buildings, were erected, protection was often achieved by using lime-based renders of two or three layers, each up to ½" thickness. Renders that survive 80 – 100 years before renewal was needed. The top layer would most commonly include small pebbles to

3. This 17th century farmhouse in the Lyvennet Valley has benefitted from a 2-layer lime shelter coat over the local medium dense sandstone.

crease a 'wet-dash' or 'harling' finish that gives the characteristic 'bobbly' appearance seen today about the region. The finished surface would either 'follow the stones' to create gentle undulations that could be seen in cross-light, or on higher status buildings be presented smooth.

It is this understanding of local materials, weather exposure and traditional building techniques that underpins the conservation approach to the repair of external walls; the character of our vernacular buildings is thereby respected, and the 'breathability' of the walls maintained, keeping the internal fabric dry. The philosophy of repair should always be one of 'little and often' so that patching renders and mortars should for part of normal periodic maintenance on a 5 – 10-year cycle, or co-ordinated with external decoration when the expense of scaffolding is usually borne.

4. The lime render to the right side of this Jacobean mansion house was over 400 years old before renewal was needed.

The owner of a vernacular building may currently find that some inappropriate techniques have been employed historically in repair. For example, in the 19th century it was fashionable to remove renders or leave shelter coats to erode, without realising their important in weather protection. Followers of fashion in restoration favoured exposing 'the bare bones' of a building to better present its original conception. William Morris, the 19th C writer railed against this concept, creating the 'anti-scrape' movement, and urged protection in place of restoration.

5. The lime render of this 17th century small house in the Eskdale Valley has survived well and much remains sound and is capable of patch repair.

Many of the vernacular buildings we see today have been accordingly 'denuded' of their original character by the removal of their traditional finishes, inadvertently creating problems with dampness. After Storm Desmond, when rain-driven rain reached sever levels, many buildings in the region reported problems of penetrating dampness when none had been known in living memory.

In modern times the use of impermeable cement mortars or polymer-based masonry paints, for example, can also have unintended consequences. If the 'breathability' of the fabric has been so adversely affected to cause internal dampness, then replacement with traditional lime-based materials can sometimes be needed. However, such major interventions need to be carefully considered due to the risk of damage to the underlying historic materials. The removal of hard cement renders bonded to softer sandstones, for example, can cause severe damage so careful investigation is needed before proceeding. An old adage is often recited in these situations, "If it isn't broke, don't try to fix it" ▪

Further practical guidance on the repair of historic walls and their finishes can be found by following the links below:

- www.scotlime.org/resource/
- www.spab.org.uk/advice
- www.historicengland.org.uk/advice

Paul Lewis is a Chartered Building Surveyor and holds an RICS Accreditation in Building Conservation, writing as The Historic Building Doctor in the CVBG newsletter.

4. The Ashes, Castle Sowerby near Raughton Head - Saturday, 8th July

Approximately thirty-five members gathered in the large and beautifully maintained cobbled yard at The Ashes. CVBG member Stephanie (Hewison) introduced everyone to Jen and Richard Arkell who have owned this most interesting property for around 20 years. Richard gave a warm welcome to their lovely home which they have been carefully restoring and which continues to provide new learning and sometimes unanswered questions. The beautiful garden too is a source of great pleasure and discoveries and sympathetically allows the building to retain its open setting and uninterrupted views. Jen and Richard were delighted to welcome everyone and very much appreciated the interest, enthusiasm and additional expertise that came with the group. Before dividing into groups to look in more detail at the house and buildings, CVBG Vice Chair Paul Lewis put the building into context, both in terms of its history and its place in the landscape.

Image © Justin Wood

The Ashes presents as a fine, five bay mid-16th century house and is believed to have been a hunting lodge. It appears to have developed from an earlier structure within the Inglewood medieval hunting forest at a time when the pace of enclosure for agricultural use was more common. The standard of construction tells of Gentry influences, with ornate carved ceilings and rare black and white wall paintings, known to be popular in Scotland and parts of northern England during that period. The farm appears to have extended over 200 acres, unusually large for the time, again reflecting the wealth of the original owners; the farming unit remained intact until very recent times. The earliest phase certainly had a steeper roof pitch and there is evidence in the roof carpentry that the pitch was later lowered, and the walls raised by approximately half a metre. The room layout was typical of the period with a hall and parlour and later 18th and 19th century modifications, including outshuts to the rear. The barns and outbuildings reflect the late 18th and early 19th century modernisation of farming and

Byre roof © John McDowell

the changes that were taking place. Whilst large parts of Inglewood Forest remained unenclosed until the late 18th century, parliamentary enclosures were already sweeping the landscape and locally, large enclosures did take place…Skelton (5,000 acres), Sebergham (2,896 acres), Castle Sowerby (5,000 acres) and Dalston (2,500 acres). The enclosure of Inglewood was the largest of all, as a block from 1819 (28,000 acres). The latter had a profound effect on this part of Cumberland, changing the character of the earlier medieval landscape for ever. The party then divided into groups, some to enjoy refreshments and the exterior of the house and buildings with Jen in the garden and others moved indoors, divided between Paul, focusing on the ground floor and Richard upstairs, discussing particularly the wall paintings.

Richard Arkell discusses the wall painting © Stuart Harling

The house sits on a squared plinth, has a graduated green slate roof with coped gables and banded chimney stacks at either end of the roof. The front façade of the house is very striking with slightly asymmetrically arranged two light windows and two x three light windows set above each other. On the ground floor the windows are set in curved chamfered stone mullions and have early hood mouldings. The upper floor windows are later, set in rectangular chamfered mullions and with a continuous hood moulding. The door, which would have also been a later addition, leads into a wide, flagged entrance way or corridor, the internal wall on the left having been a later addition to partition off the hall. The wall to the right of the entrance way and dividing off the parlour, would have originally been of plank and muntin. The parlour itself has undergone considerable alteration, probably in the late 18th century and the fireplace is not original. The wall in which the fireplace sits would have been external; protruding corbels, almost at ceiling level, would have supported a thick wall above. The plasterwork dates from 1780, with plaster of Paris mouldings run in by hand in situ.

Crossing the corridor into the hall, this room has a quite different feel to it with beautifully moulded 16th century oak timbers in the ceiling. The dimensions of this ceiling with its curled principal beam and hollow double chamfers, and the large fireplace with its shallow segmental arch have strong similarities with nearby Scales Hall. The rear wall, which is now internal, retains a fire window recess. A section of side wall shows remnants of a 16th century wall painting. Questions were asked

about the possible originality of the flagged floor in this room, but the lack of wear and the straightness of the edges suggests early mid-18th century.
Upstairs, the bedroom in the gable end retains its original Tudor fireplace. In 1974 during restoration work by previous owners, traces of wall paintings, were discovered in this room. At this time, only one fragment was preserved which included remnants of floral decoration and a large dog's head. Over recent years however, Jen and Richard have been thrilled to discover further fragments in this room and painstaking conservation work has been undertaken. In the style of grotesques, strange heads and animal and plant forms feature, with little attention to perspective. Influences are thought to have come possibly from early illustrated manuscripts ('The marvels of the East'), and through exported images of exotic birds, beasts and plants in tapestries and metalwork. Probably applied originally using lamp black (a pure carbon pigment, obtained originally from soot collected from oil lamps and fireplaces) these and other paintings found in the same room have now paled to a bluish grey. Before returning downstairs, the opportunity was

Image © Stuart Harling

available to look in the loft space of the house, revealing, as described earlier, the high-quality timber structure and evidence of the changes to the pitch of the roof. Everyone then gathered in the garden to express their thanks to Jen and Richard for a most fascinating and inciteful afternoon and for their very generous hospitality and delicious refreshments (with thanks to their assistants). Thanks, were also given to Paul Lewis for sharing his breadth of knowledge with us all about this fine house.

Stephanie Hewison

Images © Rachel Nutman & Justin Wood

5. AGM - 16th September at Dacre Hall, Lanercost - report John McDowell

Dacre Hall was a very appropriate venue for CVBG to revisit. It is England's oldest Village Hall, part of the west wing of the Augustinian Priory founded in 1169 at Lanercost but remodelled in 1559 as part of the Dacre residence after the Dissolution. Previous visits were for the National VAG Spring Conference in Cumbria, 2015 and again following an AGM at nearby Naworth Castle in 2017. The Tudor chimneypiece, roof trusses and areas of surviving 'antique' style wall painting known in England from 1520 are worth seeing.

Over 40 of the membership, which now totals 187 members, attended this AGM. June Hill in her Chairman's report summarised her involvement in founding CVBG

Image © John McDowell

with three other VAG members back in 2013. The first AGM was held in Temple Sowerby, which appointed a committee with June as Chair. Events, training, study and recording of vernacular buildings, Zoom talks, publications, quarterly newsletters, e-news bulletins as well as much planning and a detailed itinerary and coach tours with handbook for that 2015 Conference, which over 100 attended, are all achievements that June is rightly proud of. She thanked committee members from over the years and in particular Mike Turner, for their support and loyalty and welcomed Paul Lewis to take the reins as the new Chairman. The AGM business proceeded smoothly, following thanks to June, with other reports, election of Paul as Chair and the other officers and current committee were also re-elected.

We were then treated to an excellent talk entitled '<u>Windows: Function, Fashion and Signification' by Dr Adam Menuge</u>, of the University of Cambridge and a former President of the VAG. His reflections on this subject were illuminating and eloquently presented. He proposed the paradox that 'windows are voids in buildings but give expression and present ideas in architectural thought.'

Image © John McDowell

<u>Use</u>: an opening for light and ventilation, creating views or a display to the outside and aesthetic diversity of composition in external elevations. Adam showed examples such as slits in barns & opening casements to control smell & moisture level, window seats, oriel windows and windows placed at an angle for observation, down a street perhaps, an important part of signification.

<u>Technology</u>: included the shape, materials and space for channelling light and geometric form within walls, Adam illustrated cills & hood-moulds to cast water off, mullions (vertical) for support and arched openings to distribute the load of masonry from above to the sides of the windows. Rectilinear jambs and both vertical and horizontal splays direct light to where required, downwards in a kitchen or upwards towards a vault. A central position of a single window gives even illumination. Glazing for the wealthier by a transparent infill allows light in and to see out. Glazing rebate, iron stanchions (vertical bars), leaded panes, small glazing units enclosed by mullions (to be more robust) & use of horizontal transoms in taller windows were discussed. Sliding-sash window development (1670's) led to initial upgrading of some selected windows, the casement being set forwards & later set back within walls. Unglazed windows could be closed by internal shutters: of sliding form for security, insulation & light control e.g., a board in a slot & timber frame or of hinged type, folding into recesses at sides. External shutters were of a simple fold back form & tie back, fewer have survived. There was more variety in elite properties including rising shutters. Glass using Crown glass technology, blown &

spun, for thin clear sheets, the central bull's eye form thicker, fairly opaque & often used in a minor building or area, up to 1830's.
Building types (single, double or deep plan ranges) dictate window provision, white glazed or painted brick may be used in courtyard types, a boxed in skylight to the passageway of a floor below or a more aesthetic lantern over stairwells.

Pattern: expression of the hierarchy within by an intelligible pattern of window placement. Classical emphasis was on regular symmetry and vertical expression through window heights on each floor & with statement features e.g. Venetian style or use of blind windows as external aesthetic exceeded internal needs. Middling buildings show compromises e.g., doorway placed laterally & a modified attenuated symmetry. Glazing patterns may vary by region, a masonry pattern is rare.

Change: due to internal renewal: changes in fenestration by new window placement or modification perhaps by lowering cills, the later addition of inserted sashes or relieving arches. Visible masonry details, removal of transoms, the remnants of tie-backs or trailing stays are evidence of exterior changes. These signs reflect the ambitions of the house & reveal the credentials of the building period or style.

The many buildings shown during the talk, a good proportion being known to us in Cumbria, illustrated these window features very clearly.

John McDowell

Image © John McDowell

ADVANCE NOTICE FOR THE CVBG CHRISTMAS LUNCH.

BOOKING WILL OPEN SHORTLY

AN EMAIL FORM WILL BE SENT/POSTED - 9TH OCTOBER

CHRISTMAS LUNCH AT DALEMAIN

Tuesday 12th December 2023; 12.00 noon onwards

Cumbria Vernacular Buildings Group

Name(s)	
Contact Number/Email	
Total in Party	
Date of Lunch	12th December 2023
Time of Arrival	12.00 noon

Menu Choices

Please advise us of numbers required beside each dish, as well as noting any dietary requirements

***2 courses - £27.00; 3 courses - £30.00**, to include freshly brewed coffee or tea & marmalade fudge*

	Number	Dietary Requirements
Kitchen Garden Leek and Sweet Potato Soup with Winter Spices (GF) *Served with a Chive Scone*		
Chicken Liver and Brandy Pate *Served with our Beetroot & Apple Chutney and a Freshly Baked Baguette*		
Trio of Melon and Mint Fruit Cocktail (GF) (VE)		
Locally Reared Roast Turkey *With Homemade Stuffing, Yorkshire Pudding & Chipolata Sausage*		
Rich Dalemain Venison Casserole in Red Wine *Served with a Yorkshire Pudding*		
Lentil and Vegetable Lasagne (V)		
Traditional Christmas Pudding *Served with Brandy Sauce*		
Dalemain Special Celebration Trifle *With Rhubarb and Strawberries*		
Meringue Christmas Wreath *With Berries and Cream*		

Please return the completed Pre-Order Form to paullewiscvbg@gmail.com; once your booking(s) is confirmed, please transfer your payment in full to the Treasurer via BACS sort code 40-26-17 and account number 71407368. Please clearly state your name and 'Christmas Lunch'.

LATE NEWS

We've moved over from our Facebook Page to a new Facebook Group, where you can pick up some top tips, share your photos of vernacular buildings and join the chat, here is the link-

Find us on facebook

https://www.facebook.com/groups/httpwww.cvbg.co.uk