

8.0. Conclusion and statement of historical significance

Lughurst Burdocks is a small timber framed cottage of humble origins. Its original form was that of a two-bay end smoke bay cottage. Most likely built in the last quarter of the c16 by the Strudwick family, who leased the land it sits on from the Earl of Arundel.

Though the family were of Yeoman status, they were highly influential in the manufacture of glass at the period that the house was built and it may be that the house was built either for their own use or that of workers, in connection with either timber, iron production or farming, which it is known the Strudwick family also engaged in.

Originally set on a plot of thirteen acres, Lughurst would have been capable of subsistence farming, at this time it was common practise for Yeomen to farm during the summer months to supplement income from other activities. At the period of its build the local area was heavily wooded and numerous medieval forest glass houses had been established nearby. Including the Strudwick glasshouse at Idehurst about a mile away, one at Burdocks ½ mile and that of the Heuganot Glass maker Jean Carre at Fernfold wood.

A significant investment was made in the property which included the addition of the west wing sometime in the late c17 or early c18. It was possibly around this time when the Strudwick's fell on hard times after a ban was introduced in c1615 on the use of timber as fuel for such works. Further research on the Strudwick family or glass working in the c16 in this area may reveal more or disprove this theory.

Not much more is known about the property, other than it was tenanted in the mid nineteenth century, until the early c20 century. At this time further changes were made which were probably reacting to deterioration of the building rather than improvement or augmentation.

Lughurst's location seems an unlikely place for a sub-post office or shop, but we have an account of a local resident that remembers this being the case within his lifetime.

Though originally humble in size and construction, Lughurst Cottage is a comparatively rare survivor of its kind and therefore historically speaking, worthy of note. Such as the unusual Crown Strut roof truss, the intact smoke bay and extremely rare is the fact that the door ways have not been raised in height to follow modern fashions, but remain set at their medieval build height, including the beautiful four centred arched doorway between the two original ground floor rooms and the doorway to what is now the master bedroom, which is a dominative four feet and ten inches (1475mm)

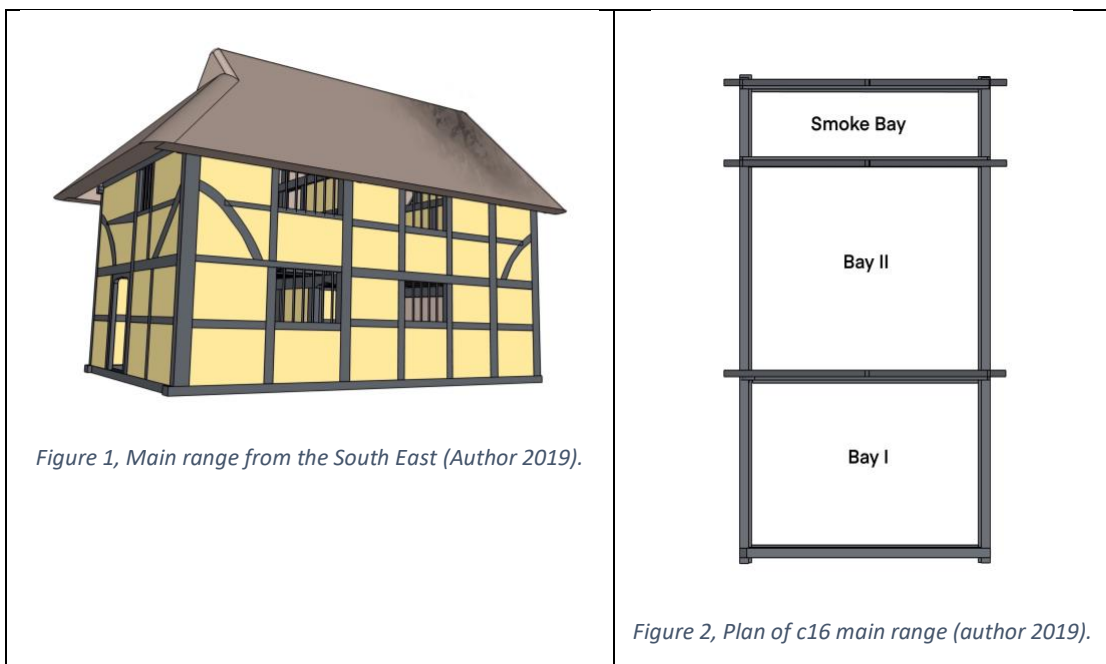
Lughurst, is now a family home set in a beautiful rural location, awaiting the next part of it's story.

As a result of our assessments and applying a methodology that reflects national and local considerations of value, we find that Lughurst Burdocks holds a **medium** level of significance.

9.0. Chronology

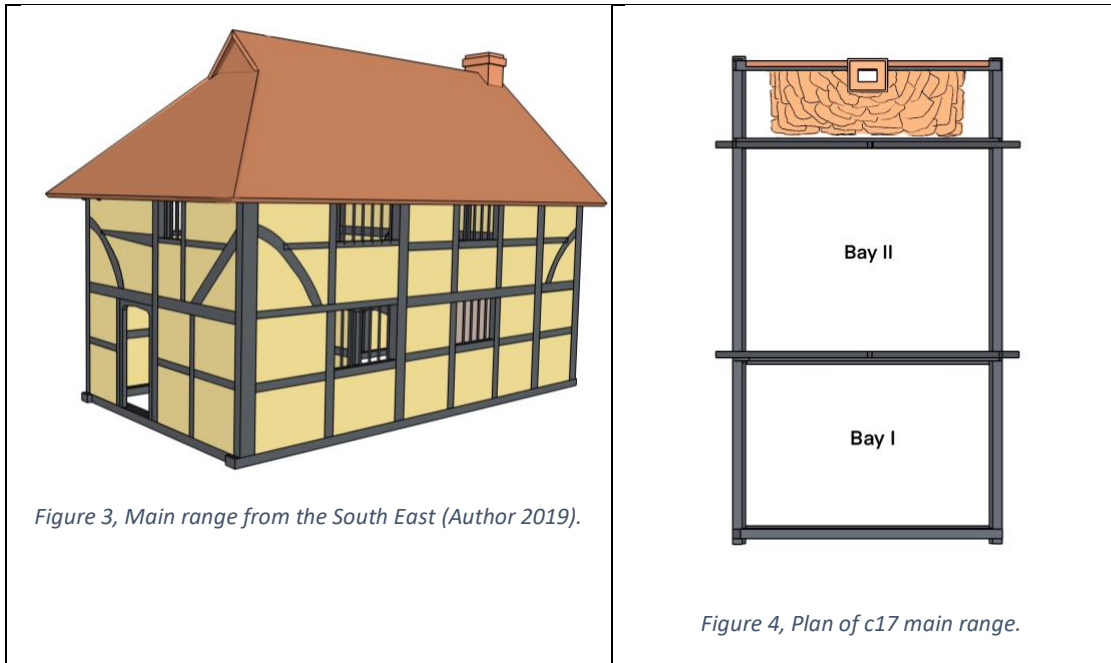
9.1. Late 16c

A two bay, plus end smoke bay house with (because of its size and location) the most likely a thatched roof, but it may have been shingled. The main door is likely to be in the South elevation for convenience near to the well and the access route. All panels are of wattle and daub made from the local soil, animal dung and straw or hay. The main room is essentially a 'living room' with all of the cooking being carried out in here. The end room, now used as a kitchen, would have been the buttery and pantry and gave access to the first floor where storage was held in the immediate area surrounding the 'ladder' access. The main first floor room would be the only chamber. Where the yeoman and family slept. Other members of the household would have slept where they could.



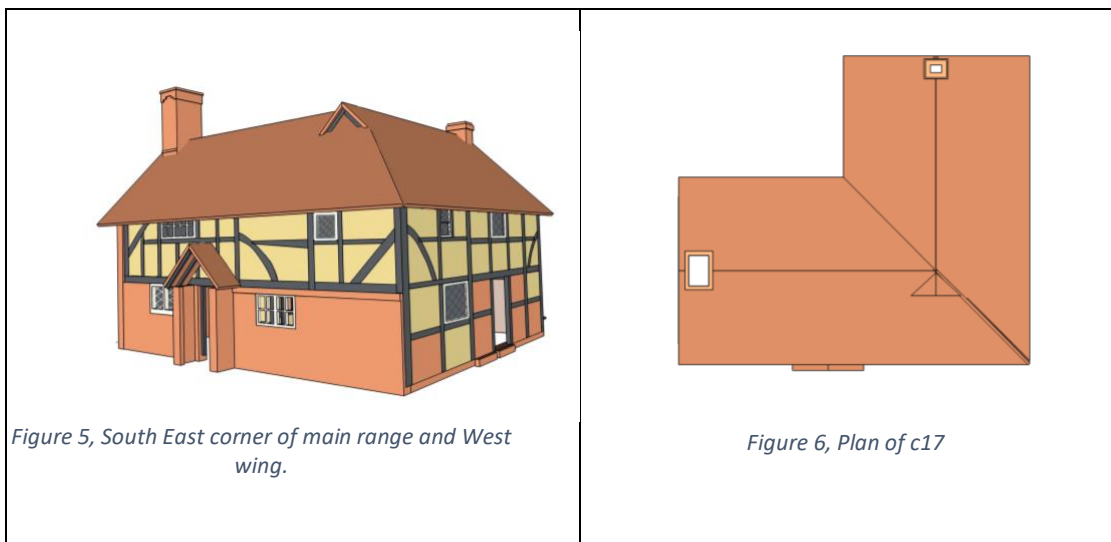
9.2. Early 17c

The stone chimney is inserted.



9.3. Late 17c or early 18c

There is a massive investment in this property. The West wing and the ground floor walls of the South gable of the main range are added, probably as a result of decay of the structural timbers. Windows are changed to casements probably with leaded lights. Some of the panels in the East elevation of the main range are filled with brick.



9.4. 18c

The North end of the West wall of the main range and the area above the tie beam in the North End of the main range are bricked and alterations made to the hearth.

9.5. 20c

Tile hanging is used to cover the first-floor elevation, possibly due concerns over deterioration of the timber's panels or both. Windows are changed to 'Crittall'. Later

the tile hanging is removed and replaced with 'Asbestolux' boarding. The North West corner is filled in with a single-story addition which may have served as a shop or sub Post Office during the inter war period, which was later demolished.

9.6. 21c

The conservatory is added to the East elevation.

10.0. Points of Interest



Figure 7, unusual plaster lumps.

10.1. Rafter feet support

Although by no means certain, these unusual 'lumps' in the plasterwork sitting on the top of the wall plate are possibly a way of supporting rafters where the connection has decayed either in the wall plate or the rafter itself.

As described below, a wedge of timber is created and placed on top of the wall plate and connecting with the soffit of the rafter.

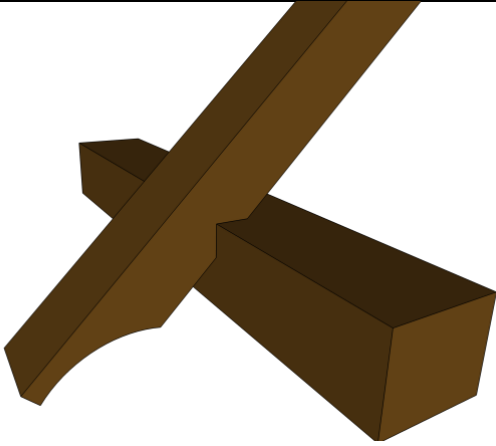


Figure 8, As built arrangement of rafter and wallplate.

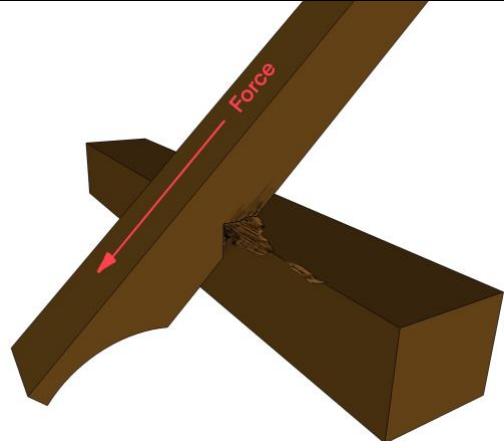


Figure 9, Wall plate or rafter decays.

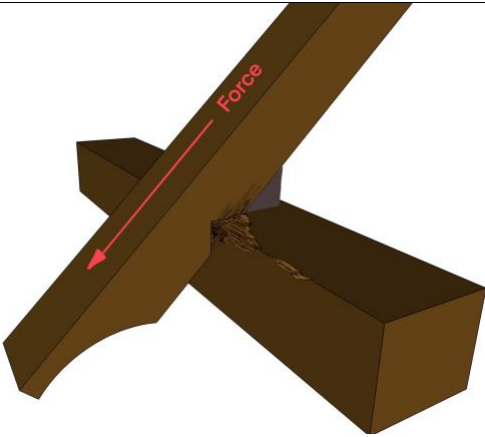


Figure 10, A wedge of timber is inserted to form a new connection.

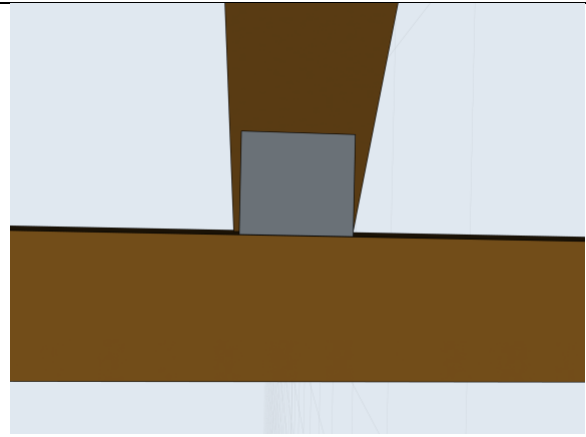


Figure 11, As viewed from the interior.



Figure 12, this timber shows evidence of the use of a 'Adze' a shipwrights tool.

10.2. Evidence of the use of an Adze

This timber shows shallow depressions or a wave like pattern, indicative of a shipwright's tool known as an adze. This tool is commonly thought to be used by carpenters working on buildings but in fact it is rarely seen in vernacular buildings.



Figure 13, Carpenters assembly marks, in this case II.

10.3. Carpenters assembly marks

These marks made by the carpenters, are created because the 3D frame is created in smaller 2D frames in a framing yard. Each component is individual and fits perfectly to its mating timber. It is then disassembled and moved to the site for erection. The numbers inform the carpenter of the correct connecting timbers in the final assembly.

10.4 Cat's paw prints



Figure 14, Cat's paw prints in the bricks.

10.5. Cut away joists



Figure 15, Joists cut away to accommodate a tall piece of furniture.

Some joists in the West wing have been cut away against the North Wall. This is often found when large pieces of furniture have previously been located here.

11.0 Condition

11.1. Impervious materials



Figure 16, impervious paints and filled joints.

In the above image we can see two issues.

1. The timbers are covered in impervious paint. These paints have been applied with good intent, believing that the paint will enhance the appearance of the building and prevent the ingress of moisture. However, due to the nature of timber it will constantly move, creating gaps where water will gain access. The impervious paint then acts to prevent natural evaporation of the water, raising the moisture content of the timber. When the moisture content of the timber increases above 17.5 % agents of decay can survive and at 21% will thrive. The result is that the timber decays at an accelerating rate, leading to the loss of historic fabric, deterioration of neighbouring fabrics, greater moisture ingress and eventually structural incompetency.
2. As timber dries it shrinks. Over time this shrinkage forms gaps in the joints between connecting timbers. Movement in other parts of a frame may also cause gaps in joints. It is tempting to fill these gaps with impervious fillers such as cement to prevent water ingress. However, like the application of paint, these fillers do not prevent water ingress but do prevent natural evaporation which leads to decay.

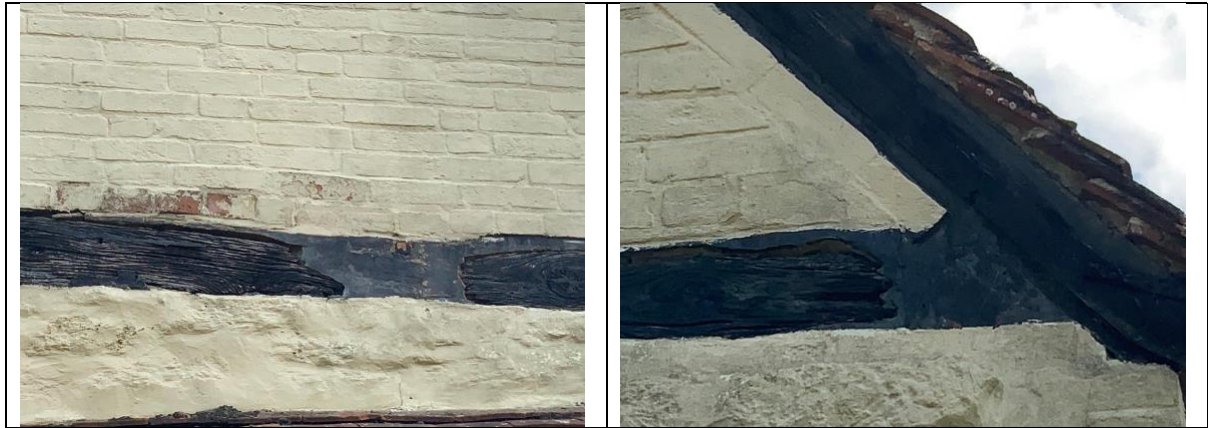


Figure 17, an area of decay filled with cement.

The timber in the image above is a tie beam. Tiebeams are vital structural timbers. They resist forces from the roof that are trying to spread the roof at the eaves. i.e. the tiebeam is in 'tension'. Filling decayed areas in this timber with an impervious material such as cement will hide the fact that the timber has been compromised and will accelerate the decay process for all the reasons described above. Failed or cut tiebeams can lead to catastrophic deformation of the building.

11.2. Blistered paint



Figure 18, Blistering impervious paint.

Paints are applied to historic building for two reasons; firstly, as decoration to change the appearance or to hide defects. However, the result in buildings that do not contain a damp-proof course (anything before about 1875) will be that the paint will blister. This is because moisture in these buildings is always present to some degree. It is almost impossible to prevent this, but, it does not mean that the building has to be damp or unsightly. When they were built, these impervious materials did not exist. The moisture evaporated away by the action of the sun, heat and passage of air. The application of impervious paints prevents this natural occurrence, trapping the water in the building. In a very short amount of time, the water forces its way through the impervious layer creating blisters and loss of paint.

12.0. Quality Assurance

Site name: Lughurst Burdocks

Client name: Mr David and Ms Penny Green

Type of report: Historic Significance Assessment

Prepared by: Roland Locke MSc

IHBC (Associate Member)

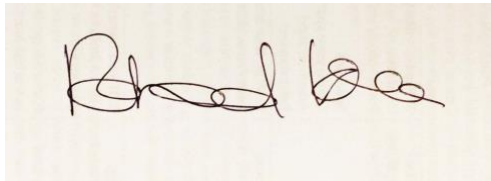
Member of Carpenters Fellowship

Member of Domestic Building Research Group (DBRG)

Member of Wealden Buildings Study Group (WBSG)

Member of Society for the Protection of Ancient Buildings (SPAB)

Signed

A photograph of a handwritten signature in black ink on a light-colored, textured paper. The signature is written in a cursive style and appears to read 'Roland Locke'.

Date 25th June 2019

Yours Faithfully

Roland Locke MSc

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