

# Colchester Archaeological Trust



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**Historic building recording at Pond Mead,  
High Street, Widdington, Essex, CB11 3SB**

**September 2023**



**CAT project ref.: 2023/09a  
ECC code: WDPM23**

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High Street, Widdington, Essex, CB11 3SB**

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**NGR: TL 53809 31893**

**Planning ref.: UTT/23/1569/FUL**

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## Contents

1	Summary	1
2	Introduction	1
3	Aims	1
4	Methodology	2
5	Historical background	2
6	Building recording descriptive record	7
7	Discussion	36
8	Acknowledgements	38
9	References	38
10	Abbreviations and glossary	38
11	Contents of archive	39
12	Archive deposition	39

Appendix 1	Full digital photographic record	41
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Figures	after p70
---------	-----------

OASIS data collection form

## List of maps

Map 1	Extract of John Speed's 1610 map of Essex showing Widdington in purple.	3
Map 2	Extract of Chapman and André's 1777 map showing the approximate location of Pond Mead in purple.	3
Map 3	Extract of the tithe map of 1839 showing Pond Mead in purple.	4
Map 4	Extract of the 1876 1st edition 6-inch OS map, showing Pond Mead in purple.	4
Map 5	Extract of the 1896 25-inch OS map, showing Pond Mead in purple.	5
Map 6	Extract of the 1919 25-inch OS map, showing Pond Mead in purple.	5
Map 7	Extract of the 1946 6-inch OS map, showing Pond Mead in purple.	6

## List of plates

Plate 1	Extract of the 1918 Electoral Register for the Saffron Walden Division (ERO C/E 2/8/1).	10
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## List of photographs reproduced in text

Cover: Pond Mead overview. Photograph taken facing south-east.

Photograph 1	Pond Mead (rear) and Pond Mead Cottage and barn (foreground, both subsequently dismantled and rebuilt on the opposite side of the road).	6
Photograph 2	Pond Mead following the relocation of Pond Mead Cottage and barn to the opposite side of the road.	6
Photograph 3	North-west elevation. Photograph taken facing east.	8
Photograph 4	Detail of north-eastern chimney. Photograph taken facing south.	9
Photograph 5	Detail of stone plinth on north-west elevation. Photograph taken facing south-east.	9
Photograph 6	Detail of monogram emblem and exposed timber-framing on north-west elevation. Photograph taken facing south-east.	10
Photograph 7	Detail of door on north-west elevation. Photograph taken facing south-east.	11
Photograph 8	Detail of carved acorn in doorway of north-west elevation. Photograph taken facing south-east.	11
Photograph 9	North-west elevation. Photograph taken facing south-east.	12
Photograph 10	North-east elevation. Photograph taken facing south-west.	13
Photograph 11	Detail of blocked opening, window and door on north-east elevation. Photograph taken facing south-west.	13
Photograph 12	Detail of sundial on south-east elevation. Photograph taken	14

	facing north-west.	
Photograph 13	Detail of window on south-east elevation. Photograph taken facing north-west.	15
Photograph 14	Detail of window on south-west elevation. Photograph taken facing north.	15
Photograph 15	Detail of clean out door in south-west elevation. Photograph taken facing north.	16
Photograph 16	Detail of roof structure above room 22. Photograph taken facing south-east.	17
Photograph 17	Detail of roof structure above room 24. Photograph taken facing north-west.	17
Photograph 18	Interior of room 1. Photograph taken facing north-west.	18
Photograph 19	Detail of fireplace in room 1. Photograph taken facing north.	18
Photograph 20	Interior of room 2. Photograph taken facing west.	19
Photograph 21	Detail of doors in room 2. Photograph taken facing south-east.	19
Photograph 22	Interior of room 3. Photograph taken facing south.	20
Photograph 23	Detail of fireplace in room 3. Photograph taken facing north-east.	20
Photograph 24	Interior of room 5. Photograph taken facing south.	21
Photograph 25	Interior of room 6. Photograph taken facing east.	21
Photograph 26	Detail of blocked cellar entrance. Photograph taken facing south.	22
Photograph 27	Detail of staircase in room 8. Photograph taken facing south.	22
Photograph 28	Detail of fireplace in room 8. Photograph taken facing north-east.	23
Photograph 29	Detail of fireplace in room 9. Photograph taken facing north-west.	23
Photograph 30	Detail of newel post on staircase in room 10. Photograph taken facing south-east.	24
Photograph 31	Detail of safe in room 10. Photograph taken facing east.	24
Photograph 32	Detail of empty mortices in girding-beam above window in room 11. Photograph taken facing south-west.	25
Photograph 33	Interior of room 12. Photograph taken facing west.	25
Photograph 34	Detail of staircase with bannister and newel posts in room 12. Photograph taken facing north-west.	26
Photograph 35	Detail of splayed scarf-joint in girding-beam in room 13. Photograph taken facing north-west.	26
Photograph 36	Detail of fireplace in room 13. Photograph taken facing south-east.	27
Photograph 37	Detail of window in room 14. Photograph taken facing north-west.	27
Photograph 38	Detail of fireplace in room 14. Photograph taken facing north-east.	28
Photograph 39	Detail of fireplace in room 16. Photograph taken facing north-east.	28
Photograph 40	Detail of carpenter's marks on loose timbers in room 16.	29
Photograph 41	Detail of graffiti on wall in room 16. Photograph taken facing north-east.	29
Photograph 42	Detail of fireplace in room 17. Photograph taken facing south-west.	30
Photograph 43	Detail of opening in room 18. Photograph taken facing south-west.	30
Photograph 44	Detail of fireplace in room 18. Photograph taken facing north-east.	31
Photograph 45	Detail of fireplace in room 20. Photograph taken facing south-west.	31
Photograph 46	Interior of room 21. Photograph taken facing east.	32
Photograph 47	Detail of window in room 21. Photograph taken facing north-west.	32
Photograph 48	Interior of room 22. Photograph taken facing west.	33
Photograph 49	Detail of empty mortice in wall-plate in room 21. Photograph taken facing south-west.	33

Photograph 50	Detail of newel posts in room 23. Photograph taken facing south.	34
Photograph 51	Detail of window in room 26. Photograph taken facing south.	34
Photograph 52	Detail of fireplace in room 26. Photograph taken facing north-east.	35
Photograph 53	Interior of room 27. Photograph taken facing east.	35
Photograph 54	Detail of exposed roof structure in room 27. Photograph taken facing south.	36

### **List of figures**

Fig 1	Range plan.
Fig 2	Location plan.
Fig 3	Ground floor plan. Location and direction of photographs reproduced in the text shown.
Fig 4	First floor plan. Location and direction of photographs reproduced in the text shown.
Fig 5	Phased floor plan.
Fig 6	North-western elevation.
Fig 7	North-eastern elevation.
Fig 8	South-eastern elevation.
Fig 9	South-western elevation.

## 1 Summary

*A programme of historic building recording was carried out by Colchester Archaeological Trust at Pond Mead, High Street, Widdington, Essex. Pond Mead is an expansive property, which combines timber-frame and brick construction, with an Arts and Crafts architectural style. Pebble-dash render, multiple ridge-lines and exposed timber-framing are just some of the techniques used that were popularised in by the movement in the late Victorian and early Edwardian periods. Despite this outward appearance of a late 19th/early 20th century building, Pond Mead appears to have earlier origins, with a building depicted on the plot on mapping dating to 1777, although it is unclear how much of this earlier building survives in the structure of Pond Mead.*

*The survival of original Arts and Crafts design is not limited to the exterior of the building, multiple interior features survive within Pond Mead. These include multiple original doors, nine fire surrounds of differing grandeur, a parquet floor and staircases.*

*On the exterior of the property the initials VMMD are embossed in the render of a gable end. The electoral register from 1918 records a woman with the name Violet Mary Moore-Dillon residing at Pond Mead, likely the person responsible for orchestrating the Arts and Crafts redesign of Pond Mead.*

## 2 Introduction (Fig 2)

This is the archive report of a historic building recording carried out at Pond Mead, High Street, Widdington, Essex. The recording work was commissioned by David Jones (Alun Designs Ltd) on behalf of Blue Cat Construction and was carried out by Colchester Archaeological Trust (CAT) on 22nd September 2023. The site is located at NGR TL 53809 31893 (Fig 1).

*A planning application (UTT/23/1569/FUL) was submitted to Uttlesford District Council in June 2023 comprising the proposed subdivision of dwelling house to create 2 no. dwelling houses. Proposed conversion works, demolition of conservatory, erection of single storey extension, and layout changes, including separate accesses for both plots, separate parking areas and ancillary driveways.*

In response to this application, the Place Services Historic Environment Advisor (HEA) recommended to the council that a Historic England building recording be made of the house prior to any conversion works (ECC 2023). This recommendation was given due to the historical provenance of Pond Mead. The recommendation was based on the National Planning Policy Framework (MHCLG 2021).

A Written Scheme of Investigation (WSI) for the building recording was prepared by Colchester Archaeological Trust (CAT 2023) and agreed with the HEA. All work was carried out in accordance with this WSI.

*All work was carried out according to standards and practices contained in the Chartered Institute for Archaeologists' Standard and guidance for the collection, documentation, conservation and research of archaeological materials (2014a), Standard and guidance for archaeological investigation and recording of standing buildings or structures (2014b), Management of research projects in the historic environment (Historic England 2015), Standards for field archaeology in the East of England (EAA 14) and Research and Archaeology Revised: A Revised Framework for the East of England (EAA 24). In addition, the guidelines contained in Understanding Historic Buildings: A guide to good recording practice (Historic England 2016) were followed.*

## 3 Aims

The aim of the building recording was to provide a detailed record and assessment of the house prior to its conversion. The building recording was carried out to Level 3 (Historic England 2016) which is defined as:

*“Level 3 is an analytical record and will comprise an introductory description followed by a systematic account of the building’s origins, development and use. The record will include an account of the evidence on which the analysis has been based, allowing the validity of the record to be re-examined in detail. It will also include all drawn and photographic records that may be required to illustrate the building’s appearance and structure and to support an historical analysis.*

*The information contained in the record will for the most part have been obtained through an examination of the building itself. The documentary sources used are likely to be those which are most readily accessible, such as historic Ordnance Survey maps, trade directories and other published sources. The record may contain some discussion the building’s broader stylistic or historical context and importance. It may form part of a wider survey of a number of buildings which will aim at an overall synthesis, such as a thematic or regional publication, when the use of additional source material may be necessary as well as a broader historical and architectural discussion of the buildings as a group.”*

In particular the record considered:

- Plan and form of the site.
- Materials and method of construction.
- Date(s) of the structure(s).
- Original function and layout.
- Original and later fixtures and fittings.
- The significance of the site in its immediate local context.

## **4 Methodology**

The following are included in this report:

- A documentary, cartographic and pictorial survey of the evidence pertaining to the history and evolution of the site.
- A large-scale block plan of the site.
- Annotated and phased floor-plan of the building at a scale of 1:100.
- A description of the building. The description addresses features such as materials, dimensions, method of construction and phasing.
- A photographic record comprising digital photographs of both general shots and individual features. Selected examples of the photographic record are clearly tied into the drawn record and reproduced as fully annotated photographic plates supporting the text. The photographic record is accompanied by a photographic register detailing location and direction of shot (Appendix 1).

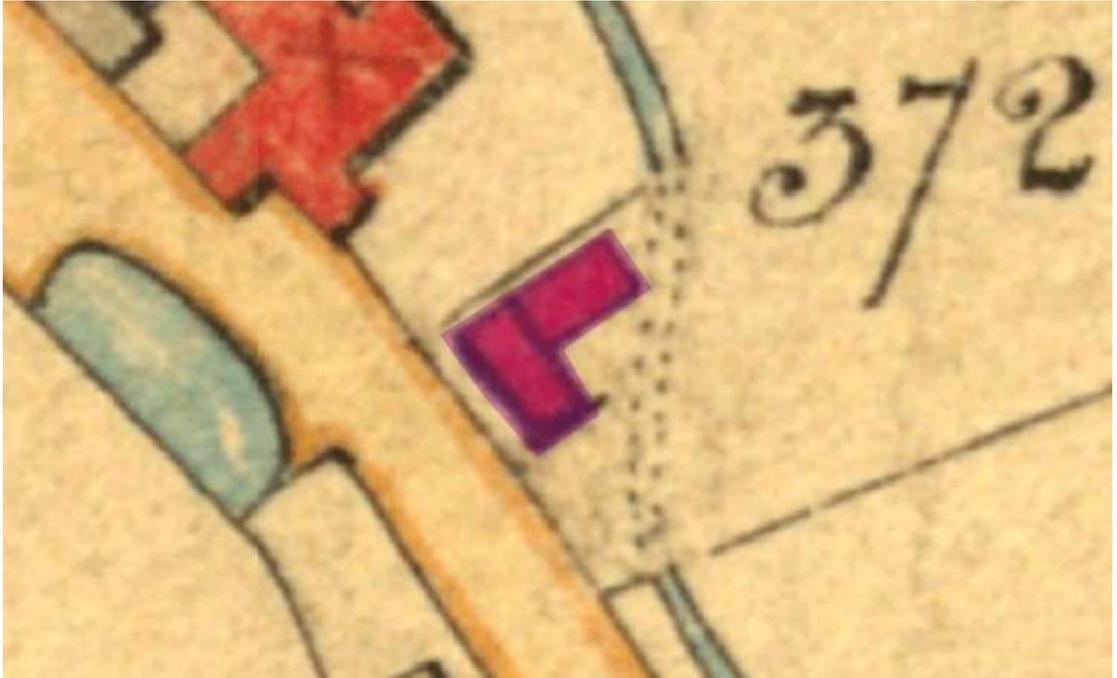
## **5 Historical background (Fig 2)**

*by Dr Pip Parmenter*

The following background includes extracts of the Essex Historic Environment Records (EHER) held at Essex County Council, County Hall, Chelmsford, Essex (accessed via <http://www.heritagegateway.org.uk> and the Essex Records Office (ERO))

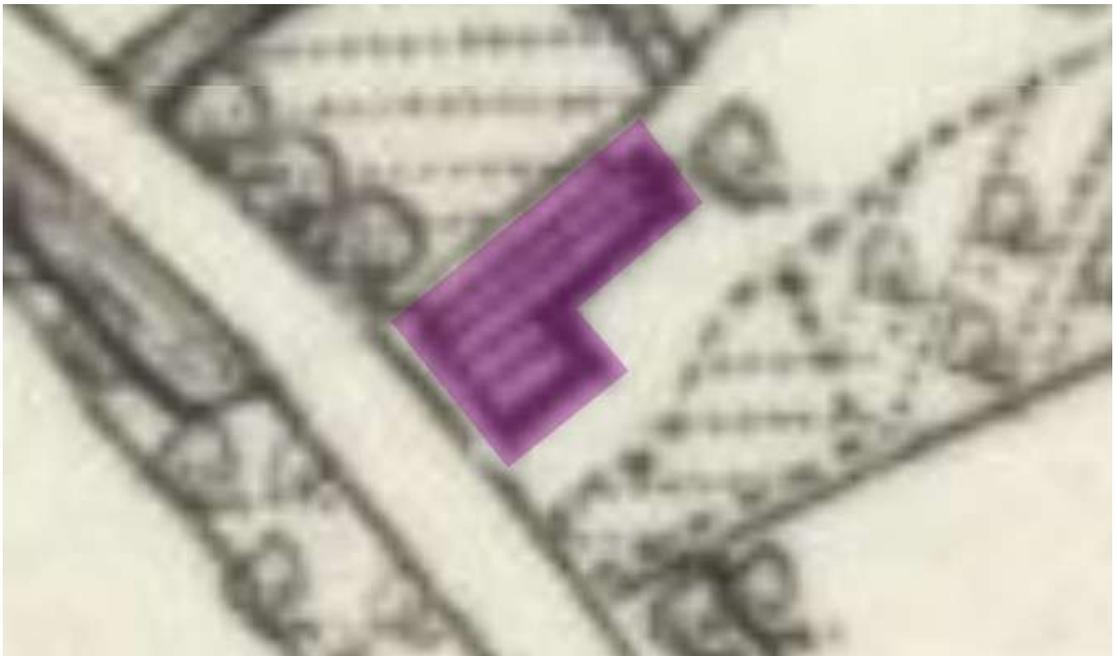
Pond Mead is located in the historic village of Widdington. Widdington is mentioned in Domesday as being held by the Abbey of St Valéry, but it is thought that a settlement existed in the area in the Anglo-Saxon period. It is speculated that the name ‘Widdington’ (*withig-tun* or *widintuna*) translates to ‘willow-tree settlement’ and the village is still characterised by numerous willow-trees, particularly around Priors Hall.





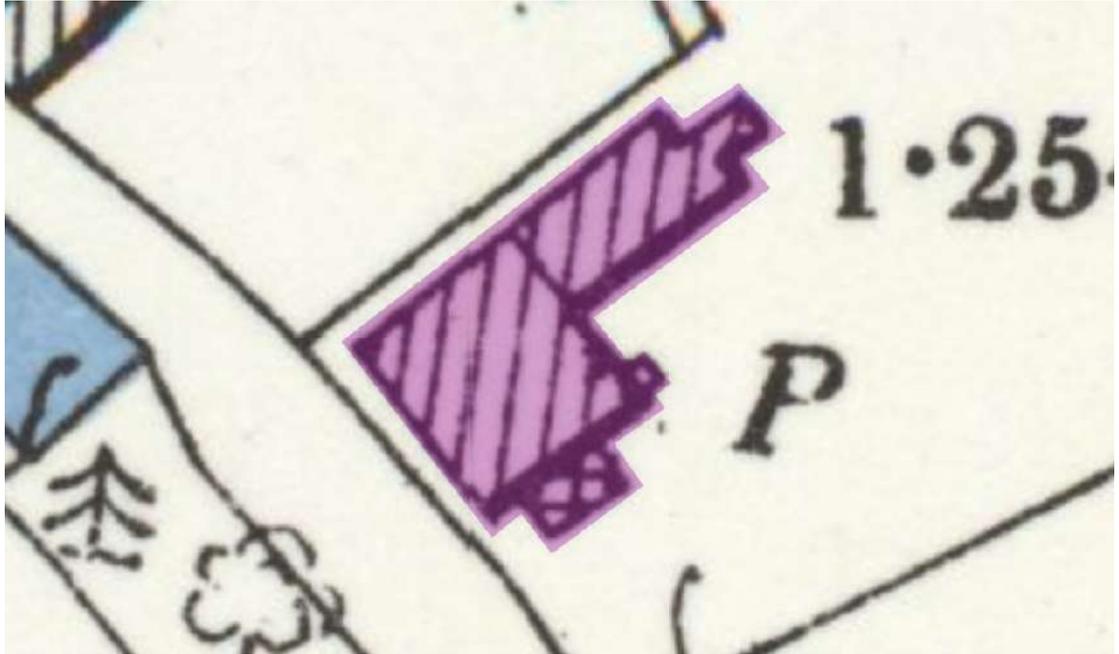
**Map 3** Extract of the tithe map of 1839 showing Pond Mead in purple.

By the 1839 tithe map of Widdington the building has evolved into two adjoining structures arranged in an 'L' shape. The apportionment suggests that the field to the rear of the house was called 'Brick Mead' and that it, and the house, were owned and inhabited by Richard Townsend.



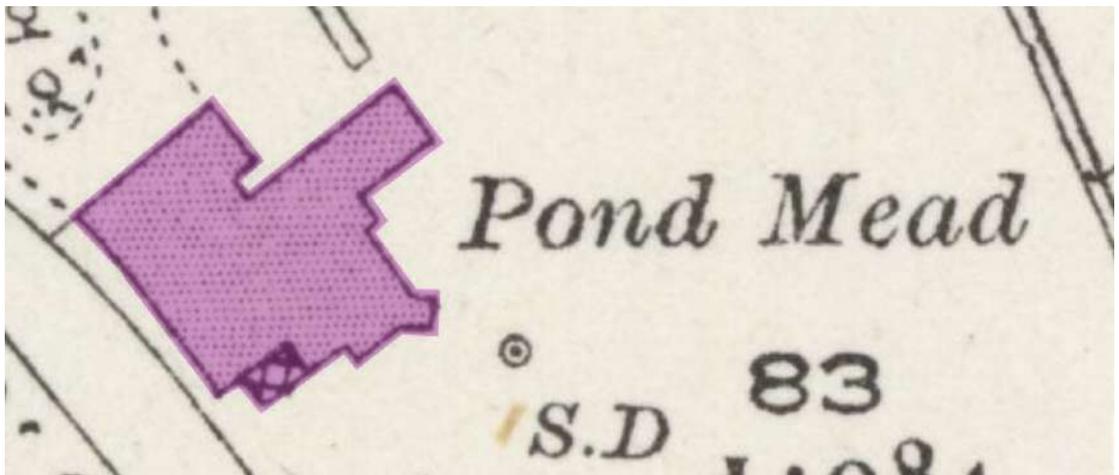
**Map 4** Extract of the 1876 1st edition 6-inch OS map, showing Pond Mead in purple.

The 1876 Ordnance Survey map still shows Pond Mead as an L-shaped building, but no longer divided (although this is likely due to lack of detail in the mapping rather than an amalgamation of the buildings). A small extension has been added to the north-eastern range of the building. The field, previously known as brick mead, appears to have been turned into a garden/orchard at this point.



**Map 5** Extract of the 1896 25-inch OS map, showing Pond Mead in purple.

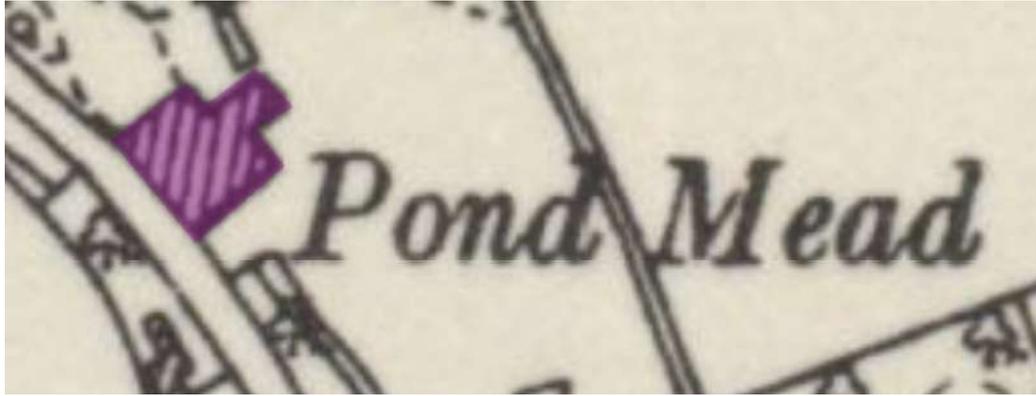
The 1896 Ordnance Survey map shows Pond Mead, once again as two separate buildings. A small extension, indicated by the map to be a conservatory or glasshouse, has been added to the south-east face of the building. Photograph 1, below, shows Pond Mead Cottage in the foreground with Pond Mead visible behind it.



**Map 6** Extract of the 1919 25-inch OS map, showing Pond Mead in purple.

The OS map from 1919 shows that the floor plan of the house has changed substantially from the L-shape of the original building. It has been extended in almost all directions, creating something more akin to the current layout of Pond Mead.

The OS map from 1946 shows Pond Mead in less detail but the size and shape of the building does not appear to have changed since 1919.



**Map 7** Extract of the 1946 6-inch OS map, showing Pond Mead in purple

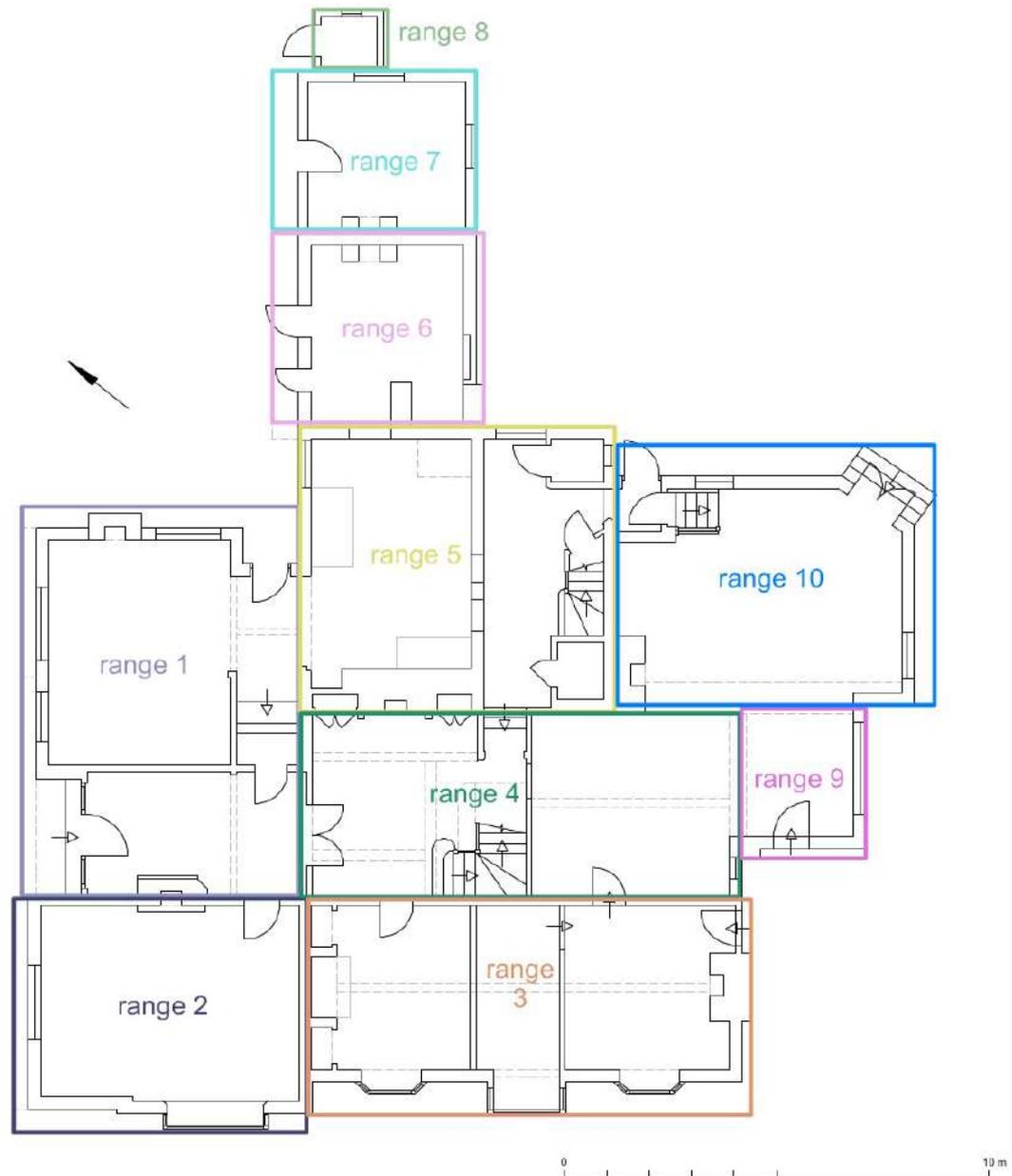


**Photograph 1** Pond Mead (rear) and Pond Mead Cottage and barn (foreground, both subsequently dismantled and rebuilt on the opposite side of the road).



**Photograph 2** Pond Mead following the relocation of Pond Mead Cottage and barn to the opposite side of the road.

## 6 Building recording descriptive record (Figs 1, 3-9)



**Fig 1** Range plan (based on roof ridge lines).

### ***Exterior***

Pond Mead is a largely timber-framed structure, aligned north-west/south-east with a range projecting to the north-east. It measures approximately 25.94m by 19.54m and covers an area of roughly 345m<sup>2</sup>. The vast majority of the structure is two-storey except for a few areas where it is single-storey. The building has multiple ridge-lines, which comprise a combination of gabled, hipped and flat roofs. Where the roof is gabled, it has timber barge-boards. Much of the roof is clad in plain-tile, excluding the flat areas where it is covered with roofing felt. Nine chimney stacks, of differing heights, project from various ridge-lines. They are all constructed from red brick with shallow oversailing courses and simple chimney pots.



**Photograph 3** North-west elevation. Photograph taken facing east.

Unless otherwise stated, the exterior of Pond Mead is covered pebble-dash render painted off-white.

Range 1 is supported on a brick plinth (brick dimensions: 225 x 110 x 65mm) laid in Stretcher bond, which is visible on the north-west and south-west elevations. Range 2 has a Flemish bond brick plinth (brick dimensions: 210 x 110 x 65mm), visible on the north-west and north-east elevations. The plinth of range 3 comprises brick (brick dimensions: 210 x 105 65mm) laid in English bond. Range 5 has a plinth constructed from unidentified stone topped with a row of Header bond bricks (brick dimensions: 225 x ? x 65mm). Range 7 has a brick plinth (brick dimensions: 220 x 110 x 65mm) laid in Stretcher bond while range 9 has an English bond brick plinth (brick dimensions: 230 x 110 x 60mm). Range 10 has the appearance of an English bond brick plinth (brick dimensions: 225 x 110 x 65mm), but the walls are constructed of brick and clad in pebble-dash render. All plinths are painted black.



**Photograph 4** Detail of north-eastern chimney. Photograph taken facing south.



**Photograph 5** Detail of stone plinth on north-west elevation. Photograph taken facing south-east.

On the north-west elevation, ranges 1 and 2 both have prominent gables. The gable-end of range 1 is clad with decorative terracotta hanging tiles, while range 2 has an exposed timber-frame, comprising machine-cut timbers painted black, with an embossed monogram emblem, which reads 'VMMD'. The electoral register from 1918 (Plate 1) records a woman of the name Violet Mary Moore-Dillon living at Pond Mead. Both gables have a jetty with exposed joists but are slightly different in style. The joists of range 1's jetty have been rounded at the ends and the outer joists both have lightly decorative brackets. The ends of the joists of range 2's jetty are also rounded but with a ridged design and no brackets. Between the two gables is a catslide roof and a flat-roof recessed porch, which has a large timber-door flanked by two single-light fixed windows. The door is secured with iron strap hinges and has a diamond-shaped

leaded window, with yellow and clear glass. In the centre of the door is a brass door-knocker with a lions head detail. Beneath the north-eastern window is a timber letter-box, secured with small iron hinges. Timber joists protrude at the top of porch, which have carved acorns affixed to them. The door step is constructed from red bricks (brick dimensions: 230 x 110 x 45mm) laid flat.

939	Lawrence, Frederick	Wood End
940	Lindsell, Harry	Wood End
941	Lindsell, Alice	Brakekeld
942	Merryweather, Mary	Brakekeld
943	Moore-Dillon, Violet Mary	Pond Mead
944	Newell, Albert Gayler	The Chestnuts
945	Newell, Effie Jane Winifred	The Chestnuts
946	Newling, Edward	The Village
947	Newling, Rose	The Village

**Plate 1** Extract of the 1918 Electoral Register for the Saffron Walden Division (ERO C/E 2/8/1).



**Photograph 6** Detail of monogram emblem and exposed timber-framing on north-west elevation. Photograph taken facing south-east.



**Photograph 7** Detail of door on north-west elevation. Photograph taken facing south-east.



**Photograph 8** Detail of carved acorn in doorway of north-west elevation. Photograph taken facing south-east.

Six windows are present on the north-west elevation of ranges 1 and 2, most of which are timber-framed with either a casement or awning opening. The exceptions are the two first floor windows on range 2. The window on the gable is leaded with square quarries. There is a large window in the centre, subdivided into three-lights by an arched mullion, which is flanked by three-lights on each side, the outer of which is located on the adjacent elevation forming a corner window. The window above the porch on range 2 is a twelve-light Crittall window, with a casement opening.

The north-west elevations of ranges 5, 6 and 7 are set back from ranges 1 and 2. Range 5 has two two-light timber-frame casement windows along with a single-light

roof light. On this elevation, ranges 6 and 7 share a jetty, with exposed joists. The joists have rounded ends with a bracket in the middle and at both ends. The ground floor of range 6 is constructed from red brick (brick dimensions: 210 x 110 x 65mm) laid in Flemish bond, the lower quarter of which have been painted black. Range 6 has two vertically-planked timber doors, both secured with iron strap hinges, while range 7 only has a single vertically-planked door. The first floor of both ranges is clad in black weatherboard, with a four-light timber-framed window present on range 6. Range 8 has a single timber door, above which much of the render has come away, revealing the timber-laths beneath.



**Photograph 9** North-west elevation. Photograph taken facing south-east.

The north-east elevation is busy with fenestration, spread across ranges 5, 6, 7, 9 and 10. All of the windows are timber-framed with a varying number of lights and types of openings. Notable windows include a four-light fanlight on range 10, comprising yellow and blue glass in a chequerboard pattern, and two windows with leaded (with square quarries) upper-lights. A blocked cellar window is present at the bottom of range 10, which has an arched brick lintel. Two timber doors are also present – one on range 1 and the other on range 10. A large chimney is located on range 2, comprising red brick (brick dimensions: 215 x 105 x 65mm) laid in Flemish bond. At the south-eastern end of the elevation, range 10 has a small east-facing elevation with a set of double-patio doors and three brick steps.



**Photograph 10** North-east elevation. Photograph taken facing south-west.



**Photograph 11** Detail of blocked opening, window and door on north-east elevation. Photograph taken facing south-west.

Five gables are present on the south-east elevation of Pond Mead. The gable of range 3 has a chimney, comprising red brick (brick dimension: 215 x 105 x 65mm) laid in a mixture of Flemish and Stretcher bond. The gable of range 4 is obscured by range 9. On this elevation, scarring from the removal of the conservatory is present on ranges 3 and 4. This has revealed some of the laths beneath the pebble-dash along with an internal door and single-light fixed window. Above the scarring is a timber-framed three-light window. A slim chimney is present on range 4, comprising red brick laid in Stretcher bond.

A timber louvre-vent is present at the top of range 9's gable, beneath which is a timber plank imitating a string course. Three windows are present on range 9, two on the first

floor and one on the ground floor. The first floor windows are both timber-framed corner windows, with leaded glass in the top rows of lights. The leaded windows comprise square quarries. These corner windows flank a brass sundial which has been set into the wall of range 9, which depicts a friary scene with rearing lions either side of a coat of arms<sup>1</sup>. The gnomon is missing from the sundial. The ground floor window is metal-framed with ten-lights, the top five of which are leaded with diamond-shaped quarries.



**Photograph 12** Detail of sundial on south-east elevation. Photograph taken facing north-west.

The south-east elevation of range 10 has a gable clad in decorative hanging-tiles, in the same style as those used on the gable of range 1. Two windows are present on range 10, one on the ground floor and one on the first floor. The ground floor window has four lights and a metal frame. The top two lights are leaded with diamond-shaped quarries. The first floor window is timber-framed with eight lights, the top four of which are leaded with square quarries.

Range 5 has two two-light windows on the south-east elevation, one on the ground floor and one on the first floor. The south-east elevation of range 6 is exposed red brick (brick dimensions: 220 x 105 x 65mm) laid in a rough Flemish bond, except the top of the gable which is rendered in pebble-dash. On the ground floor, an opening in the brickwork has been blocked with breeze-blocks. On the first floor is a horned-sash window with eight-lights. Range 7 has a window opening on the ground floor and on the first floor. The timber-frame of the ground floor window is surviving but the glass is no longer present. An oriel window has been removed from the first floor and the opening blocked.

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<sup>1</sup> Auction listings for sundials of the same design suggest they are a copy of a historic Flemish design and are Victorian in origin.



**Photograph 13** Detail of window on south-east elevation. Photograph taken facing north-west.

Two gables are present on the south-west elevation, one on range 1 and the other on range 3. Range 1 has a plain gable and a window on the ground and first floors. The ground floor window is a fourteen-light timber-framed oriel window. The top row of lights are leaded with small square-shaped quarries. The roof of the oriel window is clad in plain-tile while the base is support on three carved timber brackets. The window on the first floor is four-light with a timber-frame.



**Photograph 14** Detail of window on south-west elevation. Photograph taken facing north.

Range 3 has three bay windows on the ground floor, all with plain-tiles roof and timber-framed casement windows. The outer two bays have three-facets with angled flanking windows. The central bay is rectangular and has a Stretcher bond brick (brick

dimensions: 225 x 105 x 65mm) plinth. On the first floor of range 3 are three three-light casement windows and a two-light awning window. In the gable is a leaded two-light window, with rectangular-shaped quarries.

The removal of the conservatory has exposed an interior door on the south-west elevation of range 4. Also exposed on this elevation is an iron clean-out door at the base of the chimney.



**Photograph 15** Detail of clean out door in south-west elevation. Photograph taken facing north.

### **Interior**

Almost thirty rooms, over two floors, were recorded at Pond Mead, which have been assigned individual room numbers (see Figs 3&4). Some conversion work had started to take place prior to the building recording, including the insertion of dividing walls.

Unless otherwise stated, the floors of Pond Mead comprise exposed timber floor boards while the walls are plastered and painted.

Most of the roof structure was inaccessible at the time of recording but from what could be observed much of the roof appears to be constructed from pairs of rafters, rising from the wall-plates, to meet at a ridge-board at the apex of the roof. A single purlin is present on each roof pitch, clasped by a collar. The roof structure recording in range 3 also has diagonal through-bracing. The timbers used comprise a combination of hand-sawn and machine-cut with no obvious signs of reused.



**Photograph 16** Detail of roof structure above room 22. Photograph taken facing south-east.



**Photograph 17** Detail of roof structure above room 24. Photograph taken facing north-west.

### Ground Floor

Rooms 1 and 2 occupy the ground floor of range 2. Room 1 has a poured concrete floor. An area of damage to wall has revealed the timber-frame beneath, which comprises machine-cut timbers, and damage to the ceiling has exposed the timber laths beneath. A brick fireplace is present on the north-east wall. It has an arched brick lintel with a rectangular opening. The bricks are a combination of red and yellow in colour. Room 1 has three replacement windows, two in the north-west wall and one in the north-east wall.



**Photograph 18** Interior of room 1. Photograph taken facing north-west.



**Photograph 19** Detail of fireplace in room 1. Photograph taken facing north.

Room 2 is the entrance hall of Pond Mead. The floor is wooden parquet, laid in a herringbone pattern. In the north-east of the room, a flight of three wooden steps lead down into room 1. On the south-western wall is a chimney breast with a brick skin, imitating a brick fireplace, but without an opening, with a wooden mantel. Large areas of damage to the plaster on the south-east wall has uncovered the machine-cut timber-framing and laths beneath. A set of double doors are located in the south-east wall, along with a four-panel door in the south-west wall.



**Photograph 20** Interior of room 2. Photograph taken facing west.



**Photograph 21** Detail of doors in room 2. Photograph taken facing south-east.

Room 3 dominates the ground floor of range 1 and has the original cornicing and skirting boards. A fireplace is located on the north-east wall. It is brick-built with a timber chimney-piece and tiled hearth. The chimney-piece has a timber overmantle with a mirror between two plain panels and a timber mantle. On both edges of the chimney-piece, the timber has been carved to imitate a stone column. Within the fireplace is a cast-iron fireback and fire-grate. The fire-grate is relative simple in design while the fireback depicts two sitting lions, each resting their paws on a shield, either side of a rose.



**Photograph 22** Interior of room 3. Photograph taken facing south.



**Photograph 23** Detail of fireplace in room 3. Photograph taken facing north-east.

Room 4 is small store that occupies range 8. The floor of room 8 is poured concrete while the walls are exposed machine-cut timber-framing. There is a window in the north-east and south-west walls and a door in the north-west wall.

Room 5 is located within range 7. The floor is poured concrete. Three of the walls are timber-framed while the fourth is exposed red brick. The timber-frame comprises machine-cut wood with through-bracing. A brick fireplace, with an arched brick lintel, is located on the south-west wall. Two windows are present in room 5, one in the north-east wall and one in the south-east wall.



**Photograph 24** Interior of room 5. Photograph taken facing south.

Room 6 is located in ground floor of range 6. All four walls of room 6 are exposed brick while the floor is poured concrete. The south-western brick wall is built on the stone plinth of range 4. A brick arch with two brick piers is located on the north-east wall, creating support for the fireplaces in the rooms above. On the opposite wall, a short length of wall projects into room 6. It comprises a mixture of red and yellow bricks laid in Stretcher bond and was probably inserted to offer support to the floor above. To the north-west of this wall is a blocked doorway. There is an opening, with iron bars, and a door in the north-west wall.



**Photograph 25** Interior of room 6. Photograph taken facing east.

Room 7 is one of two rooms occupying the ground floor of range 5. The floor is mostly exposed timber floorboards, except in a small area adjacent to the north-west wall where it is laid with orange quarry tiles. In the southern corner of the room is a blocked

cellar entrance, evident in the floor and wall. A further blocked doorway and window are present in the south-east wall.



**Photograph 26** Detail of blocked cellar entrance. Photograph taken facing south.

In the centre of the ground floor of Pond Mead resides the hall (room 8). Much of the floor above the hall is open, giving the room a double-height ceiling. The north-east wall is dominated by a brick fireplace, flanked by two in-built cupboards. The fireplace has a timber chimney-piece. The overmantle has been embellished with relief plasterwork in a wave-like pattern. The rest of the chimney-piece is relatively simple in design, with a timber mantle supported on lightly decorative brackets.



**Photograph 27** Detail of staircase in room 8. Photograph taken facing south.

In the southern corner of room 8 is an original winder timber staircase. The balusters are flat rectangles with a simple carved design, while the newel post is square and

topped with a variant of a ball finial. In the south-western wall are a series of timber-posts, a possible indication this wall was once open. The south-eastern wall of room 8 has been covered with modern plasterboard, which earlier plans indicate has blocked a doorway. There is a set of double doors in the north-west wall and a single door in the south-east wall.



**Photograph 28** Detail of fireplace in room 8. Photograph taken facing north-east.

Room 9 is one of three rooms on the ground floor of range 3. The north-west wall is dominated by a large almost full-height fireplace, which, similarly to the fireplace in room 8, is flanked by two in-built cupboards. The size of the fireplace indicates it probably once housed a range cooker. It has a timber surround and a quarry-tile hearth. In the south-western wall is an inserted angled bay window. The south-eastern wall of room 9 is an inserted modern wall, dividing room 9 from room 11.



**Photograph 29** Detail of fireplace in room 9. Photograph taken facing north-west.

Room 10 is the second room that occupies the ground floor of range 5. The floor is laid with orange quarry tiles. In the southern corner of room 10 is an in-built safe, possibly a silver room but as it was locked the interior could not be recorded to confirm this. It has a heavy metal door with an arched panel design. Adjacent to the safe is original timber staircase, beneath which is a cupboard. The staircase has plain rectangular balusters with an intricately carved newel post. Against the north-eastern wall is a small inserted room. It has a four-panel door and a curved wall. There is a replacement window in the north-east wall.



**Photograph 30** Detail of newel post on staircase in room 10. Photograph taken facing south-east.



**Photograph 31** Detail of safe in room 10. Photograph taken facing east.

The entrance way between rooms 10 and 12 has a brick floor, in a basket-weave pattern, and a four-panel door, above which is a fanlight comprising blue and yellow glass. A second four-panel door, with a four-light fanlight, leads to room 12,

Room 11 is the middle of the three rooms in range 3. The insertion of a bay window in the south-western wall has exposed the wall-plate, complete with empty mortices from the removal of the studs in the timber-frame. The wall-plate comprises a machine-cut timber.



**Photograph 32** Detail of empty mortices in girding-beam above window in room 11. Photograph taken facing south-west.

Room 12 occupies the ground floor of ranges 4, 9 and 10. A small flight of original stairs are present in the north-east of the room. They have plain square balusters and carved newel posts topped with acorn finials. A fireplace is located on the north-western wall, with a brick surround with '1830' carved into one of the bricks. The hearth is laid with bricks in a herringbone pattern and a simple grate is present in the opening. Windows are present in the north-eastern and south-eastern walls, three of which have leaded top windows. Double patio doors are present in the eastern wall, while a single-light door and a four-panel door are located in the south-western wall.



**Photograph 33** Interior of room 12. Photograph taken facing west.



**Photograph 34** Detail of staircase with bannister and newel posts in room 12. Photograph taken facing north-west.

Room 13 is the last room in range 4. Against the south-eastern wall is a fireplace with a timber surround. The surround has six hand-painted tiles on either side of the opening and the phrase '*EAST-WEST-HOME'S-BEST*' carved below the mantel. A proverbial saying with origins in the mid 19th century expressing the idea that wherever you travel to, home is always the best place to be. An inserted bay window is present in south-west wall and a four-panel door in the south-east and north-east walls. The widening of a doorway in the north-western wall has revealed a splayed-scarf joint in a ceiling joist between rooms 11 and 13. The timber appears to be hand-sawn and crudely prepared as it still has bark on its underside.



**Photograph 35** Detail of splayed scarf-joint in girthing-beam in room 13. Photograph taken facing north-west.



**Photograph 36** Detail of fireplace in room 13. Photograph taken facing south-east.

*First Floor*

Occupying the first floor of range 2 are rooms 14 and 15. Room 14 has a fireplace in the north-eastern wall, with a timber and square brick surround. A window is present in the north-eastern and north-western walls, the north-western of which is a leaded corner window. There are in-built cupboards on the north-western wall and a four-panel door in the south-eastern wall. Room 15 has a four-panel door in the southern wall, a Crittall window in the north-western wall and recessed shelving unit in the south-eastern wall. A chimney breast is also present in the south-western wall.



**Photograph 37** Detail of window in room 14. Photograph taken facing north-west.



**Photograph 38** Detail of fireplace in room 14. Photograph taken facing north-east.

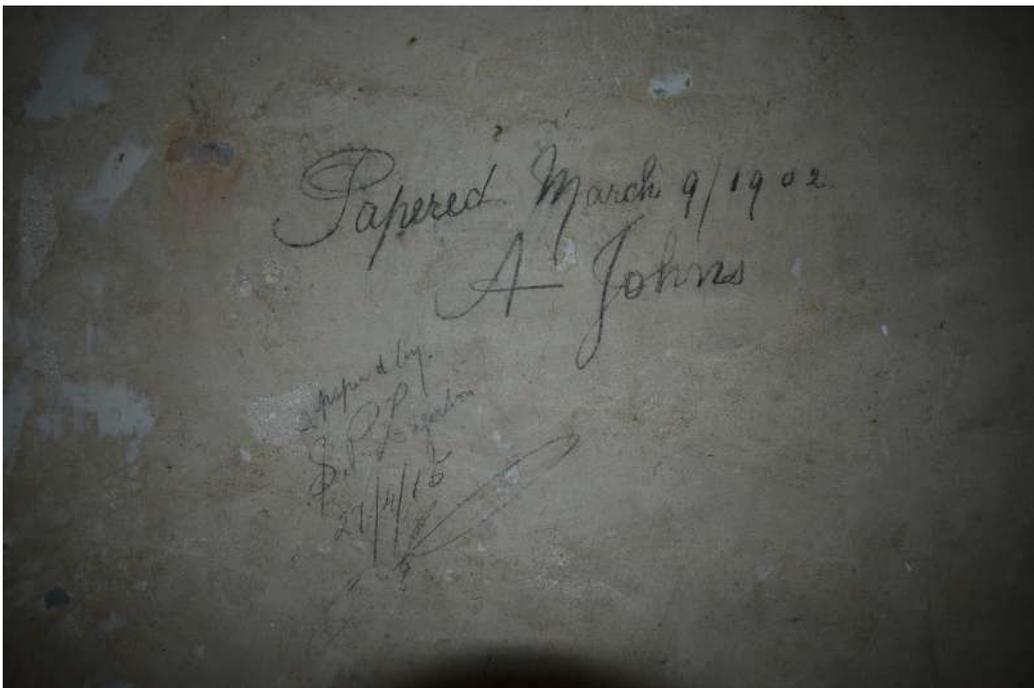
The first floor of range 1 is dominated by room 16. A fireplace is located in the north-eastern wall, which has a cast-iron surround with green tiles and a cast-iron grate. The surround has a simple floral design. Above the fireplace, removal of the wallpaper has revealed two sets of graffiti, one reads '*Papered March 9/1902 A Johns*' and the other '*papered by S. P. Leyerton 27/4/15*'. A full-height timber cupboard is located against the south-western wall. Two doors are present in room 16, a four-panel door in the north-eastern wall and a vertically-planked door in the south-eastern wall. A replacement window is located in the south-west and north-west walls. Several loose roof timbers were located in room 16 at the time of recording, these appeared to be hand-sawn and have a mixture of 'VII' and 'VIII' carpenter's marks.



**Photograph 39** Detail of fireplace in room 16. Photograph taken facing north-east.



**Photograph 40** Detail of carpenter's marks on loose timbers in room 16.



**Photograph 41** Detail of graffiti on wall in room 16. Photograph taken facing north-east.

Rooms 17 and 18 reside in the first floor of ranges 6 and 7. Room 17 has a fireplace in the south-western wall, with a cast-iron surround, a replacement window in the north-eastern wall and a blocked window in the south-eastern wall. Room 18 also has a cast-iron fireplace, in the north-eastern wall, which has a simple floral design painted white and blue. Damage to the plaster has exposed the bricks of the south-eastern and south-western walls, including a brick arch above the doorway to rooms 19 and 20. There is a replacement window in the north-western wall and a horned-sash window in the south-eastern wall. A hand-sawn roof timber was located on the floor of room 18 at the time of recording, which had a 'XII' carpenter's mark. A four-panel door is present between rooms 17 and 18.



**Photograph 42** Detail of fireplace in room 17. Photograph taken facing south-west.



**Photograph 43** Detail of opening in room 18. Photograph taken facing south-west.



**Photograph 44** Detail of fireplace in room 18. Photograph taken facing north-east.

Room 19 is located in range 5, adjacent to room 20. A replacement window is located in the north-west wall as well as a roof light in the ceiling. Room 20 has a fireplace in the south-western wall, with a marble surround, blue and white painted tiles and a cast-iron grate. A window is present in the north-western wall and a dividing wall has been inserted, abutting the fireplace, to create a hallway adjacent to rooms 19 and 20.



**Photograph 45** Detail of fireplace in room 20. Photograph taken facing south-west.

Room 21 is the main landing area on the first floor. Much of the floor is open, creating a balcony looking down into room 8. Surrounding the balcony is a timber balustrade comprising turned balusters, with intermittent rectangular posts, and newel posts in the same design as the staircase. In the north-western wall is a simple stained glass window, composed of colourless glass with glass in shades of yellow in a circular pattern. Above the stairwell, part of the roof truss has been filled in to create a wall.

Within the wall is a small arch-shaped opening and a small timber-door, blocked on one side.



**Photograph 46** Interior of room 21. Photograph taken facing east.



**Photograph 47** Detail of window in room 21. Photograph taken facing north-west.

The first floor of range 3 comprises of 3 rooms, including room 22. There is a large chimney breast dominating the north-western wall and two replacement windows in the south-western wall. The doorway leading from room 21 has been inserted, as evidenced by an empty mortice in the joist above. The plaster of the ceiling of room 22 has been removed, exposing the roof structure above.



**Photograph 48** Interior of room 22. Photograph taken facing west.



**Photograph 49** Detail of empty mortice in wall-plate in room 21. Photograph taken facing south-west.

Room 23 is a hallway located in range 5. A timber balustrade is present around the stairs rising from room 10, it has simple rectangular balusters with carved newel posts topped with acorn finials. A small set of stairs, leading to room 25, have a newel post with a carved swirl design with an acorn finial. There is a replacement window in both the north-east and south-east walls. Three sets of modern timber stairs have been inserted into the hallway along with modern dividing walls.



**Photograph 50** Detail of newel posts in room 23. Photograph taken facing south.

Room 24, located in range 3, has a replacement window in the south-west wall and a modern inserted cupboard space against the north-east wall.

Room 25 occupies the first floor of range 10. It has a four-panel door in the north-western wall, a replacement window in the north-eastern and south-eastern walls and a blocked doorway in the south-western wall.



**Photograph 51** Detail of window in room 26. Photograph taken facing south.

Room 26 straddles the first floor of ranges 4 and 9. A fireplace is located on the north-eastern wall, adjacent to a blocked doorway. The fireplace has a timber surround with navy blue tiles. There are two corner windows in room 26, one on the eastern corner of the room and the other on the southern corner, both of which have leaded upper

windows. Modern cupboards have been inserted on the south-western wall and the north-western wall is a modern insertion.



**Photograph 52** Detail of fireplace in room 26. Photograph taken facing north-east.

Room 27, the last room in range 3, has a brick-built fireplace on the south-eastern wall, it is simple in design with a tiled hearth and timber lintel. The ceiling of room 27 is high and has exposed rafters and collars, There are three replacement windows, one in the south-east wall and two in the south-west wall.



**Photograph 53** Interior of room 27. Photograph taken facing east.



**Photograph 54** Detail of exposed roof structure in room 27. Photograph taken facing south.

## 7 Discussion

Beginning in the mid 19th century, the Arts and Crafts movement sought to re-establish the skills of craftsmen threatened by the mass-production and mechanisation brought about by the Industrial Revolution. It attempted to reform vernacular architecture by using traditional building methods with local and hand-crafted materials. The movement was a reaction to a perceived decline in architectural standards, which reformers associated with factory production. The architects of the Arts and Crafts movement were influenced by the architecture of the Tudor, Elizabethan and Jacobean periods (Yorke 2011).

Pond Mead is an expansive building which truly embodies the spirit of the Arts and Crafts movement. It has busy elevations, with differing design elements and stylistic choices from one façade to another. The multiple ridge-lines and asymmetric floor plan are a technique synonymous with the Arts and Crafts movement. This is usually achieved by intentional design choices. Pond Mead, however, has a slightly less deliberate narrative.

The earliest depiction, on the 1777 Chapman and André map, of a building on the plot is a small, rectangular and adjacent to the road. This likely represents a small timber-framed cottage that forms the basis for range 3. By the 1839 tithe map, the building has been extended to the north-east, forming an L-shaped building. The north-eastern wing is likely the foundation for the north-western half of ranges 4 and 5. Due to the vast amount of renovation work over the years, it is difficult to say how much of the original timber-framed cottage survives. The next expansion of Pond Mead occurred sometime in the mid 19th century, changing the footprint into a square with a wing projecting to the north-east.

Historic mapping shows that the building was then extended again between 1896 and 1919, giving the building its current layout. The graffiti recorded in room 16 implies a construction date of 1902 or earlier for range 1. As this range is also the only range that uses Stretcher bond for the plinth, as opposed to English and Flemish-bond used for the other plinths, this was probably the last addition to Pond Mead. The use of Stretcher bond is generally dated to the later 19th century and became the almost invariable choice for brick bonding from then on (Brunskill 1990).

It is reasonable to assume it was during this period that the Arts and Crafts styling was embraced, and was likely spearheaded by Violet Mary Moore-Dillon, as indicated by the initials VMMD on the gable of range 2. It is somewhat unusual for a female figure to be immortalised in this way during this time period, it would be usual for a patriarch of the family to be acknowledged instead. Perhaps this is evidence Violet was never married or widowed by the time she renovated Pond Mead.

As well as the multiple ridge-lines and building ranges, several other of the elements incorporated in to the elevations of Pond Mead are the result of those popularised by the movement. These include the use of multiple front-facing gables, the areas of exposed timber-framing, the ceramic hanging-tiles on two of the gable-ends and the use of pebble-dash render.

Timber-work was popular, especially exposing the timber-framing in a gable-end and enhancing the appearance with black timbers and white render (sometimes referred to as magpie work). Embossed patterns within the render was also fashionable as it was inspired by traditional parquetry, a craft with strong associations to East Anglia.

A number of the windows used are also typical of this period. Oriel windows were originally fashionable during the 17th century, after which they fell in popularity. They made a resurgence during the Arts and Crafts movement as, similarly to the bay window, they allowed natural light to flood a room, a juxtaposition to stereotypical dark and dingy conditions of Victorian interiors.

The single horned-sash window on the north-eastern elevation is surprising in its isolation, but not in its style, although it is entirely plausible this is merely the last surviving one of this kind. The difference in number of lights between the tops and bottoms of the sash window are very telling of this style of architecture. Large sheets of glass were now widely available and getting cheaper, allowing window manufacturers to create sash windows using a single pane of glass for each sash. However, this was felt to not be in-keeping with the desired visual of an Arts and Crafts building, so a compromise was found: dividing the upper sash into smaller panes and leaving the lower as larger panes (Yorke, 2006).

Plain, vertically planked timber-doors were a favourite choice, usually embellished with by elaborate hinges, knobs, and knockers, particularly when set in a recessed porch. Door furniture was an area where Arts and Crafts designers could exhibit their skill, especially as the plain door allowed the work to stand out. The front door at Pond Mead is a great example of this. The door itself is plain timber, while the hinges, handle and knocker are more decorative. The addition of a modest-sized stained glass window is a further display of hand-craftsmanship.

Several of the surviving features inside the building can also be attributed to the Arts and Crafts movement. Fireplaces were a key feature of many rooms in this period, generally with timber surrounds or flanked by decorative tiles. There are nine fireplace surrounds in various rooms of Pond Mead, no two exactly alike. Some are cast-iron while others are timber, two have a full-height overmantle, some have flanking tiles and others are more plain. The fireplaces in rooms 16 and 17, both cast iron, appear to be dated to the Georgian period while the surround in room 14 is mid-Victorian in design, perhaps taking the 'traditional is best' ethos of the movement literally and using surrounds reclaimed from earlier housing.

The hall was once the most important room of house, it was where families ate, talked and slept. Over the centuries, it shrunk in size to become a mere passageway by the Victorian period (York 2011). In many Arts and Crafts homes, the hall was revived and once again became an important meeting place. As with room 8 at Pond Mead, they became usable rooms with fireplaces and double-height ceilings, trying to emulate the feel of open-plan hall-house of the medieval period. Other rooms in the house also

evolved further from their Victorian counterparts. Service rooms emerged from the basements, with kitchens, larders and sculleries incorporated into the main body of the house. Range 3 of Pond Mead seems as the main contender for housing these spaces, particularly with the large range-size fireplace in room 9. The staircase at the rear, in room 10, would have likely lead up to the servants living spaces, which had become larger and lighter, and moved down from the attic.

Acorns are a reoccurring symbol throughout both Pond Mead and the Arts and Crafts movement. The oak tree has deep seated roots in the history and folklore of England and was used widely for the construction of houses and furniture. The acorn has been used to symbolise many things, including fertility, growth, good luck, good health, and perhaps most pertinently how perseverance pays off over time.

The name Pond Mead appears to have stemmed from the original name of the plot which the tithe apportionment records as 'Brick Mead' (perhaps an indication of a nearby brick-works). The word mead is an archaic form of the word meadow. The name Pond Mead first appears on the 1919 OS map, possibly adopted at the same time as the Arts and Crafts styling. Its likely the name Pond Mead was chosen due to the presence of a pond opposite the plot and the olde worlde association of the word mead.

Structurally, most Arts and Crafts houses were constructed to feel as they had evolved in an organic manor over a period of time, but in actual fact were a result of meticulous and conscious design choices. Decisions were made by architects to display a general displeasure towards mass-production and celebrate the craftsmanship of local artisans. It seems, then, with its sprawling floor plan and multiple ridge-lines, that Pond Mead epitomizes the ethos of the movement and represents the kind of building many architects would have spent time and energy purposely constructing. The floor plan, however, was not the result of careful planning and was in fact born from a small timber-framed cottage which was extended and renovated over a period of a hundred years or so, to establish a building plan that would have been revered by many an Arts and Crafts reformer.

## 8 Acknowledgements

Colchester Archaeological Trust would like to thank David Jones (Alun Designs Ltd) and Blue Cat Construction for commissioning and funding the historic building recording. The recording was carried out by Sarah Veasey. Figures are by Sarah Veasey, based on original architects drawings by Alun Designs Ltd. The project was monitored by Katie Lee-Smith for Essex County Council.

## 9 References

Note: all CAT reports, except for DBAs, are available online in .pdf format at <http://cat.essex.ac.uk>

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CifA	2020a	<i>Standard and guidance for the collection, documentation, conservation and research of archaeological materials</i>
CifA	2020b	<i>Standard and guidance for archaeological investigation and recording of standing buildings or structures</i>
MHCLG	2023	<i>National planning policy framework</i>
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## 10 Abbreviations and glossary

beam	horizontal members in timber-frames
CAT	Colchester Archaeological Trust
catslide roof	a roof continuing down beyond the main wall-plate to cover and outshot or extension
ClfA	Chartered Institute for Archaeologists
collar	a horizontal timber in a roof structure spanning between a pair of inclined timbers (such as rafters)
EHER	Essex Historic Environment Record, held by the ECC
ERO	Essex Records Office
English-bond	a brickwork bond created from alternate courses of headers and stretchers
Flemish-bond	a brickwork bond created from alternating headers and stretchers within a single course
HE	Historic Environment
NGR	National Grid Reference
OASIS	<b>O</b> nline <b>A</b> cces <b>S</b> to the Index of Archaeological Investigation <b>S</b> , <a href="http://oasis.ac.uk/pages/wiki/Main">http://oasis.ac.uk/pages/wiki/Main</a>
post	vertical members in timber-frames
purlin	a longitudinal timber giving support to the common rafters of a roof and normally set at right-angles to the slope of the rafters
rafter	an inclined timber following the slope of the roof
ridge-board	a plank-like timber running below the apex of the roof and receiving the ends of the rafters
stretcher	a brick laid parallel to the face of the wall, i.e. lengthways
stretcher-bond	a brickwork bond where each course consists of only stretchers – indicating a cavity wall
wall-plate	a timber running horizontally along the top of a wall to receive the ends of common rafters
wind-brace	diagonal roof braces designed to connect the rafters together and prevent racking

Victorian in the reign of Queen Victoria, from 1837 to 1901  
Quarries small sections of glass used to form leaded windows

## **11 Archive deposition**

The archive is currently held by the Colchester Archaeological Trust at Roman Circus House, Roman Circus Walk, Colchester, Essex CO2 7GZ, but will be permanently deposited with the Archaeological Data Service.

## **12 Contents of digital archive**

The CAT WSI  
The report (CAT Report 1976)  
Digital plans  
Site digital photos and log

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### **Distribution list**

Blue Cat Construction  
Katie Lee-Smith, ECCHEA  
EHER

## Appendix 1:

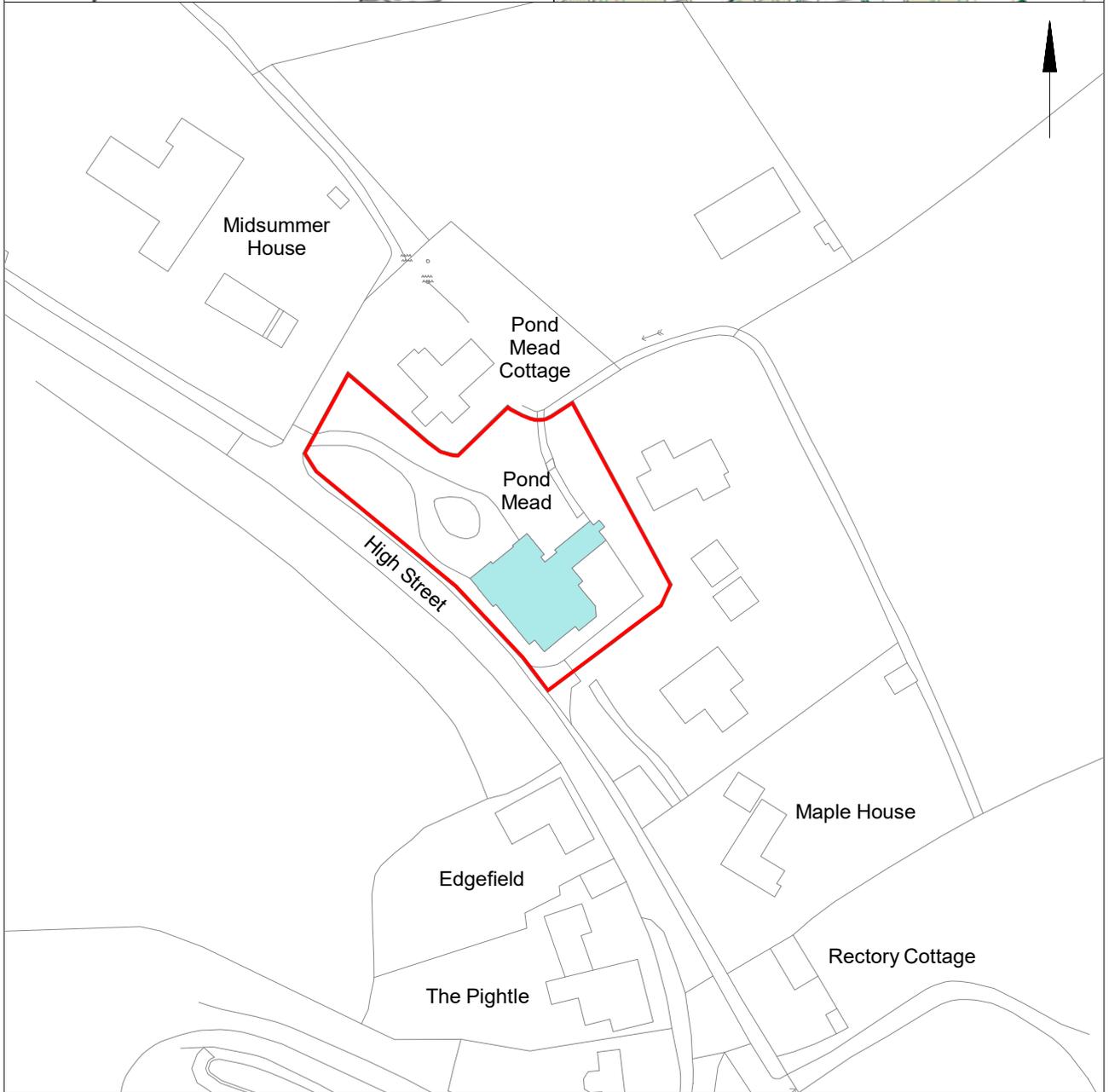
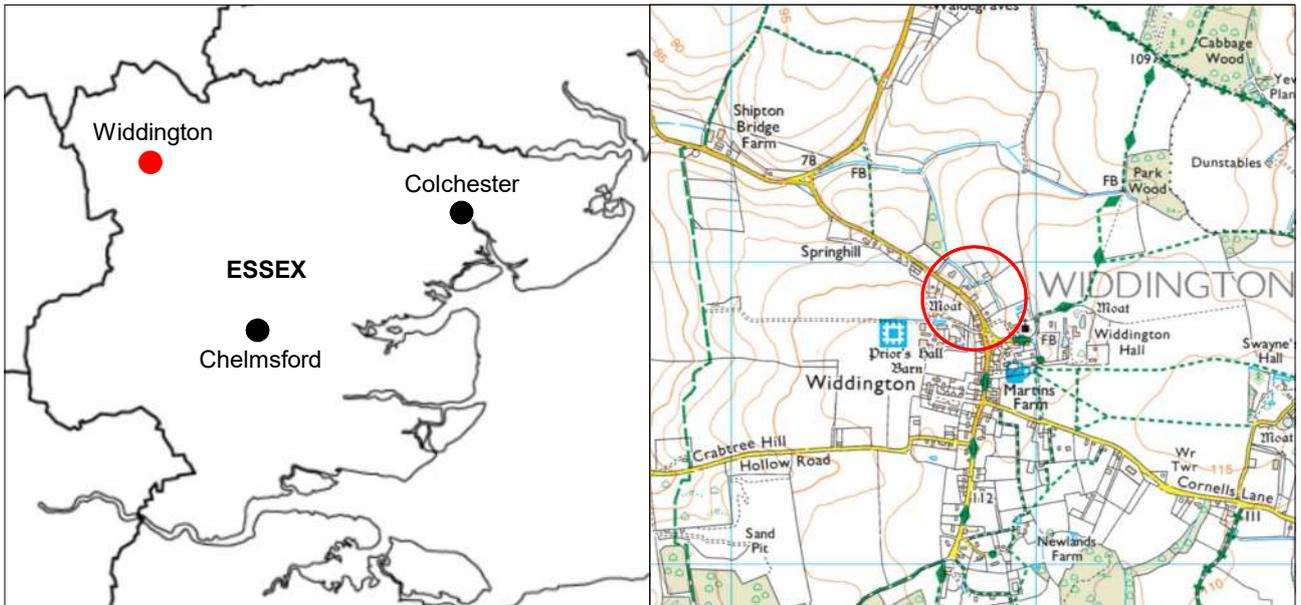
### Full digital photographic record

WDPM23_photograph_001.JPG	North-west elevation. Photograph taken facing east.
WDPM23_photograph_002.JPG	North-west elevation. Photograph taken facing south-east.
WDPM23_photograph_003.JPG	Detail of south-west jetty with hanging-tiles and window on north-west elevation. Photograph taken facing south-east.
WDPM23_photograph_004.JPG	Detail of window on north-west elevation. Photograph taken facing south-east.
WDPM23_photograph_005.JPG	Detail of door on north-west elevation. Photograph taken facing south-east.
WDPM23_photograph_006.JPG	Detail of window on north-west elevation. Photograph taken facing south-east.
WDPM23_photograph_007.JPG	Detail of windows on north-west elevation. Photograph taken facing east south-east.
WDPM23_photograph_008.JPG	Detail of north-east jetty with exposed timber-frame, windows and monogram emblem. Photograph taken facing south-east.
WDPM23_photograph_009.JPG	Detail of monogram emblem on north-west elevation. Photograph taken facing south-east.
WDPM23_photograph_010.JPG	Detail of window on north-west elevation. Photograph taken facing south-east.
WDPM23_photograph_011.JPG	Detail of window on north-east elevation. Photograph taken facing south-east.
WDPM23_photograph_012.JPG	Detail of door on north-west elevation. Photograph taken facing south-east.
WDPM23_photograph_013.JPG	Detail of wooden letter box on north-west elevation. Photograph taken facing south-east.
WDPM23_photograph_014.JPG	Detail of window on north-west elevation. Photograph taken facing south-east.
WDPM23_photograph_015.JPG	Detail of door knocker on north-west elevation. Photograph taken facing south-east.
WDPM23_photograph_016.JPG	Detail of damage to render on north-west elevation. Photograph taken facing south-east.
WDPM23_photograph_017.JPG	Detail of brick doorstep on north-west elevation. Photograph taken facing east south-east.
WDPM23_photograph_018.JPG	Detail of north-eastern chimney. Photograph taken facing south.
WDPM23_photograph_019.JPG	Detail of central chimney. Photograph taken facing south.
WDPM23_photograph_020.JPG	Detail of north-eastern chimney. Photograph taken facing south.
WDPM23_photograph_021.JPG	Detail of central chimney. Photograph taken facing south.
WDPM23_photograph_022.JPG	North-east elevation. Photograph taken facing south-west.
WDPM23_photograph_023.JPG	Detail of chimney breast on north-east elevation. Photograph taken facing south-west.
WDPM23_photograph_024.JPG	Detail of door on north-east elevation. Photograph taken facing south-west.
WDPM23_photograph_025.JPG	Detail of vent on north-east elevation. Photograph taken facing west south-west.
WDPM23_photograph_026.JPG	Detail of blocked opening, window and door on north-east elevation. Photograph taken facing south-west.
WDPM23_photograph_027.JPG	South-east elevation. Photograph taken facing west.
WDPM23_photograph_028.JPG	South-east elevation. Photograph taken facing north-west.
WDPM23_photograph_029.JPG	Detail of window on north-east elevation. Photograph taken facing south-west.
WDPM23_photograph_030.JPG	Detail of window on north-east elevation. Photograph taken facing south-west.
WDPM23_photograph_031.JPG	Detail of sundial, windows and vent on south-east elevation. Photograph taken facing north-west.
WDPM23_photograph_032.JPG	Detail of sundial on north-east elevation. Photograph taken facing south-west.
WDPM23_photograph_033.JPG	Detail of window on north-east elevation. Photograph taken facing south-west.
WDPM23_photograph_034.JPG	Detail of window on north-east elevation. Photograph taken facing south-west.
WDPM23_photograph_035.JPG	Detail of window on north-east elevation. Photograph taken facing west.
WDPM23_photograph_036.JPG	Detail of damaged rendered on north-east elevation. Photograph taken facing south-west.

WDPM23_photograph_037.JPG	Detail of window on north-east elevation. Photograph taken facing west.
WDPM23_photograph_038.JPG	Detail of windows and hanging-tiles on south-east elevation. Photograph taken facing north.
WDPM23_photograph_039.JPG	Detail of window on south-west elevation. Photograph taken facing north.
WDPM23_photograph_040.JPG	Detail of window on north-east elevation. Photograph taken facing west south-west.
WDPM23_photograph_041.JPG	Detail of doors on eastern elevation. Photograph taken facing south-west.
WDPM23_photograph_042.JPG	Interior of room 4. Photograph taken facing south.
WDPM23_photograph_043.JPG	Interior detail of window in room 4. Photograph taken facing north-west.
WDPM23_photograph_044.JPG	Interior of room 5. Photograph taken facing south.
WDPM23_photograph_045.JPG	Detail of window on south-east elevation. Photograph taken facing north-west.
WDPM23_photograph_046.JPG	Interior detail of window in room 5. Photograph taken facing north-east.
WDPM23_photograph_047.JPG	Detail of fireplace in room 5. Photograph taken facing south-west.
WDPM23_photograph_048.JPG	Interior of room 6. Photograph taken facing east.
WDPM23_photograph_049.JPG	Interior of room 6. Photograph taken facing south.
WDPM23_photograph_050.JPG	Detail of window on south-east elevation. Photograph taken facing north-west.
WDPM23_photograph_051.JPG	Detail of metal hatch in south-east elevation. Photograph taken facing north-west.
WDPM23_photograph_052.JPG	Detail of stone plinth in room 6. Photograph taken facing south-west.
WDPM23_photograph_053.JPG	Detail of door on south-west elevation. Photograph taken facing north-east.
WDPM23_photograph_054.JPG	Detail of window on south-west elevation. Photograph taken facing north-east.
WDPM23_photograph_055.JPG	Interior of room 2. Photograph taken facing west.
WDPM23_photograph_056.JPG	Detail of chimney breast in room 2. Photograph taken facing south.
WDPM23_photograph_057.JPG	Detail of window on south-east elevation. Photograph taken facing north-west.
WDPM23_photograph_058.JPG	Detail of window on south-west elevation. Photograph taken facing north-east.
WDPM23_photograph_059.JPG	Interior of room 3. Photograph taken facing south.
WDPM23_photograph_060.JPG	Detail of window on south-east elevation. Photograph taken facing north-west.
WDPM23_photograph_061.JPG	Detail of blocked window on south-east elevation. Photograph taken facing north-west.
WDPM23_photograph_062.JPG	Interior detail of window in room 3. Photograph taken facing south-west.
WDPM23_photograph_063.JPG	South-west and south-east elevations. Photograph taken facing north.
WDPM23_photograph_064.JPG	Detail of fireplace grate decor. Photograph taken facing north-east.
WDPM23_photograph_065.JPG	Detail of window on south-west elevation. Photograph taken facing north-east.
WDPM23_photograph_066.JPG	Detail of windows on south-west elevation. Photograph taken facing north-east.
WDPM23_photograph_067.JPG	Detail of windows on south-west elevation. Photograph taken facing north-east.
WDPM23_photograph_068.JPG	Detail of door and pillars in room 9. Photograph taken facing north-east.
WDPM23_photograph_069.JPG	Detail of window on south-west elevation. Photograph taken facing north.
WDPM23_photograph_070.JPG	Interior of room 8. Photograph taken facing north.
WDPM23_photograph_071.JPG	Detail of fireplace in room 8. Photograph taken facing north-east.
WDPM23_photograph_072.JPG	Detail of staircase in room 8. Photograph taken facing south.
WDPM23_photograph_073.JPG	Interior of room 2. Photograph taken facing north-east.
WDPM23_photograph_074.JPG	Interior of room 1. Photograph taken facing north-west.
WDPM23_photograph_075.JPG	Interior of room 1. Photograph taken facing north.
WDPM23_photograph_076.JPG	Detail of fireplace in room 1. Photograph taken facing north.
WDPM23_photograph_077.JPG	Interior detail of window in room 5. Photograph taken facing south-east.
WDPM23_photograph_078.JPG	Interior of room 7. Photograph taken facing west.

WDPM23_photograph_079.JPG	Detail of blocked doorway, window and cellar entrance in room 7. Photograph taken facing south-east.
WDPM23_photograph_080.JPG	Detail of safe in room 10. Photograph taken facing east.
WDPM23_photograph_081.JPG	Interior of room 10. Photograph taken facing south.
WDPM23_photograph_082.JPG	Detail of newel post on staircase in room 10. Photograph taken facing south-east.
WDPM23_photograph_083.JPG	Interior of room 10. Photograph taken facing north-east.
WDPM23_photograph_084.JPG	Interior of room 10. Photograph taken facing east.
WDPM23_photograph_085.JPG	Interior detail of fanlight in room 10. Photograph taken facing north-east.
WDPM23_photograph_086.JPG	Detail of door in room 10. Photograph taken facing south-east.
WDPM23_photograph_087.JPG	Interior detail of front door in room 2. Photograph taken facing north-west.
WDPM23_photograph_088.JPG	Interior of room 12. Photograph taken facing east.
WDPM23_photograph_089.JPG	Detail of staircase with bannister and newel posts in room 12. Photograph taken facing north-west.
WDPM23_photograph_090.JPG	Interior detail of doors in room 12. Photograph taken facing east.
WDPM23_photograph_091.JPG	Interior detail of window in room 12. Photograph taken facing south-east.
WDPM23_photograph_092.JPG	Detail of fireplace in room 12. Photograph taken facing north-west.
WDPM23_photograph_093.JPG	Detail of graffiti '1830' on fireplace in room 12. Photograph taken facing north-west.
WDPM23_photograph_094.JPG	Detail of door in room 12. Photograph taken facing south-west.
WDPM23_photograph_095.JPG	Interior of room 13. Photograph taken facing south.
WDPM23_photograph_096.JPG	Interior of room 13. Photograph taken facing north.
WDPM23_photograph_097.JPG	Detail of doorway in room 13. Photograph taken facing north-west.
WDPM23_photograph_098.JPG	Detail of splayed scarf-joint in girding-beam in room 13. Photograph taken facing north-west.
WDPM23_photograph_099.JPG	Interior detail of window in room 9. Photograph taken facing south-west.
WDPM23_photograph_100.JPG	Interior of room 11. Photograph taken facing south.
WDPM23_photograph_101.JPG	Detail of empty mortices in girding-beam above window in room 11. Photograph taken facing south-west.
WDPM23_photograph_102.JPG	Interior of room 21. Photograph taken facing west.
WDPM23_photograph_103.JPG	Interior of room 21. Photograph taken facing east.
WDPM23_photograph_104.JPG	Detail of window in room 21. Photograph taken facing north-west.
WDPM23_photograph_105.JPG	Detail of interior opening and upper wall in room 21. Photograph taken facing south-east.
WDPM23_photograph_106.JPG	Detail of staircase bannister and newel post in room 21. Photograph taken facing south.
WDPM23_photograph_107.JPG	Detail of balustrade in room 21. Photograph taken facing west.
WDPM23_photograph_108.JPG	Detail of door in upper wall of room 21. Photograph taken facing north-west.
WDPM23_photograph_109.JPG	Interior detail of window in room 1. Photograph taken facing north-west.
WDPM23_photograph_110.JPG	Interior detail of window in room 1. Photograph taken facing north-west.
WDPM23_photograph_111.JPG	Interior of room 22. Photograph taken facing west.
WDPM23_photograph_112.JPG	Interior of room 22. Photograph taken facing south.
WDPM23_photograph_113.JPG	Detail of roof structure above room 22. Photograph taken facing south-east.
WDPM23_photograph_114.JPG	Interior detail of window in room 7. Photograph taken facing north-west.
WDPM23_photograph_115.JPG	Detail of marking on collar in roof above room 22. Photograph taken facing north north-west.
WDPM23_photograph_116.JPG	Detail of blocked cellar entrance. Photograph taken facing south.
WDPM23_photograph_117.JPG	Interior of room 16. Photograph taken facing east.
WDPM23_photograph_118.JPG	Detail of cupboard in room 16. Photograph taken facing south-west.
WDPM23_photograph_119.JPG	Detail of fireplace in room 16. Photograph taken facing north-east.
WDPM23_photograph_120.JPG	Detail of graffiti on wall in room 16. Photograph taken facing north-east.
WDPM23_photograph_121.JPG	Interior detail of window in room 10. Photograph taken facing north-east.
WDPM23_photograph_122.JPG	Detail of carpenter's marks on loose timbers in room 16.
WDPM23_photograph_123.JPG	Detail of carpenter's marks on loose timbers in room 16.
WDPM23_photograph_124.JPG	Detail of door in room 21. Photograph taken facing north.
WDPM23_photograph_125.JPG	Interior of room 15. Photograph taken facing south.

WDPM23_photograph_126.JPG	Interior of room 15. Photograph taken facing west.
WDPM23_photograph_127.JPG	Detail of door in room 15. Photograph taken facing south.
WDPM23_photograph_128.JPG	Interior detail of window in room 12. Photograph taken facing north-east.
WDPM23_photograph_129.JPG	Interior of room 14. Photograph taken facing west.
WDPM23_photograph_130.JPG	Interior detail of window in room 12. Photograph taken facing south-east.
WDPM23_photograph_131.JPG	Detail of cupboards in room 14. Photograph taken facing north-west.
WDPM23_photograph_132.JPG	Interior detail of door in room 12. Photograph taken facing south-west.
WDPM23_photograph_133.JPG	Detail of window in room 14. Photograph taken facing north-west.
WDPM23_photograph_134.JPG	Interior of room 20. Photograph taken facing south-west.#
WDPM23_photograph_135.JPG	Detail of window in room 20. Photograph taken facing north-west.
WDPM23_photograph_136.JPG	Detail of fireplace in room 20. Photograph taken facing south-west.
WDPM23_photograph_137.JPG	Interior of room 21. Photograph taken facing south-east.
WDPM23_photograph_138.JPG	Detail of door in room 13. Photograph taken facing south-east.
WDPM23_photograph_139.JPG	Interior detail of window in room 13. Photograph taken facing south-west.
WDPM23_photograph_140.JPG	Detail of wall alcove in room 13. Photograph taken facing north-west.
WDPM23_photograph_141.JPG	Interior of room 18. Photograph taken facing east.
WDPM23_photograph_142.JPG	Detail of brick arch in room 18. Photograph taken facing south-west.
WDPM23_photograph_143.JPG	Detail of fireplace in room 18. Photograph taken facing north-east.
WDPM23_photograph_144.JPG	Detail of window in room 18. Photograph taken facing south-east.
WDPM23_photograph_145.JPG	Detail of carpenter's mark on loose timber in room 18.
WDPM23_photograph_146.JPG	Interior of room 17. Photograph taken facing south.
WDPM23_photograph_147.JPG	Interior of room 17. Photograph taken facing east.
WDPM23_photograph_148.JPG	Detail of blocked window in room 17. Photograph taken facing south.
WDPM23_photograph_149.JPG	Detail of window and chandelier. Photograph taken facing north-west.
WDPM23_photograph_150.JPG	Interior of room 23. Photograph taken facing south-west.
WDPM23_photograph_151.JPG	Interior of room 23. Photograph taken facing east.
WDPM23_photograph_152.JPG	Detail of roof construction above room 23. Photograph taken facing south.
WDPM23_photograph_153.JPG	Detail of newel posts in room 23. Photograph taken facing south.
WDPM23_photograph_154.JPG	Interior of room 25. Photograph taken facing north.
WDPM23_photograph_155.JPG	Interior of room 25. Photograph taken facing west.
WDPM23_photograph_156.JPG	Detail of door and blocked doorway in room 25. Photograph taken facing south-west.
WDPM23_photograph_157.JPG	Interior of room 26. Photograph taken facing east.
WDPM23_photograph_158.JPG	Interior of room 26. Photograph taken facing north.
WDPM23_photograph_159.JPG	Detail of blocked inserted opening in south-west pitch of roof above room 22. Photograph taken facing south-west.
WDPM23_photograph_160.JPG	Detail of fireplace in room 62. Photograph taken facing north-east.
WDPM23_photograph_161.JPG	Detail of window in room 22. Photograph taken facing south-west.
WDPM23_photograph_162.JPG	Detail of window in room 22. Photograph taken facing south-west.
WDPM23_photograph_163.JPG	Detail of exposed roof structure in room 27. Photograph taken facing south.
WDPM23_photograph_164.JPG	Detail of fireplace in room 27. Photograph taken facing south-east.
WDPM23_photograph_165.JPG	Detail of roof structure above room 24. Photograph taken facing north-west.
WDPM23_photograph_166.JPG	Interior of room 24. Photograph taken facing west.
WDPM23_photograph_167.JPG	Detail of window in room 16. Photograph taken facing south-west.
WDPM23_photograph_168.JPG	Detail of exposed timber in room 23. Photograph taken facing south-west.
WDPM23_photograph_169.JPG	Pond Mead overview. Photograph taken facing south-east.



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Fig 2 Site location.





Fig 3 Ground floor plan. Location and direction of photographs reproduced in the text shown.



Fig 4 First floor plan. Location and direction of photographs reproduced in the text shown.

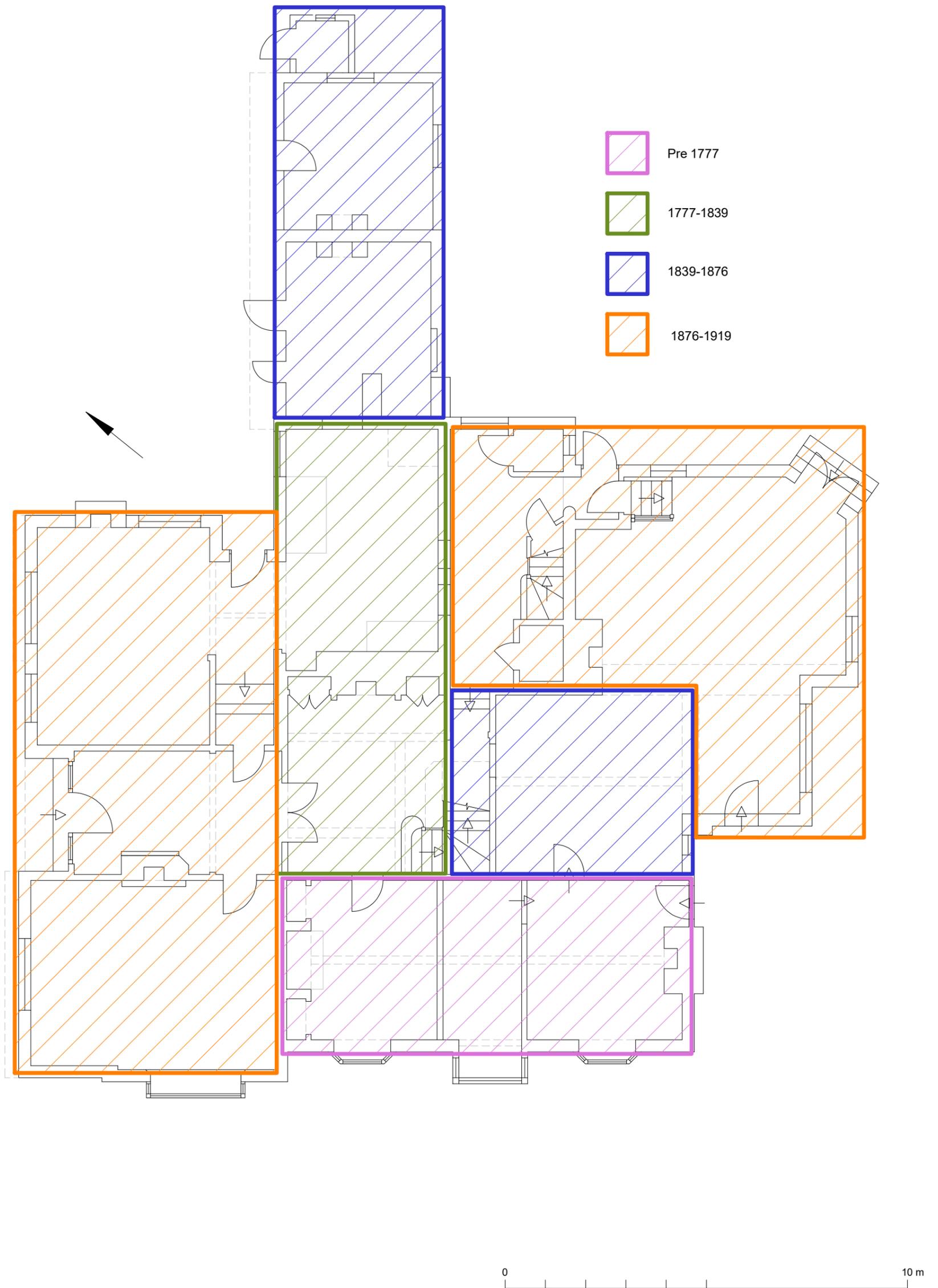


Fig 5 Phased floor plan.



Fig 6 North-western elevation.

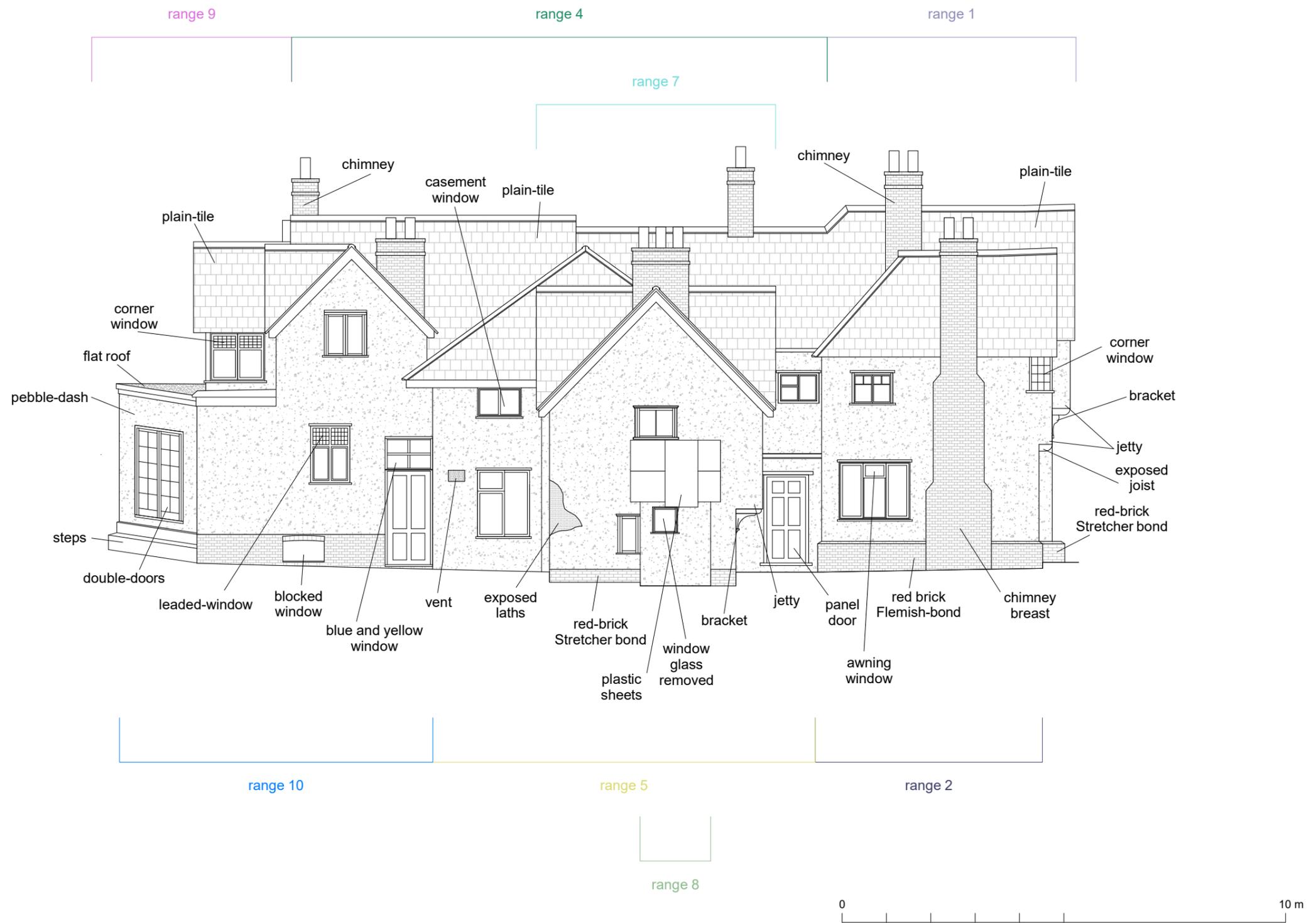


Fig 7 North-eastern elevation.

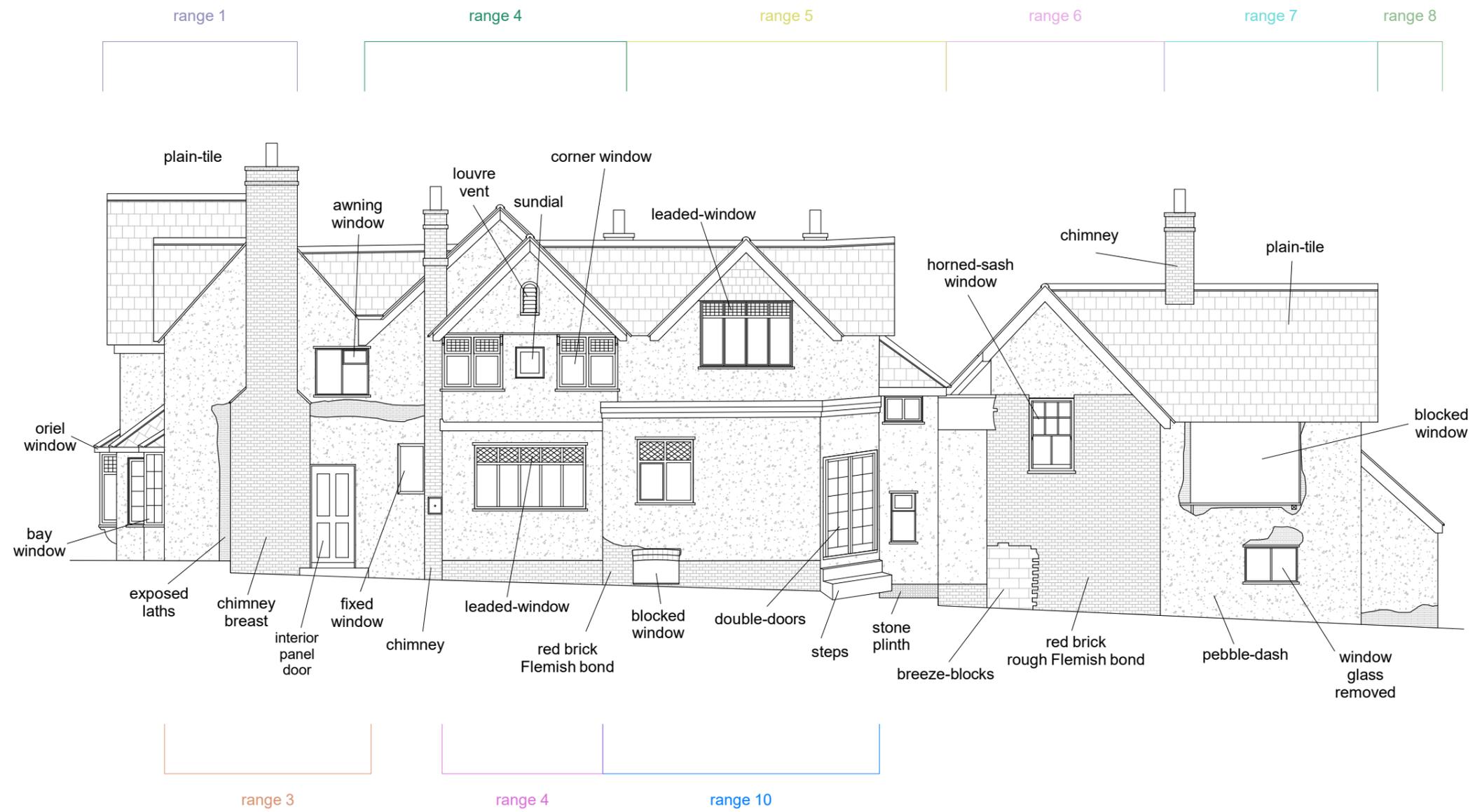


Fig 8 South-eastern elevation.



# OASIS Summary for colchest3-518936

OASIS ID (UID)	colchest3-518936
Project Name	Analytical Buildings Record (Level 3) at Pond Mead, Widdington, Essex, CB11 3SB
Sitename	Pond Mead, Widdington, Essex, CB11 3SB
Sitecode	WDPM23
Project Identifier(s)	2023/09a
Activity type	Analytical Buildings Record (Level 3)
Planning Id	UWW/23/1569/FUL
Reason For Investigation	Planning: Post determination
Organisation Responsible for work	Colchester Archaeological Trust
Project Dates	22-Sep-2023 - 22-Sep-2023
Location	Pond Mead, Widdington, Essex, CB11 3SB NGR : TL 53809 31893 LL : 51.96424196618124, 0.23734104091896 12 Fig : 553809,231893
Administrative Areas	Country : England County/Local Authority : Essex Local Authority District : Uttlesford Parish : Widdington
Project Methodology	A programme of historic building recording was carried out by Colchester Archaeological Trust at Pond Mead, High Street, Widdington, Essex. Pond Mead is an expansive property, which combines timber-frame and brick construction, with an Arts and Crafts architectural style. Pebble-dash render, multiple ridge-lines and exposed timber-framing are just some of the techniques used that were popularised in by the movement in the late Victorian and early Edwardian periods. Despite this outward appearance of a late 19th/early 20th century building, Pond Mead appears to have earlier origins, with a building depicted on the plot on mapping dating to 1777, although it is unclear how much of this earlier building survives in the structure of Pond Mead. The survival of original Arts and Crafts design is not limited to the exterior of the building, multiple interior features survive within Pond Mead. These include multiple original doors, nine fire surrounds of differing grandeur, a parquet floor and staircases. On the exterior of the property the initials VMMD are embossed in the render of a gable end. The electoral register from 1918 records a woman with the name Violet Mary Moore-Dillon residing at Pond Mead, likely the person responsible for orchestrating the Arts and Crafts redesign of Pond Mead.

Project Results	A programme of historic building recording was carried out by Colchester Archaeological Trust at Pond Mead, High Street, Widdington, Essex. Pond Mead is an expansive property, which combines timber-frame and brick construction, with an Arts and Crafts architectural style. Pebble-dash render, multiple ridge-lines and exposed timber-framing are just some of the techniques used that were popularised in by the movement in the late Victorian and early Edwardian periods. Despite this outward appearance of a late 19th/early 20th century building, Pond Mead appears to have earlier origins, with a building depicted on the plot on mapping dating to 1777, although it is unclear how much of this earlier building survives in the structure of Pond Mead.
Keywords	Building - Victorian - FISH Thesaurus of Monument Types Timber Framed Building - Victorian - FISH Thesaurus of Monument Types
Funder	Private individual
HER	Essex HER - unRev - STANDARD
Person Responsible for work	
HER Identifiers	HER Event No - 2023/09a
Archives	Digital Archive - to be deposited with Archaeology Data Service Archive;